

Session 1: Reading Passages

Questions #1–48

The Basques

by Cameron Watson, Faces

“Everyone who has visited the Basque Country longs to return; it is a blessed land.”

—Victor Hugo (1802–85), French poet and novelist

- 1 The Basques, who live in the rolling foothills and plains east of the Pyrenees Mountains, have been considered the mystery people of Europe for hundreds of years. That is partly because Basque history has rarely been written from the Basque point of view. It is also because the ancient origins of the Basques themselves are so old they have been lost over time. As a result, it is an ongoing struggle to keep the Basques’ heritage separate from that of their more well-known neighbors.
- 2 The Basques may be the sole survivors of Europe’s earliest modern humans—the Ice Age hunters who drifted across the continent 40,000 years ago. Evidence suggests that by the Neolithic period (around 5000 to 4000 B.C.) people resembling the Basques had settled in the area known today as Euskal Herria (the Basque Country). That may mean that the Basques had been living in their corner of the world for thousands of years when the Indo-European tribes invaded Europe in 2000 B.C. Those tribe members are the ancestors of most of Europe’s present-day people.
- 3 The Basques have preserved their unique language and culture for 4,000 years. They have been able to maintain their identity despite many obstacles. Their identity has survived repeated invasions of armies and the division of the Basque homeland when the border between France and Spain was created. Between the 7th and 11th centuries, the Basques were a minority in their own land. Invading groups, such as the Romans, Goths, and Franks controlled the land. However, the Basques still managed some independence by creating the Dukedom of Vasconia and the Kingdom of Navarre.

Go On

- 4 Between the 12th and 15th centuries, Christianity was becoming the dominant religion of the Iberian Peninsula. Also Spain was becoming a separate country made up of several different peoples. The Spanish rewarded the Basques for their loyalty by giving them certain rights known as *fueros*. At the same time, Basques had a government in place that centered on *biltzarrak*, or local popular assemblies. This form of government reflected the independent spirit of the Basques. The *fueros* were upheld by the Basque government.
- 5 However, Basque unity was split by the creation of the border between France and Spain in 1512. A new chapter in Basque history began. For the past 500 years, Basque history has been split between and become part of the histories of France and Spain.
- 6 In Iparralde (the northern Basque Country), Basque culture suffered under the stifling French government. French officials insisted there be one government and one language for the entire country. From the early 16th century through the modern era, Basques in Iparralde have been continually denied their own government and the use of their language.
- 7 In Hegoalde (the southern Basque Country), the *fueros* allowed Basques to be involved in the Spanish exploration of the New World, while holding on to their cultural identity. Because of their involvement in Spain's voyages between the 16th and 18th centuries, the Basques earned a reputation for being skilled and valuable sailors, traders, soldiers, and explorers.
- 8 Christopher Columbus sailed on the Basque-owned *Santa María* with a predominantly Basque crew when he made his historic voyage of 1492. Juan de Elcano, the first sailor to circumnavigate the globe between 1519 and 1522, was a Basque. De Elcano finished the voyage after its original leader, Ferdinand Magellan, died in the Philippines.
- 9 Basques were also prominent in the development of Latin America. Perhaps the most famous land-based explorer of Basque descent was Juan de Oñate, who in 1601 traveled as far north as present-day Kansas. Later, he explored the Colorado River area (including what is today Arizona) to the Pacific coast at Baja California. It was also a man of Basque descent, Simón Bolívar, who rose up to challenge the Spanish Empire and lead the countries of Latin America to their independence in the early 18th century. Basques were thus central to the development of the New World and renowned for their strong and independent spirit.

- 10 Yet major changes were to take place in Hegoalde in the 19th century. After two civil wars, a new constitution in Spain removed the Basques' regional rights. After 1876, Spanish officials promoted the Castilian language and lifestyle as the only true Spanish culture. Modern industry also appeared in the Basque country. The new industry attracted large numbers of non-Basque people from other parts of Spain. Many Basques feared the influx of Spanish people and ways would wipe out their culture. This Basque nationalism movement reached its most troubling point in the Spanish Civil War of 1936–39. This war is perhaps remembered most for Nazi German planes bombing the Basque city of Guernica. Spanish dictator Francisco Franco ordered the bombing.
- 11 Following the war, the Spanish government further suppressed Basque culture. The dictatorship, which lasted until 1975, prohibited all use of Euskara, the Basque language. Basques could not use their language in public or private. That meant Euskara could not be written in books or magazines or used in conversations. In school, Basque children were taught in Spanish and were forbidden to use Euskara. Furthermore, parents could not give their children Basque names, and any Basque words or names were removed from tombstones.
- 12 After 1975, Spain became a democracy and Basque culture survived Franco's attempt to erase its existence. Today, the Basque Country remains politically divided not just between France and Spain but also within the Spanish state. The Basque Autonomous Community is made up of three of the four Spanish provinces—Nafarroa is not included. However, past triumphs have given the Basques confidence in the future. If you go to the Basque city of Bilbao today, you will see a modern, thriving metropolis with industry and major stores, a modern communication system, and world-famous cultural centers.

