

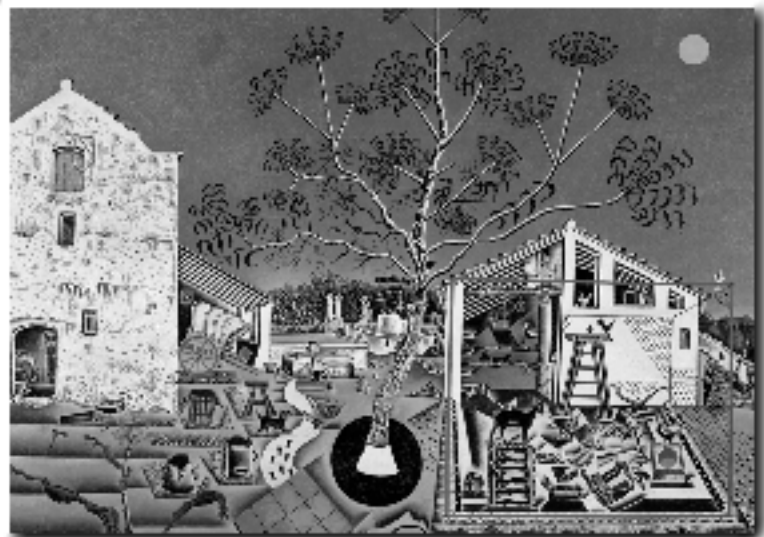
Literature

and the Language Arts

Understanding Literature



FCAT
PRACTICE
WITH CORRELATION TO FLORIDA'S
SUNSHINE STATE STANDARDS



THE EMC MASTERPIECE SERIES

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Contents

Introduction	1
Indexes of Integrated Assessment Practice with Correlations to Florida’s Sunshine State Standards	3
FCAT Questions in the Reading Strategies Resource	3
Guided Writing Lessons	8
Test-Taking Skills Practice Worksheets	10
Preparing for Tests	10
Strategies for Taking Standardized Tests	11
Taking Objective Tests	12
Reading Comprehension Questions	14
FCAT Practice Tests, Grade 10	
Unit 1 Test from “Aztec Myth: ‘Popocatépetl and Ixtacihuatl’”	
Reading	17
Writing (Persuasive)	22
Unit 2 Test “Musical Adaptation of the <i>Kalevala</i> Presented at Guthrie Theater Lab”	
Reading	23
Writing (Expository)	27
Unit 3 Test from “The Necklace”	
Reading	28
Writing (Persuasive)	32
Unit 4 Test from <i>The Tragedy of Julius Cæsar</i>	
Reading	33
Writing (Expository)	37
Unit 5 Test from “The United Nations Essay Contest”	
Reading	38
Writing (Persuasive)	41
Unit 6 Test “ <i>The 21st Century: A Literary Magazine Written by Teens for Teens</i> ”	
Reading	42
Writing (Persuasive)	46

Unit 7 Test	
“Theodore Roethke”	
Reading . . . . .	.47
Writing (Expository) . . . . .	.50
Unit 8 Test	
“The Rules of Chess”	
Reading . . . . .	.51
Writing (Expository) . . . . .	.56
Unit 9 Test	
“The Story behind ‘1910’”	
Reading . . . . .	.57
Writing (Persuasive) . . . . .	.60
Unit 10 Test	
“Background Information for <i>When Heaven and Earth Changed Places</i> ”	
Reading . . . . .	.61
Writing (Expository) . . . . .	.64
Unit 11 Test	
from <i>Antigone</i>	
Reading . . . . .	.65
Writing (Persuasive) . . . . .	.68
Unit 12 Test	
“Magical Realism”	
Reading . . . . .	.69
Writing (Expository) . . . . .	.73
Answer Key with Correlations to Florida’s Sunshine State Standards . . . . .	.74

Introduction

The EMC Masterpiece Series, Literature and the Language Arts textbook program has been designed to address the competencies covered by the Florida Comprehensive Assessment Test (FCAT) in Reading and Writing.

AN INTEGRATED APPROACH

Carefully constructed practice opportunities for assessment in reading and writing are integrated throughout the *Literature and the Language Arts* textbook program. Development of these skills is outlined in the **Florida Lesson Plans** book, located in the **Florida Literacy Resource** binder. There you will find a comprehensive list of integrated reading, writing, and other language arts activities correlated to Florida's Sunshine State Standards and thereby to the FCAT.

The **Florida Reading Strategies Resource**, also located in the Florida Literacy Resource binder, is specifically designed to help students internalize the reading strategies they need, not only to succeed on the FCAT and other standardized tests, but to become proficient readers throughout their lives. The Reading Strategies Resource covers eight reading strategies that help students monitor their comprehension as they read the selections in the textbook.

Each **Reading Strategy Mini-Lesson** helps students work through a textbook selection by focusing on one specific reading strategy that they learn to use before, during, and after reading. A fix-up strategy is provided for students who need extra help. Work with the reading strategy culminates with a **Test Practice** page in which students are asked to demonstrate their successful use of the reading strategy by answering sample multiple-choice questions or performance tasks (labeled as Read, Think, and Explain). The types of test questions directly address the benchmarks in Florida's Sunshine State Standards and mirror actual FCAT questions. Questions focus on:

- Using context clues to analyze words and phrases
- Making inferences
- Drawing conclusions
- Interpreting charts, diagrams, and graphs
- Finding the main idea
- Analyzing a text's organizational features
- Understanding sequence
- Evaluating the author's purpose
- Understanding point of view
- Classifying and reorganizing information
- Distinguishing fact from opinion
- Comparing and contrasting
- Determining cause and effect
- Understanding plot and character development
- Recognizing mood, tone, and other literary elements

The **Teaching Notes** for each Reading Strategy Mini-Lesson include sample think-aloud discussions that model effective ways to approach each standardized test question.

By incorporating questions modeled after the FCAT throughout the Reading Strategies Resource, *Literature and the Language Arts* engages students in meaningful learning while helping them to develop the skills that will serve them well as they prepare not only for the FCAT and other standardized tests, but for the learning situations they will encounter in middle school, high school, and beyond.

FCAT PRACTICE BOOK

In addition to the assessment practice integrated throughout the core components of *Literature and the Language Arts*, test practice can also be found in this **FCAT Practice** book.

INDEXES OF INTEGRATED ASSESSMENT PRACTICE CORRELATED TO FLORIDA'S SUNSHINE STATE STANDARDS. The FCAT Practice book includes the following Indexes of Integrated Assessment Practice that show the Sunshine State Standards correlation of reading and writing skills throughout *Literature and the Language Arts*:

- FCAT Questions in the Florida Reading Strategies Resource
- Guided Writing Lessons

Further correlations to the Sunshine State Standards can be found in the **Correlation to Florida's Sunshine State Standards** and the **Florida Lesson Plans with Alternative Teaching Options and Readability Guides**. Both these components are located in the Florida Literacy Resource binder for each grade level.

ADDITIONAL FCAT PRACTICE IN READING AND WRITING. This FCAT Practice book also provides additional test-taking skills worksheets and twelve additional practice tests in reading and writing that are integrated with the twelve literature units in the textbook. In addition, these test materials are available at EMC/Paradigm's Literature Resource Center for Florida educators at www.emcp.com/floridalit for teachers to download and use. The test-taking skills worksheets help students learn strategies for taking standardized and objective tests and tackling reading comprehension questions. Each practice test following this skill development set provides a reading passage related to the unit just studied (and with an emphasis on informational nonfiction), followed by reading comprehension questions. For grades 8 and 10, the reading comprehension questions include performance tasks as well as multiple-choice items. Each test concludes with an FCAT writing prompt, also related to the literature unit, that assesses competence in expository and persuasive writing. These prompts are designed to be administered in a timed-writing environment.

FCAT PRACTICE ANSWER KEY. The answer key at the back of this book includes answers for all test practice items and identifies the Sunshine State Standards benchmark each reading item addresses. For grades 8 and 10, answers for short-response (SR) and extended-response (ER) performance tasks include considerations for and an example of a top-score response. A two-point rubric for SR performance tasks and a four-point rubric for ER performance tasks are included at the back of this answer key. All reading test items follow the format specified by the Florida Department of Education in its FCAT publication *Reading: Test Item and Performance Task Specifications* (January 2001) for Grades 6–8 and 9–10. Writing test answers include considerations for a top-score response and are followed by the FCAT six-point writing rubric at the back of the answer key.

Indexes of Integrated Assessment Practice

FCAT QUESTIONS IN THE FLORIDA READING STRATEGIES RESOURCE

The following FCAT practice worksheets are located in the Florida Reading Strategies Resource. Each index entry below includes the type of test practice and the correlation to Florida’s Sunshine State Standards. You can use this index to choose literature selections with test practice that addresses the standards and question types you wish to cover.

UNIT 1—THE ORAL TRADITION

“Magic Words,” page 6

Question Type: Multiple Choice

Standardized Test Practice: Identify Author’s Purpose and Tone

Florida Benchmark L.A.A.2.4.2, L.A.E.2.4.1

from *The Greek Myths: “The Five Ages of Man” and “Orpheus,”* page 10

Question Type: Performance Tasks

Standardized Test Practice: Compare and Contrast

Florida Benchmark LA.A.2.2.7

from the *Popol Vuh*, page 16

Question Type: Multiple Choice

Standardized Test Practice: Recognize Cause and Effect

Florida Benchmark LA.E.2.2.1

“Popocatépetl and Ixtacihuatl,” page 23

Question Type: Multiple Choice

Standardized Test Practice: Identify Conflict and Resolution

Florida Benchmark LA.E.2.4.1

from *King Arthur and His Knights of the Round Table*, page 32

Question Type: Performance Tasks

Standardized Test Practice: Analyze Character Development

Florida Benchmark LA.E.2.4.1

from *Le Morte d’Arthur*, page 45

Question Type: Multiple Choice

Standardized Test Practice: Identify Sequence of Events

Florida Benchmark LA.E.2.4.1

“Sundiata Keita, the Legend and the King,” page 54

Question Type: Multiple Choice

Standardized Test Practice: Identify Author’s Purpose

Florida Benchmark LA.A.2.4.2

UNIT 2—POETRY

“36. In late-afternoon light the tops of the breadfruit leaves,” page 78

Question Type: Multiple Choice

Standardized Test Practice: Identify Author’s Purpose

Florida Benchmark LA.A.2.4.2

“The Bean Eaters,” page 83

Question Type: Multiple Choice

Standardized Test Practice: Identify Theme and Tone

Florida Benchmark LA.E.2.4.1

“Dream Variations,” page 88

Question Type: Multiple Choice

Standardized Test Practice: Identify Mood and Tone

Florida Benchmark LA.E.2.4.1

“The Dance,” page 92

Question Type: Performance Tasks

Standardized Test Practice: Compare and Contrast Texts

Florida Benchmark LA.A.2.2.7

“Ars Poetica,” page 96

Question Type: Multiple Choice

Standardized Test Practice: Identify Main Idea

Florida Benchmark LA.A.2.4.1

“Poetry,” page 101

Question Type: Multiple Choice

Standardized Test Practice: Unlock Words in Context

Florida Benchmark LA.A.1.4.2

“The Gazelle,” page 106

Question Type: Multiple Choice

Standardized Test Practice: Compare and Contrast Ideas

Florida Benchmark LA.A.2.2.7

“Success is counted sweetest...,” page 111

Question Type: Multiple Choice
Standardized Test Practice: Identify Main Idea
Florida Benchmark LA.A.2.4.1

“I heard my love...,” page 116

Question Type: Multiple Choice
Standardized Test Practice: Identify Tone and Theme
Florida Benchmark LA.E.2.4.1

“A Tree Telling of Orpheus,” page 120

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of Events
Florida Benchmark LA.E.2.4.1

from “Holidays,” page 128

Question Type: Performance Tasks
Standardized Test Practice: Identify Author’s Purpose and Point of View
Florida Benchmark LA.A.2.4.2

“The Drowned Maid” from the *Kalevala*, page 134

Question Type: Multiple Choice
Standardized Test Practice: Identify Conflict and Resolution
Florida Benchmark LA.E.2.4.1

UNIT 3—FICTION

“Lather and Nothing Else,” page 164

Question Type: Multiple Choice
Standardized Test Practice: Identify Conflict and Resolution
Florida Benchmark LA.E.2.4.1

“The Black Cat,” page 171

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

“The Open Window,” page 183

Question Type: Performance Tasks
Standardized Test Practice: Compare and Contrast Characters
Florida Benchmark LA.A.2.2.7

“The Moment Before the Gun Went Off,” page 190

Question Type: Multiple Choice
Standardized Test Practice: Identify Author’s Purpose and Point of View
Florida Benchmark LA.A.2.4.2

“The Necklace,” page 198

Question Type: Performance Tasks
Standardized Test Practice: Identify Irony
Florida Benchmark LA.E.2.4.1

“I Stand Here Ironing,” page 208

Question Type: Multiple Choice
Standardized Test Practice: Identify Main Idea
Florida Benchmark LA.A.2.4.1

“Like the Sun,” page 218

Question Type: Multiple Choice
Standardized Test Practice: Recognize Cause and Effect
Florida Benchmark LA.E.2.2.1

“The Enchanted Garden,” page 224

Question Type: Performance Tasks
Standardized Test Practice: Identify Setting and Theme
Florida Benchmark LA.E.2.4.1

UNIT 4—DRAMA

***The Tragedy of Julius Cæsar*, page 242**

Question Type: Multiple Choice
Standardized Test Practice: Identify Plot Elements
Florida Benchmark LA.E.2.4.1