1

Select three sentences that should be included in a summary of key ideas in the text.

- Ⓐ The Basques faced stifling rules under both French and Spanish governments.
- Ⓑ Between the 7th and 11th centuries, the Basques created the Dukedom of Vasconia and the Kingdom of Navarre.
- Ⓒ The Basques' government centered on biltzarrak, or local popular assemblies, which reflected the independent spirit of the Basques.
- Ⓓ The Spanish rewarded the Basques for their loyalty by giving them certain rights known as fueros.
- Ⓔ In the late 15th century, Basque sailors traveled with Christopher Columbus to the New World.
- Ⓕ The Basques have maintained their language and culture for thousands of years despite invasions and the division of their homeland between France and Spain.
- Ⓖ Today, although the Basque Country remains divided, the Basque people remain committed to their culture.

2

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

What best describes the structure of paragraphs 6 and 7?

- Ⓐ The paragraphs contrast the areas of the Basque Country under French and Spanish rule.
- Ⓑ The paragraphs describe in chronological order how the Basque Country changed.
- Ⓒ The paragraphs illustrate the cause and effect of splitting the Basque Country.
- Ⓓ The paragraphs make a claim about the Basque Country and support it with examples.

Part B

Underline one sentence in paragraph 6 and one sentence in paragraph 7 that support the answer in Part A.

3

Read these sentences from the paragraph 11.

“Following the war, the Spanish government further suppressed Basque culture. The dictatorship, which lasted until 1975, prohibited all use of Euskara, the Basque language. Basques could not use their language in public or private.”

What is the meaning of the word suppressed as it is used in the passage?

- Ⓐ put down with force
- Ⓑ provided help to
- Ⓒ strongly disliked
- Ⓓ caused to change

4

What is the author’s main purpose in writing “The Basques”?

- Ⓐ to make readers feel sympathy for the Basques and their troubles
- Ⓑ to explain why many Basques strongly dislike Spanish rule
- Ⓒ to help readers understand Basque history and culture
- Ⓓ to prevent Basque culture from being absorbed into the Spanish and French cultures

5

Which detail from the passage supports the idea that the Basques are an ancient people?

- Ⓐ The Basque history has rarely been written from their own perspective.
- Ⓑ The Basque people have preserved their culture and writing for more than 4000 years.
- Ⓒ The Nazi government bombed Basque territory in the Spanish Civil War.
- Ⓓ Indo-European tribes were ancestors of most of Europe’s present-day people.

Go On

Showdown in a Paris Theater

by Michael Ray Taylor, *Odyssey*

- 1 On April 7, 1864, more than 500 of France’s most famous scientists, journalists, artists, and novelists crowded into an auditorium at the Sorbonne, a Paris university. They had come to see a scientific demonstration.

- 2 An elegantly dressed man stepped onto the stage. “I think we’ve had quite enough of poetry, enough fantasy,” he said. “It is time for the true method, that of science, to assert and exercise its rights.” The man’s name was Louis Pasteur.

- 3 He walked to a table bearing oddly shaped bottles, a microscope, and a recent invention called a Bunsen burner. The lights dimmed. Using another recent invention, the slide projector, Dr. Pasteur began to describe the experiments sitting before him.

- 4 These experiments, he explained, would finally settle one of the biggest scientific controversies of his time: Do microbes “spontaneously generate”? In other words, can life appear from nothing whenever nutrients are present? Scientists once thought that rats grew from cheese placed in a corner, that maggots appeared automatically in rotting meat, and that frogs arose from pond slime. By Pasteur’s time, many scientists had already shown that this was not the case—at least with larger organisms. As early as 1668, an Italian doctor named Francesco Redi had shown that maggots, for example, could grow only from fly eggs laid by adult flies.

- 5 But microorganisms remained poorly understood, and most scientists of the day believed that these smallest life forms could, in fact, appear from nothing. Pasteur was convinced that spontaneous generation was impossible, but he knew it would take clear scientific evidence to sway those who held opposite views. He was certain that this was important, because he believed that the spread of germs—microbes, known today as *pathogens*—was the cause of disease.