UNIT 5—NONFICTION

from *The Diary of a Young Girl*, page 366

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of Events
Florida Benchmark LA.E.2.4.1

“Harriet Tubman: The Moses of Her People,” page 386

Question Type: Performance Tasks
Standardized Test Practice: Compare and Contrast Historical Figures
Florida Benchmark LA.A.2.2.7

“Montgomery Boycott,” page 394

Question Type: Multiple Choice
Standardized Test Practice: Author’s Purpose and Point of View
Florida Benchmark LA.A.2.4.2

**“The Man Who Mistook His Wife for a Hat,”
page 405**

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

“Ice and Light” from *Arctic Dreams*, page 417

Question Type: Multiple Choice
Standardized Test Practice: Determine the Validity and
Reliability of Sources
Florida Benchmark LA.A.2.4.7

“The Last Bison,” page 425

Question Type: Performance Tasks
Standardized Test Practice: Identify Main Idea and
Tone
Florida Benchmark LA.A.2.4.1, LA.E.2.4.1

**“Yonder sky that has wept tears of compassion...,”
page 433**

Question Type: Multiple Choice
Standardized Test Practice: Identify Cause and Effect
Florida Benchmark LA.E.2.2.1

**“The Alphabet” and “Paris” from *The Diving Bell and
the Butterfly*, page 440**

Question Type: Multiple Choice
Standardized Test Practice: Compare and Contrast
Ideas
Florida Benchmark LA.A.2.2.7

UNIT 6—INFORMATIONAL AND VISUAL MEDIA

“Under the Crack of Reality,” page 465

Question Type: Performance Tasks
Standardized Test Practice: Synthesize Information
Florida Benchmark LA.A.2.4.8

“Beware the Unruly Sun,” page 475

Question Type: Multiple Choice
Standardized Test Practice: Interpret Graphs
Florida Benchmark LA.A.1.4.2

“How to Write a Letter,” page 482

Question Type: Multiple Choice
Standardized Test Practice: Identify Author’s Purpose
and Tone
Florida Benchmark LA.A.2.4.2, LA.E.2.4.1

“Into the Electronic Millennium,” page 488

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

from *The Victorian Internet*, page 499

Question Type: Multiple Choice
Standardized Test Practice: Compare and Contrast
Modes of Communication
Florida Benchmark LA.A.2.2.7

UNIT 7—THE EXAMINED LIFE

“The Waking,” page 523

Question Type: Multiple Choice
Standardized Test Practice: Identify Theme and Tone
Florida Benchmark LA.E.2.4.1

“The Happy Man,” page 528

Question Type: Performance Tasks
Standardized Test Practice: Examine Characterization
Florida Benchmark LA.E.2.4.1

“Land Enough for a Man,” page 538

Question Type: Multiple Choice
Standardized Test Practice: Recognize Cause and
Effect
Florida Benchmark LA.E.2.2.1

“The Thief,” page 551

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

“The Liar,” page 563

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of
Events
Florida Benchmark LA.E.2.4.1

“The Third Bank of the River,” page 580

Question Type: Performance Tasks
Standardized Test Practice: Identify Conflict and
Resolution
Florida Benchmark: LA.E.2.4.1

from *How Reading Changed My Life*, page 588

Question Type: Multiple Choice
Standardized Test Practice: Identify Author’s Purpose
and Point of View
Florida Benchmark LA.A.2.4.2

UNIT 8—THE GENIUS WITHIN

“A Smart Cookie,” page 611

Question Type: Multiple Choice
Standardized Test Practice: Analyze Character
Florida Benchmark LA.E.2.4.1

“Curiosità,” page 615

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

“Rules of the Game,” page 625

Question Type: Performance Tasks
Standardized Test Practice: Identify Symbolism
Florida Benchmark LA.E.2.4.1

from *My Left Foot*, page 642

Question Type: Multiple Choice
Standardized Test Practice: Identify Tone and Description
Florida Benchmark LA.E.2.4.1

from *Albert Einstein: A Biography*, page 650

Question Type: Performance Tasks
Standardized Test Practice: Synthesize Information from Multiple Sources
Florida Benchmark LA.A.2.4.8

“Engineer-Private Paul Klee Misplaces an Aircraft Between Milbertshofen and Cambrai, March 1916,” page 662

Question Type: Multiple Choice
Standardized Test Practice: Identify Conflict and Resolution
Florida Benchmark LA.E.2.4.1

“Flowers for Algernon,” page 669

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of Events
Florida Benchmark: LA.E.2.4.1

“Short Assignments,” page 693

Question Type: Multiple Choice
Standardized Test Practice: Identify Author’s Purpose and Main Idea
Florida Benchmark: LA.A.2.4.2, LA.A.2.4.1

UNIT 9—DIVERSITY

“Simple Song,” page 711

Question Type: Multiple Choice
Standardized Test Practice: Compare and Contrast Main Ideas
Florida Benchmark LA.A.2.2.7, LA.A.2.4.1

“Prayer to the Pacific,” page 715

Question Type: Multiple Choice
Standardized Test Practice: Identify Theme and Tone
Florida Benchmark: LA.E.2.4.1

“The Cabuliwallah,” page 720

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of Events
Florida Benchmark LA.E.2.4.1

“New Dog,” page 729

Question Type: Performance Tasks
Standardized Test Practice: Identify Theme and Paradox
Florida Benchmark LA.E.2.4.1

“1910,” page 734

Question Type: Performance Tasks
Standardized Test Practice: Analyze Character
Florida Benchmark LA.E.2.4.1

“The Legend,” page 740

Question Type: Performance Tasks
Standardized Test Practice: Identify Tone
Florida Benchmark LA.E.2.4.1

“A White Woman of Color,” page 745

Question Type: Multiple Choice
Standardized Test Practice: Identify Author’s Purpose and Point of View
Florida Benchmark LA.A.2.4.2

“Something Could Happen to You” from *Almost a Woman*, page 755

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

“After You, My Dear Alphonse,” page 764

Question Type: Performance Tasks
Standardized Test Practice: Identify Main Idea
Florida Benchmark LA.A.2.4.1

“I Remember; I Believe,” page 770

Question Type: Multiple Choice
Standardized Test Practice: Identify Tone and Theme
Florida Benchmark LA.E.2.4.1

UNIT 10—CULTURES IN CONFLICT

“Dead Men’s Path,” page 785

Question Type: Performance Tasks
Standardized Test Practice: Compare and Contrast
Ideas and Recognize Cause and Effect
Florida Benchmark LA.A.2.2.7, LA.E.2.2.1

“One of Grandma Selma’s Stories,” page 791

Question Type: Multiple Choice
Standardized Test Practice: Identify Irony and
Symbolism
Florida Benchmark LA.E.2.4.1

“The Gift of Cochise,” page 795

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of
Events
Florida Benchmark LA.E.2.4.1

“Chee’s Daughter,” page 809

Question Type: Performance Tasks
Standardized Test Practice: Identify Conflict and
Resolution
Florida Benchmark LA.E.2.4.1

“The Road from Ballygunge,” page 824

Question Type: Multiple Choice
Standardized Test Practice: Identify Author’s Purpose
and Point of View
Florida Benchmark LA.A.2.4.2

from *Desert Exile: The Uprooting of a Japanese-American Family*, page 833

Question Type: Multiple Choice
Standardized Test Practice: Use Context Clues
Florida Benchmark LA.A.1.4.2

from *When Heaven and Earth Changed Places*, page 843

Question Type: Performance Tasks
Standardized Test Practice: Identify Author’s Purpose
Florida Benchmark LA.A.2.4.2

UNIT 11—WHAT WE LIVE BY

Antigone, page 863

Question Type: Multiple Choice
Standardized Test Practice: Identify Plot Elements
Florida Benchmark LA.E.2.4.1

UNIT 12—OTHER WORLDS

“House Taken Over,” page 917

Question Type: Multiple Choice
Standardized Test Practice: Identify Cause and Effect
Florida Benchmark LA.E.2.2.1

“A Very Old Man With Enormous Wings,” page 926

Question Type: Multiple Choice
Standardized Test Practice: Identify Sequence of
Events
Florida Benchmark LA.E.2.4.1

“The Adventure of the Speckled Band,” page 936

Question Type: Performance Tasks
Standardized Test Practice: Identify Conflict and
Resolution
Florida Benchmark LA.E.2.4.1

“The Pedestrian,” page 958

Question Type: Multiple Choice
Standardized Test Practice: Identify Setting and Mood
Florida Benchmark LA.E.2.4.1

“By the Waters of Babylon,” page 965

Question Type: Multiple Choice
Standardized Test Practice: Analyze Character
Florida Benchmark LA.E.2.4.1

The Hitchhiker, page 978

Question Type: Multiple Choice
Standardized Test Practice: Identify Conflict and
Resolution
Florida Benchmark LA.E.2.4.1

Indexes of Integrated Assessment Practice

GUIDED WRITING LESSONS

The following index lists Guided Writing lessons that provide practice for the FCAT writing test administered in grades 8 and 10. Each index entry lists the mode of writing practiced and the correlation of each lesson section to Florida’s Sunshine State Standards. Use any of these lessons to give your students step-by-step, guided practice in the writing process. For specific practice in the two kinds of prompts used on the FCAT, choose those lessons identified as expository or persuasive. The Unit 10 lesson, “Responding to Essay Test Questions,” helps students prepare to write under time constraints.

UNIT 1—THE ORAL TRADITION

Guided Writing, page 62

Imaginative Writing: Creating a Time Capsule
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Paragraphs with Topic Sentences: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4
Maintaining a Writing Portfolio: LA.B.1.4.2, LA.B.2.4.3

UNIT 2—POETRY

Guided Writing, page 149

Expository Writing: Interpreting a Poem
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Writing with Context Clues: LA.B.1.4.1
Publishing and Presenting: LA.B.2.4.4

UNIT 3—FICTION

Guided Writing, page 231

Expository Writing: Analyzing a Plot
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Language, Grammar, and Style: Subject-Verb Agreement: LA.B.1.4.3
Revising and Proofreading: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 4—DRAMA

Guided Writing, page 348

Persuasive Writing: Writing an Extended Definition/Defining a Good Leader
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Sentence Variety: LA.B.1.4.3
Publishing and Presenting : LA.B.2.4.4

UNIT 5—NONFICTION

Guided Writing, page 448

Persuasive Writing: Composing and Delivering a Speech
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Language, Grammar, and Style: Formal and Informal English: LA.B.1.4.3
Revising and Proofreading: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 6—INFORMATIONAL AND VISUAL MEDIA

Guided Writing, page 510

Persuasive Writing: Conducting a Media Campaign
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Language, Grammar, and Style: Using Effective Visual Information: LA.B.2.4.4, LA.D.2.4.4
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 7—THE EXAMINED LIFE

Guided Writing, page 598

Expressive Writing: Writing a Personal Narrative
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Getting Pronouns and Antecedents to Agree: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 8—THE GENIUS WITHIN

Guided Writing, page 699

Expository/Narrative Writing: Writing a Biography/Exploring Genius
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Effective Documentation: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 9—DIVERSITY

Guided Writing, page 774

Expository Writing: Writing a Cause and Effect Essay
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Language, Grammar, and Style: Standard, Formal English: LA.B.1.4.3
Revising and Proofreading: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 10—CULTURES IN CONFLICT

Guided Writing, page 852

Expository Writing: Responding to Essay Test Questions
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Language, Grammar, and Style: Comparison and Contrast Order: LA.B.1.4.3
Revising and Proofreading: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 11—WHAT WE LIVE BY

Guided Writing, page 906

Persuasive Writing: Reviewing a Dramatic Performance
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Sentence Parallelism: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

UNIT 12—OTHER WORLDS

Guided Writing, page 994

Imaginative Writing: Writing a Short Story/Science Fiction
Prewriting: LA.B.2.4.2, LA.A.1.4.4
Graphic Organizer: LA.B.1.4.1
Drafting: LA.B.1.4.2
Revising and Proofreading: LA.B.1.4.3
Language, Grammar, and Style: Run-on Sentences and Comma Splices: LA.B.1.4.3
Publishing and Presenting: LA.B.2.4.4

Test-Taking Skills Practice Worksheets

PREPARING FOR TESTS

Tests like the FCAT and other standardized tests are a common part of school life. These guidelines will help you prepare for a variety of tests.

TEST-TAKING TIPS

Preparing for a Test	Taking a Test
<ul style="list-style-type: none"> • Pay attention in class. Exercises and activities throughout the year practice skills that will benefit you on standardized tests. • Know what to expect. Your teacher can provide you with information about the tests you will be taking. You can also print out and read the publication <i>Keys to FCAT</i> for grades 9 and 10 by going to http://www.firn.edu/dae/sas/fcat/pdf/fckey90e.pdf. • Get plenty of sleep the night before the test and eat a healthy breakfast in the morning. • Arrive on time. Running late can raise your stress level and hurt your performance. 	<ul style="list-style-type: none"> • Read directions and questions carefully. • Consider every choice. Don't be fooled by distractors, or answers that are <i>almost</i> correct. • Spend test time wisely. Within each section, answer the easiest questions first and come back to the more difficult questions later. • Make sure to record your answer on the correct line of the answer sheet. As you mark each answer, ask yourself "Am I on the right question number in the right section of the test?" and "Is this the answer I mean to mark?" • Use any extra time to check your work.