- 6 One scientist in the audience, Félix Archimède Pouchet, was director of the Rouen Museum of Natural History. He was already devising the ways he would attack Pasteur’s experiments in a newspaper article the following week. For what Pasteur began to argue up on the stage was that Pouchet’s earlier experiments, which had appeared to support the idea of spontaneous generation, had contained a serious flaw.

- 7 In 1859, Pouchet had sealed boiled water in a glass bottle, then placed the bottle upside down and opened it in a trough filled with mercury. Mercury, a heavy metal, would not allow the water to escape from the bottle. Also, it was thought that mercury would kill any organisms that might otherwise get into the upside-down bottle. Pouchet believed that for spontaneous generation to take place, oxygen had to be present, so he piped some chemically pure oxygen into the bottle through the mercury.
- 8 “But so far, the bottle had only water and oxygen,” Pasteur said, as he demonstrated Pouchet’s experiment to his audience. It still needed a food source.
- 9 “‘Next,’ Pouchet writes, ‘a bit of hay massing ten grams, in a vial sealed with emery, is removed from an oven heated to 100 degrees, where it has sat for thirty minutes, and is placed in the flask from below the surface of the mercury.’”
- 10 Pasteur uncorked a vial and transferred hay into a flask on-stage, inverted over a vat of mercury in advance.
- 11 “This, gentlemen, is the experiment which has renewed interest in the doctrine of spontaneous generation. And here is its result: After eight days, the infusion contains a fully developed mold. What is Pouchet’s conclusion? Simply that the atmosphere didn’t serve as the vehicle for these germs, these microscopic beings.
- 12 “When microbes grew in the brew, he argued that they had to have ‘appeared’ there, because no live cells had been in any of his ingredients.” However, Pasteur explained, when he studied the experiments, he observed that Pouchet’s tub of mercury contained a great deal of dust. We now know that dust is full of live germs. What no one knew at the time—but Pasteur guessed—was that some germs would not be harmed by exposure to mercury, especially if surrounded by a protective dust coating.
- 13 Pasteur’s strategy was to design a new type of flask that would let air into it—providing an oxygen source—but would not allow microbes to enter. He created two types of flasks: one with a straight neck, which microbes could easily enter, and another with an S-shaped neck that trapped microbes in the bottom of the curve.
- 14 Pasteur filled these bottles with a variety of food sources—not just hay and water, but chicken and beef broth, too. After he heated everything inside the bottle (water, air, and food) to a temperature that would kill all organisms, microbes readily grew in the bottles with the straight necks. However, nothing grew in the flasks with the S-necks, even though air, but not microbes, could still get inside.

- 15 As Pasteur explained to the rapt audience before him, some of these bottles had been sitting for several years, and yet no germs had grown in the food source below the trap.
- 16 "I have kept away from it the germs that are floating in the air," he said. "I have kept away from it life, for life is the germ, and the germ is life!"
- 17 Many in the audience rose to give him a standing ovation.
- 18 But not Pouchet.

6

Read this excerpt from paragraph 4.

"These experiments, he explained, would finally settle one of the biggest scientific controversies of his time: Do microbes 'spontaneously generate'? In other words, can life appear from nothing whenever nutrients are present?"

Underline the two-word phrase in the excerpt that helps you understand the meaning of the word spontaneously.

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

What does the word microorganism mean as it is used in paragraph 5?

- Ⓐ a living being that is too small to be seen with the naked eye
- Ⓑ a creature that lives in dust and develops into mold
- Ⓒ a living thing that can appear from nothing when the right nutrients are present
- Ⓓ an individual animal or plant that cannot survive when exposed to mercury

Part B

Underline the three-word phrase in paragraph 5 that best helps you understand the meaning of the word microorganisms.

How did Pasteur support his argument that the mold growing in Pouchet's experiment did not spontaneously generate?

- Ⓐ He noted that Pouchet added hay to his bottle of water and oxygen.
- Ⓑ He explained that Pouchet believed that his ingredients contained no live cells.
- Ⓒ He observed that Pouchet's tub of mercury had contained microbe-filled dust.
- Ⓓ He guessed that some germs would not be harmed by exposure to mercury.

9

What evidence did Pasteur provide to show that microbes do not spontaneously generate?

- Ⓐ He showed that no microbes grew in the flask with the S-shaped neck.
- Ⓑ He heated his bottles to a temperature that would kill all organisms.
- Ⓒ He filled his bottles with a variety of food sources, not just hay and water.
- Ⓓ He repeated Pouchet's experiment with the same result, a developed mold.

10

Underline two sentences in the passage that support the inference that Pouchet was upset by Pasteur's experiment.