EXERCISE

Test-Taking Strategies

Write a brief response to each set of suggestions above. Do you use these strategies now? Which would help you most on your next test?

1. Preparing for a test

2. Taking a test

STRATEGIES FOR TAKING STANDARDIZED TESTS

A **standardized test** measures overall ability, or achievement over a period of time. On standardized tests, answers are recorded in a special format because they are scored by computer. You mark your answers on a separate answer sheet by blacking in a small circle under the option you have chosen. The computer then scans these marks to record the number of correct answers. To make sure your answers are scanned accurately, be sure to fill in all circles solidly.

When selecting answers on a standardized test, keep these points in mind:

- If you do not know the answer, try to rule out some choices and then guess from those remaining.
- If a question seems too difficult, skip it and go back to it later. Keep in mind, though, that most tests allow you to go back only to questions within a section.

EXERCISE

Taking Standardized Tests

Read or reread Elements of the Oral Tradition on page 4 of your textbook. Then circle the letter that corresponds to the best answer to each question below.

1. Which of the following statements is true? **A B C D**
 - A. A fairy tale is always a folk tale.
 - B. A folk tale is always a fairy tale.
 - C. A tall tale is another name for a fairy tale.
 - D. A tall tale is another name for a folk tale.
2. "You can lead a horse to water, but you can't make it drink" is an example of a **A B C D**
 - A. myth
 - B. fable
 - C. folk tale
 - D. ballad
3. Religious songs from the African-American folk tradition are also called **A B C D**
 - A. spirituals
 - B. ballads
 - C. sonatas
 - D. arias
4. Short stories that illustrate a moral or spiritual truth and that are often found in religious writings are called **A B C D**
 - A. fables
 - B. anecdotes
 - C. parables
 - D. riddles

TAKING OBJECTIVE TESTS

Objective test questions have a single correct answer. On standardized tests, most objective questions are multiple choice. The guidelines below will help you answer these kinds of questions effectively.

TIPS FOR ANSWERING MULTIPLE-CHOICE QUESTIONS

Read each question carefully. Pay special attention to any words that are bolded, italicized, written in all capital letters, or otherwise emphasized.

Read all choices before deciding on the answer.

Beware of distractors, or incorrect answers that look attractive because they are partially correct, they contain a common misconception, or they apply the right information in the wrong way. Distractors are based on common mistakes students make.

Rule out incorrect answers; then choose the answer that is most accurate or complete. Pay special attention to choices such as *none of the above* or *all of the above*.

EXERCISE

Turn to page 611 of your textbook, and read the Reader's Resource feature on the allusion to *Madame Butterfly* and the About the Author feature on Sandra Cisneros. Then answer the following questions.

- _____ 1. *Madame Butterfly* is a(n)
- A. novel by Sandra Cisneros
 - B. opera by Wagner
 - C. opera by Puccini
 - D. sonnet by Shakespeare
- _____ 2. The main conflict in *Madame Butterfly* is
- A. between two lovers, a Japanese woman and an American man
 - B. internal, within an American naval lieutenant
 - C. between Sandra Cisneros and Giacomo Puccini
 - D. between two lovers, a Japanese man and an American woman
- _____ 3. The purpose of these two sections is MOST LIKELY to
- A. persuade the reader to learn more about *Madame Butterfly*
 - B. entertain the reader with interesting stories about opera and writing
 - C. inform the reader about background useful in understanding a story by Sandra Cisneros
 - D. inspire the reader to go the opera

- _____ 4. A figure of speech that makes reference to a person, event, object, or work from history or literature is called a(n)
- A. character
 - B. simile
 - C. allusion
 - D. opera
- _____ 5. Cisneros's accomplishments include all of the following EXCEPT
- A. writing a novel, short stories, and poetry
 - B. infusing feminism with the perspective of Chicana women
 - C. following in a long tradition of celebrated Hispanic women writers
 - D. writing about issues she herself has experienced

READING COMPREHENSION QUESTIONS

Reading comprehension questions ask you to read a short piece of writing and answer several questions about it. To answer reading comprehension questions, follow these steps:

1. Read through all the questions quickly.
2. Read the passage with the questions in mind.
3. Reread the first question carefully.
4. Scan the passage to look for key words related to the question. When you find a key word, slow down and read carefully.
5. Answer the question.
6. Repeat this process to answer the rest of the questions.

EXERCISE**Answering Reading Comprehension Questions**

Read the following excerpt from Chief Seattle's speech "Yonder sky that has wept tears of compassion..." (from page 434 of your textbook). Then, for each question that follows the passage, select the letter that corresponds to the best answer.

There was a time when our people covered the land as the waves of a wind-ruffled sea cover its shell-paved floor, but that time long since passed away with the greatness of tribes that are now but a mournful memory. I will not dwell on, nor mourn over, our untimely decay, nor reproach my paleface brothers with hastening it as we too may have been somewhat to blame.

Youth is impulsive. When our young men grow angry at some real or imaginary wrong, and disfigure their faces with black paint, it denotes that their hearts are black, and that they are often cruel and relentless, and our old men and old women are unable to restrain them. Thus it has ever been. Thus it was when the white man first began to push our forefathers westward. But let us hope that the hostilities between us may never return. We would have everything to lose and nothing to gain. Revenge by young men is considered gain, even at the cost of their own lives, but old men who stay at home in times of war, and mothers who have sons to lose, know better.

- _____ 1. As it is used in this selection, the word *impulsive* most likely means
- A. imaginative
 - B. hyperactive
 - C. without reflection
 - D. careful

- _____ 2. To what does Chief Seattle compare his people's former presence on the land?
- A. to ants on an anthill
 - B. to blackened hearts
 - C. to decaying corpses
 - D. to the sea on a windy day
- _____ 3. According to Chief Seattle, young men are often
- A. hateful
 - B. cruel and relentless
 - C. wise and slow to action
 - D. all the same
- _____ 4. Chief Seattle's attitude toward the decline of his people could BEST be described as
- A. angry and vengeful
 - B. mournful
 - C. resigned
 - D. frightened
- _____ 5. Which of the following statements expresses Chief Seattle's view on revenge?
- A. It seems glorious to the young, but older people know better.
 - B. It is justified by the acts of the white men.
 - C. It is cruel and relentless.
 - D. It is foolish.

FCAT Practice, Grade 10

UNIT 1 TEST

READING

DIRECTIONS

Read the passage below. Then read each question that follows the passage. For Multiple-Choice Items, decide which is the best answer to each question. Mark the letter for that answer. For Read, Think, and Explain Performance Tasks, write your responses to the questions in the space provided.

“Aztec Myth: ‘Popocatépetl and Ixtacihuatl’”

“Popocatépetl and Ixtacihuatl” is an Aztec myth. A myth is a story that explains objects or events in the natural world as resulting from the action of some supernatural force or entity, most often a god.

“Popocatépetl and Ixtacihuatl” takes place in and around the Aztec capital of Tenochtitlan. In this myth, an aging emperor is preparing his only daughter, Ixtacihuatl, to rule after his death. Trusting only his heir to succeed him on the throne, the Emperor forbids her to marry her lover Popocatépetl, displaying a shortsightedness that causes many of his subjects to doubt his wisdom. The Emperor focuses so much of his attention on educating his daughter that he neglects matters of state, and people begin to consider the empire to be weak. Soon, enemy tribes mount an attack on the Emperor’s domain. Finally, the Emperor issues the following challenge: The warrior who can lead the Emperor’s forces to a victory over their enemies will be allowed to marry Ixtacihuatl and rule alongside her. The warriors go forth, and, after a long and bloody battle, vanquish their enemies. All recognize that Popocatépetl was responsible for the victory and predict a happy future for Popocatépetl and Ixtacihuatl. Read the following retelling of the rest of the myth to see how these plans go awry:

“Popocatépetl and Ixtacihuatl”

Retold by Julie Piggott

But a few of those warriors were jealous of Popo. Since they knew none of them could rightly claim the victory for himself (the decision among the Emperor’s fighting men that Popo was responsible for the victory had been unanimous), they wanted to spoil for him and for Ixta the delights which the Emperor had promised. These few men slipped away from the rest at night and made their way to Tenochtitlan ahead of all the others. They reached the capital two days later, having traveled without sleep all the way, and quickly let it be known that, although the Emperor’s warriors had been successful against his enemies, the warrior Popo had been killed in battle.

It was a foolish and cruel lie which those warriors told their Emperor, and they told it for no reason other than that they were jealous of Popo.

When the Emperor heard this, he demanded that Popo’s body be brought to him so that he might arrange a fitting burial. He knew the man his daughter had loved would have died courageously. The jealous warriors looked at one another and said nothing. Then one of them told the Emperor that Popo had been killed on the edge of Lake Texcoco and that his body had fallen into the water and no man had been able to retrieve it. The Emperor was saddened to hear this.

After a little while, he demanded to be told which of his warriors had been responsible for the victory; but none of the fighting men before him dared claim the successful outcome of the war for

himself, for each knew the others would refute him. So they were silent. This puzzled the Emperor, and he decided to wait for the main body of his warriors to return and not to press the few who had brought the news of the victory and of Popo's death.

Then the Emperor sent for his wife and his daughter and told them their enemies had been overcome. The Empress was thoroughly excited and relieved at the news. Ixta was only apprehensive. The Emperor, seeing her anxious face, told her quickly that Popo was dead. He went on to say that the warrior's body had been lost in the waters of Lake Texcoco; and again it was as though his wisdom had left him, for he spoke at some length of his not yet being able to tell Ixta who her husband would be and who would become Emperor when the main body of warriors returned to Tenochtitlan.

But Ixta heard nothing of what he told her, only that her beloved Popo was dead. She went to her room and lay down. Her mother followed her and saw at once she was very ill. Witch doctors were sent for, but they could not help the princess, and neither could her parents. Her illness had no name, unless it was the illness of a broken heart. Princess Ixtacihuatl did not wish to live if Popocatépetl was dead, and so she died herself.

The day after her death, Popo returned to Tenochtitlan with all the other surviving warriors. They went straight to the palace and, with much cheering, told the Emperor that his enemies had been routed and that Popo was the undoubted victor of the conflict.

The Emperor praised his warriors and pronounced Popo to be the new Emperor in his place. When the young man asked first to see Ixta, begging that they should be married at once before being jointly proclaimed Emperor and Empress, the Emperor had to tell Popo of Ixta's death and how it had happened.

Popo spoke not a word.

He gestured the assembled warriors to follow him, and together they sought out the few jealous men who had given the false news of his death to the Emperor. With the army of warriors watching, Popo killed each one of them in single combat with his obsidian studded club. No one tried to stop him.

That task accomplished, Popo returned to the palace and, still without speaking and still wearing his stiff cotton armor, went to Ixta's room. He gently lifted her body and carried it out of the palace and out of the city, and no one tried to stop him doing that either. All the warriors followed him in silence.

When he had walked some miles, he gestured to them again, and they built a huge pile of stones in the shape of a pyramid. They all worked together and they worked fast, while Popo stood and watched, holding the body of the princess in his arms. By sunset the mighty edifice was finished. Popo climbed it alone, carrying Ixta's corpse with him. There, at the very top, under the heap of stones, he buried the young woman he had loved so well and for so long and who had died for the love of him.

That night Popo slept alone at the top of the pyramid by Ixta's grave. In the morning he came down and spoke for the first time since the Emperor had told him the princess was dead. He told the warriors to build another pyramid, a little to the southeast of the one which held Ixta's body, and to build it higher than the other.

He told them, too, to tell the Emperor on his behalf that he, Popocatépetl, would never reign and rule in Tenochtitlan. He would keep watch over the grave of the Princess Ixtacihuatl for the rest of his life.

The messages to the Emperor were the last words Popo ever spoke. Well before the evening, the second mighty pile of stones was built. Popo climbed it and stood at the top, taking a torch of resinous pine wood with him.

And when he reached the top, he lit the torch, and the warriors below saw the white smoke rise against the blue sky; and they watched as the sun began to set, and the smoke turned pink and then a deep red, the color of blood.

So Popocatépetl stood there, holding the torch of memory of Ixtacihuatl, for the rest of his days.

The snows came, and, as the years went by, the pyramids of stone became high, white-capped mountains. Even now the one called Popocatépetl emits smoke in memory of the princess whose body lies in the mountain which bears her name.

MULTIPLE-CHOICE ITEMS

1. In this selection, the word *vanquish* means
 - A. vanish
 - B. defeat
 - C. succumb to
 - D. release
2. This selection is most like
 - F. *Romeo and Juliet*
 - G. *Through the Looking Glass*
 - H. "Little Red Riding Hood"
 - I. *Casper, the Friendly Ghost*
3. Which of the following is probably the Emperor's BIGGEST mistake?
 - A. making Tenochtitlan the capital city
 - B. arranging for the most valiant warrior to marry his daughter
 - C. neglecting his own rule in order to prepare his daughter to rule
 - D. speaking at length about Ixta's future husband
4. The author of this selection is
 - F. Julie Piggot
 - G. the Aztec people
 - H. Popocatépetl
 - I. Ixtacihuatl
5. If you were researching the Aztec idea of wise leadership, which of the following quotations would be most useful to you?
 - A. Since they knew none of them could rightly claim the victory for himself (the decision among the Emperor's fighting men that Popo was responsible for the victory had been unanimous), they wanted to spoil for him and for Ixta the delights which the Emperor had promised.
 - B. In this myth, an aging emperor is preparing his only daughter, Ixtacihuatl, to rule after his death.
 - C. Then the Emperor sent for his wife and his daughter and told them their enemies had been overcome.
 - D. Trusting only his heir, the king forbids her to marry her lover Popocatépetl, displaying a short-sightedness that causes many of his subjects to doubt his wisdom.