11

Select two sentences describing the author's purpose in writing the passage.

- Ⓐ to narrate an important event in the history of science
- Ⓑ to show how science can be more exciting than history
- Ⓒ to prove that one scientist faked his data
- Ⓓ to challenge current science about spontaneous generation
- Ⓔ to show that scientific ideas often change with time

Tansen's Gift

by Dawn Renée Levesque, Cricket

- 1 Once, long ago, lived a great emperor called Akbar. His kingdom spanned all of northern India, and he lived in a red sandstone palace along a craggy ridge, which came to be called Fatehpur Sikri.

- 2 Not far from the palace lived a small boy named Tansen. As a child, Tansen would venture into the mangrove forests with his friends, and much to their delight, he would expertly imitate the sounds of the birds in the treetops.

- 3 As Tansen grew older, his father brought many tutors to the house, hoping his son might learn to read and write. But Tansen was not interested. He wanted only to sing, and his voice was so tender to all who heard it that they stopped what they were doing to listen to its passion.

- 4 It was not long before stories abounded through the city of the magical powers found within the songs of Tansen. It was said that he could summon all the animals of the forest with his compassionate ragas.

- 5 So impressed was the emperor that he added Tansen to the other Jewels of the Crown—the most outstanding talents to be found in the kingdom. Tansen was soon entertaining the emperor every evening. As the sun set over Fatehpur Sikri, he would gently lull the emperor to sleep, and just as the sun rose over the hills and kissed the earth, Tansen would be in the emperor's bedchamber, singing ever so softly to slowly awaken him.

- 6 Tansen's reputation spread. After a time, the other Jewels of the Crown grew jealous of the attention Tansen was receiving and plotted secretly for his downfall. To reclaim their influence, they agreed that Tansen's reputation must be tarnished in front of the emperor.

- 7 One morning, they approached the emperor, voicing doubts about the beauty of Tansen's music. They suggested that if he was indeed as good as they had heard, he should sing Deepak Raga for the court—if this song was sung to perfection, it was said that lamps would alight, and the singer's body would be consumed by fire and turn to ash.

- 8 The emperor faced a dilemma: if he dismissed his other advisers' proposal, they would spread rumors of his weakness; if he accepted their suggestion, it could forever destroy the beauty of Tansen's gift.
- 9 Nevertheless, Emperor Akbar approached Tansen and ordered that he sing Deepak Raga. Tansen protested, but the emperor held up his hand, silencing Tansen's protests, and told him that he must accept the challenge.
- 10 Tansen knew the dangers of singing Deepak Raga. He pondered deeply and paced the garden until he had worn a dirt path with his feet. At last, he saw how he could be saved. Perhaps someone could accompany him by singing Megh Raga, which would bring the rain. . . .
- 11 On the day of the performance, the court was packed with royal guests. The lamps upon the walls stood unlit, and the guests sat in darkness as they waited in anticipation to hear the most difficult raga ever sung.
- 12 Tansen anxiously sat down with his tanpura upon his lap. By his side was Rupa, the woman who would accompany him, singing Megh Raga simultaneously¹.
- 13 The emperor entered and sat upon his gem-encrusted throne. At a motion from Akbar, Tansen began to sing. It was not long before the air became hot, thick, and heavy. Sweat beaded on each guest's brow. Flowers in the nearby garden began to droop.
- 14 The heat in the room was nearly unbearable as Tansen continued to sing. Suddenly the lamps upon the walls flared up. The emperor stood, deeply enchanted with the intense power of the raga.
- 15 Rupa grew nervous. Her voice was but a whisper. She looked worriedly at Tansen. His face had grown red like the sandstone of the palace and dripped with sweat. It drenched his clothes and made a puddle around him.
- 16 Rupa gathered her courage and began to sing Megh Raga. Her voice grew stronger as she sang, and it soared through the thick, warm air, over the rooftops to the sky above, which darkened.

¹ **simultaneously:** at the same time

- 17 Heavy, gray clouds swelled. Then the rains came, their cool drops refreshing the audience, filling the fountains, and awakening the drooping flowers.
- 18 Upon the realization that he had almost lost his greatest musician, the emperor, greatly relieved, showered Tansen with gratitude and many gifts. But the fire of Deepak Raga had not left Tansen untouched. He fell ill and was able to return to court only months later.
- 19 Yet Tansen’s glory spread faster than the fiery power of Deepak Raga. Accounts of Tansen swiftly spread down the valleys and across the hilltops to other kingdoms.

12

Read these sentences from the passage.

“The heat in the room was nearly unbearable as Tansen continued to sing. Suddenly the lamps upon the walls flared up. The emperor stood, deeply enchanted with the intense power of the raga.”