- 6. This myth would BEST support an argument that
 - F. Popocatépetl was an important figure in Aztec history
 - G. The Aztecs worshipped the two mountains, Popocatépetl and Ixtacihuatl
 - H. Women were viewed as incompetent and unpredictable in Aztec society
 - I. the Aztecs recognized romantic love as a significant force

- 7. What did Popocatépetl do to express his grief at Ixtacihuatl's death?
 - A. He turned her burial mound into a mountain.
 - B. He ruled the empire in her name.
 - C. He killed himself.
 - D. He overthrew the Emperor and his men.

- 8. This myth could best be described as
 - F. lighthearted
 - G. spiritual
 - H. tragic
 - I. comic

READ, THINK, AND EXPLAIN PERFORMANCE TASKS

- 9. Who is the MOST to blame for the tragic fate of the two lovers? Why?

10. A myth explains some natural phenomenon by attributing a supernatural cause for that phenomenon. Explain how "Popocatépetl and Ixtacihuatl" fits this definition.

FCAT Practice, Grade 10

UNIT 1 TEST

PERSUASIVE WRITING

Writing Situation:

Student Council elections are approaching, and you or a good friend of yours would like to run for office. The first step in the process is to write an open letter to the school, announcing that one is running for office.

Directions for Writing:

Write an open letter to the school defining good leadership and proving that you or your chosen candidate fits that definition.

FCAT Practice, Grade 10

UNIT 2 TEST

READING

DIRECTIONS

Read the passage below. Then read each question that follows the passage. For Multiple-Choice Items, decide which is the best answer to each question. Mark the letter for that answer. For Read, Think, and Explain Performance Tasks, write your responses to the questions in the space provided.

“Musical Adaptation of the *Kalevala* Presented at Guthrie Theater Lab”



Ruth MacKenzie and cast in *Kalevala: Dream of the Salmon Maiden*. Photo by Ann Marsden.

In June of 1998 the Frank Theatre, the Guthrie Theater, and the Walker Art Center presented *Kalevala: Dream of the Salmon Maiden*, a musical adaptation of the *Kalevala* on the Guthrie Lab stage in Minneapolis, Minnesota. The production was written, composed, and adapted by Ruth MacKenzie, a singer, writer, and actor who has explored many creative and performing arenas.

“The first time I heard the vocal sounds of Finland and Sweden, I was hooked. I wanted to house these sounds within my own body,” MacKenzie said. In 1994, she studied in Finland and Sweden, as well as working at home experimenting with vocal sounds and “driving my dog nuts. As I learned more about these singing traditions, I wanted to put the songs within the context of a story because in the Finno-Ugrian tradition the singer is the storyteller. The singer is the magician.”

In the musical production, three vocalists sing the story of Aino from the *Kalevala*, as it is dramatized by interpretive dancers. MacKenzie interprets the story as “honoring the untamable within each of us.” In this section of the *Kalevala* the young maiden Aino eludes the advances of Väinämöinen, a 900-year-old magician, by transforming herself into a salmon in search of her own truth. MacKenzie decided on this story because she felt it resonated with her own path. “Just as Aino, I was going about my business when fate intervened (a concert in Kaustinen, Finland), setting me on a path that has been unpredictable and transformative.”

The production was directed by Wendy Knox and choreographed by Wynn Fricke. The presentation included *kulning* (a high-pitched Swedish song for calling animals), Ingrian Choral work, Itku Virsi (crying hymns), and *trallning* (Swedish cat singing). In order to communicate the story of Aino, MacKenzie decided to sing in both Finnish and English. She used traditional Finnish and Swedish melodies and created new melodies inspired by the tradition. MacKenzie integrated Finnish text with English text so that audiences could hear the original language as well as the poetry that is part of this tradition. "I've taken the original *Kalevala* text and interwoven poems from other Finno-Ugrian song lyric sources to broaden the emotional and metaphysical landscape from which the story is told. But truly at the heart of this work is the voice, the untamed voice."

MacKenzie received a 1995 Fellowship grant from the Minnesota State Arts Board for her performance work of Scandinavian and Finno-Ugrian singing styles, a 1996 Diverse Visions Grant from Intermedia Arts, and a 1994 Jerome Foundation Travel/Study grant. She was awarded Artist of the Year in 1997 by both the Minneapolis *Star Tribune* and *City Pages* newspapers for her production of *Kalevala, Dream of the Salmon Maiden*. A compact disk recording of the performance is also available from Omnium. For more information and to listen to the audio recording visit the website at <http://www.omnium.com/kalevala/>.

MULTIPLE-CHOICE ITEMS

1. What is the meaning of the word *house* as used in this sentence?
I wanted to house these sounds within my own body.
 - A. dwelling
 - B. contain
 - C. governing body
 - D. safe place
2. Why did Ruth MacKenzie MOST want to produce the *Kalevala*?
 - F. She loved its original music.
 - G. She identified with the main character.
 - H. She had studied it in Finland.
 - I. She could get grant money to support it.
3. Which of the following details would be MOST important to include when summarizing this selection for someone who might want to attend the performance?
 - A. The production was sponsored by the Frank Theater, the Guthrie Theater, and the Walker Art Center.
 - B. Three vocalists sing while dancers interpret the storyline.
 - C. MacKenzie studied in Finland and Sweden in 1994.
 - D. MacKenzie is a singer, a writer, and an actor.
4. The author MOST LIKELY wrote this article to
 - F. explain Ruth MacKenzie's background and interests
 - G. fulfill a course requirement
 - H. encourage readers to go to the production
 - I. entertain readers with the story of the *Kalevala*

- 5. Judging by this article, Finnish and Swedish singing are MOST LIKELY
 - A. rapid and harmonic
 - B. urgent and powerful
 - C. raplike and controversial
 - D. high-pitched and mournful

- 6. Which of the following details provides the BEST evidence that this production of the *Kalevala* is worth seeing?
 - F. the Best Artist award from *City Pages* and the *Minneapolis Star Tribune*
 - G. the 1995 Fellowship grant from the Minnesota State Arts Board
 - H. the 1994 travel grant from the Jerome Foundation
 - I. the availability of a compact disk recording of the performance

- 7. Which of the following words BEST applies to the theme of the *Kalevala* as it is described in this article?
 - A. Finland
 - B. untameable
 - C. Aino
 - D. Salmon Maiden

- 8. When MacKenzie says that, in the Finno-Ugrian tradition, the singer is a magician, she means that
 - F. the singer performs magic tricks while singing
 - G. the performance of a Finnish singer is magical
 - H. stories of magical events are common in Finland
 - I. the singer has a unique ability to bring a story to life

READ, THINK, AND EXPLAIN PERFORMANCE TASKS

- 9. Describe what this production of the *Kalevala* was PROBABLY like. Use details from the article in your answer.

10. What changes did Ruth MacKenzie make to the *Kalevala* in this production of it?

FCAT Practice, Grade 10

UNIT 2 TEST

EXPOSITORY WRITING

Writing Situation:

Ruth MacKenzie feels that a fateful event influenced the course of her life. Such events can be large or small, and they can involve internal shifts (a significant dream, a sudden passion) or external happenings (a move to a new house, losing a friend).

Directions for Writing:

Think of an event that has influenced the direction of your life so far.

Now explain the nature of that event and how it has influenced your life.

Answer Key

Test-Taking Skills Practice Worksheets

PREPARING FOR TESTS

1. Responses will vary.
2. Responses will vary.

STRATEGIES FOR TAKING STANDARDIZED TESTS

1. Answer: D; LA.A.2.4.1.
2. Answer: D; LA.E.2.4.3.
3. Answer: A; LA.E.2.4.3.
4. Answer: C; LA.E.2.4.3.

TAKING OBJECTIVE TESTS

1. Answer: C; LA.A.1.4.2
2. Answer: A; LA.E.2.4.1.
3. Answer: C; LA.A.2.4.2.
4. Answer: C; LA.A.1.4.2.
5. Answer: C; LA.A.1.4.2.

READING COMPREHENSION QUESTIONS

1. Answer: C; LA.A.1.4.2.
2. Answer: D; LA.E.2.4.4.
3. Answer: B; LA.A.1.4.2.

Grade 10 FCAT Practice Tests

UNIT 1 TEST

READING

1. Answer: B; LA.A.1.4.2
2. Answer: F; LA.A.2.2.7
3. Answer: C; LA.A.2.4.1
4. Answer: G; LA.A.2.4.2
5. Answer: D; LA.A.2.4.4
6. Answer: I; LA.A.2.4.7
7. Answer: C; LA.E.2.2.1
8. Answer: H; LA.E.2.4.2

9. LA.E.2.4.1

Top-Score Response

A top-score response will use information from the text to identify who is to blame for the tragedy. Some students might blame the jealous soldiers who lied about Popo's death; others will blame the Emperor for his short-sightedness, which contributed to the start of the war. Use the Short Response Scoring Rubric on page 80 to evaluate responses.

Example of a Top-Score Response

The Emperor is responsible for the tragedy. He loses sight of his responsibilities as a leader because he is so focused on preparing his daughter for her rule. Word gets out that the empire has no strong leader, and enemies attack. Had this never happened, the jealous soldiers would never had had reason to lie about Popo's death, and Ixta would not have killed herself and precipitated Popo's death.

10. LA.A.2.4.2

Top-Score Response

A top-score response will use information from the text to show how this selection qualifies as a myth. Use the Extended Response Scoring Rubric on page 80 to evaluate responses.

Example of a Top-Score Response

"Popocatepetl and Ixtacihuatl" is a myth because it explains the existence of two mountains near Tenochtitlan. The myth suggests that these mountains are really the burial mounds of the two lovers. In the real world, a burial mound of stones would not turn into a mountain, and a mountain could not release smoke as a sign of grief. These elements are supernatural explanations for natural phenomena.

PERSUASIVE WRITING

A top-scoring response will clearly outline the qualities of a good leader and use details and examples to prove that the specified candidate fits that definition. Use the six-point Scoring Rubric on page 81 to evaluate responses.

UNIT 2 TEST

READING

1. Answer: B; LA.A.1.4.2
2. Answer: G; LA.A.2.2.7
3. Answer: B; LA.A.2.4.1
4. Answer: H; LA.A.2.4.2
5. Answer: D; LA.A.2.4.4
6. Answer: F; LA.A.2.4.7
7. Answer: A; LA.E.2.4.2
8. Answer: I; LA.A.2.4.3

9. LA.A.2.4.1

Top-Score Response

A top-score response will use information from the text to describe the performance. Students should mention singing and dancing, and they should include some information about the plot of the *Kalevala*. Use the Short Response Scoring Rubric on page 80 to evaluate responses.

Example of a Top-Score Response

This production of a section from the *Kalevala* consists of Finnish and Swedish singing accompanied by interpretive dancing. The singing includes a high-pitched Swedish style called *kulning*, choral work, crying hymns, and Swedish cat-singing called *tralling*. The singing, which is in both English and Finnish, and dancing tell the story of Aino, who transforms herself into a salmon to seek her own life rather than conform to the wishes of a 900-year-old suitor.

10. LA.A.2.4.4

Top-Score Response

A top-score response will identify at least two changes made to the *Kalevala* in order to adapt it to this production. Changes include the use of music and dancing, the translation of parts of the story into English, and the interweaving of other Finnish and Swedish poems and songs. Use the Extended Response Scoring Rubric on page 80 to evaluate responses.

Example of a Top-Score Response

Ruth MacKenzie made several changes to the *Kalevala* for this production. Most notably, she set the text of the epic poem to music, both traditional and new melodies. She also used an English translation for part of the performance to help audience members understand the story. Finally, she introduced parts of other poems and songs to help create the context for the story.

EXPOSITORY WRITING

A top-scoring response will vividly depict some event, either internal or external, that has influenced the direction of the writer's life. The essay should also explain how the writer's life has changed as a result. Use the six-point Scoring Rubric on page 81 to evaluate responses.

UNIT 3 TEST

READING

1. Answer: D; LA.A.1.4.2
2. Answer: H; LA.A.2.2.7
3. Answer: D; LA.A.2.4.1
4. Answer: H; LA.A.2.4.2
5. Answer: C; LA.A.2.4.4
6. Answer: G; LA.A.2.4.7
7. Answer: D; LA.E.2.2.1
8. Answer: H; LA.E.2.4.1, LA.A.1.4.2

9. LA.A.1.4.2

Top-Score Response

A top-score response includes the meaning of the word *chagrin* and specific details from the text to support the meaning. Use the Short Response Scoring Rubric on page 80 to evaluate responses.

Example of a Top-Score Response

The word *chagrin* means feeling of severe embarrassment and annoyance. The young woman is mortified at her situation of being poor. She wants desperately to be rich. She is annoyed at having to put up with living with no money.

10. LA.A.2.4.1

Top-Score Response

A top-score response will use specific information from the story to describe the woman's situation. Use the Extended Response Scoring Rubric on page 80 to evaluate responses.

Example of a Top-Score Response

The woman is living a life she does not feel she should be. She is a clerk's wife with little money. She has no jewelry or fine clothes, she does not eat fancy foods, she does not go to exciting shows, yet she longs for these things and feels she deserves them.

PERSUASIVE WRITING

A top-scoring response will offer the woman in "The Necklace" convincing advice for improving her life situation. Use the six-point Scoring Rubric on page 81 to evaluate responses.