“Rupa grew nervous. Her voice was but a whisper. She looked worriedly at Tansen.”
(paragraphs 14 and 15)

What effect does Rupa’s whisper have on the reader?

- Ⓐ It connects the reader to the court audience as everyone strains to hear her voice.
- Ⓑ It makes the reader feel annoyed that she has not prepared for the event.
- Ⓒ It creates a sense of humor as the reader wonders what else can go wrong.
- Ⓓ It creates suspense for the reader about whether her efforts will be successful.

Several cultures have legends about the phoenix, an immortal bird with a beautiful song. The phoenix ignites in flames and turns to ash, only to be reborn from the ashes. In some ways, the story "Tansen's Gift" is like the story of the phoenix, except that Tansen is a boy, not a bird. In what other way is "Tansen's Gift" different from the legend of the phoenix?

- Ⓐ Tansen lacks the beautiful voice of a phoenix and the ability to fascinate others.
- Ⓑ Tansen knows that he is not immortal, so he must prevent himself from burning.
- Ⓒ Tansen's body will be burned by the actions of others rather than his own actions.
- Ⓓ Tansen is reborn from the ashes, but he is reborn as a different person who is ill.

Select two inferences that can be made based on what happens in paragraphs 17 through 19 of "Tansen's Gift."

- Ⓐ The actions of the emperor's advisers had the opposite effect of what they intended.
- Ⓑ Tansen was unwilling to forgive the emperor for forcing him to sing the Deepak Raga.
- Ⓒ The emperor understood that he had made a poor decision in testing Tansen's skill.
- Ⓓ Tansen fell ill because his plan did not work as well as he thought it would.
- Ⓔ Tansen failed to prove his perfection because he was not consumed by fire.

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

What causes the other Jewels of the Crown to voice doubts about Tansen's musical ability?

- Ⓐ They know that Tansen is unable to sing Deepak Raga.
- Ⓑ They know that Tansen is uneducated and can't read or write.
- Ⓒ They notice that Tansen is getting all of the emperor's attention.
- Ⓓ They think that the emperor has no knowledge of or taste in music.

Part B

Which sentence from the passage supports the answer in Part A?

- Ⓐ "He wanted only to sing, and his voice was so tender to all who heard it that they stopped what they were doing to listen to its passion."
- Ⓑ "So impressed was the emperor that he added Tansen to the other Jewels of the Crown—the most outstanding talents to be found in the kingdom."
- Ⓒ "After a time, the other Jewels of the Crown grew jealous of the attention Tansen was receiving and plotted secretly for his downfall."
- Ⓓ "Nevertheless, Emperor Akbar approached Tansen and ordered that he sing Deepak Raga."

Match each underlined phrase on the left with what that phrase suggests about Tansen on the right.

He wanted only to sing, and his voice was so tender to all who heard it that they stopped what they were doing to listen to its passion.

He is worried.

It was not long before stories abounded through the city of the magical powers found within the songs of Tansen.

He is talented.

He pondered deeply and paced the garden until he had worn a dirt path with his feet.

He is gentle.

Fighting the Factory: The Arts and Crafts Movement

by Jerome McDonald

- 1 Plain, functional furniture. Simple woven rugs. Decorative hand-made wall hangings inspired by nature. Hand-made jewelry. These were just some of the objects produced and purchased by those who supported the Arts and Crafts Movement, a back-to-basics style that first emerged in Britain during the latter half of the nineteenth century.
- 2 The Arts and Crafts movement was about much more than just eye-catching objects inspired by the simple country life. It was based on ideals, and fueled by the dissatisfaction of many of Britain's citizens. A dresser executed in the Arts and Crafts style was suddenly no longer just a dresser. It was a symbol of the beliefs of both the maker and the buyer.

The Arts and Crafts Movement: Understanding the Times

- 3 Looking at the historical context of the Arts and Crafts Movement is vital to understanding its deeper meaning. At the time, Britain was becoming very industrialized. Many people moved from small rural communities to large cities. In these urban areas, factory work was a way of life. The practice of mass production was catching on. As a result, there was a dramatic shift in how many objects were produced.
- 4 A description of furniture making before and after industrialization provides a good illustration of the extent of the change. Before industrialization, craftspeople spent years perfecting their technique. They knew how to create a certain object from start to finish. They would gather the wood or other materials they needed. They would use tools to cut and shape these materials into individual pieces, and then assemble them. Finally, they would add any finishing touches. This might involve applying wood stain or adding some decorative metal accents. The final result was a truly one-of-a-kind creation of the highest quality.
- 5 As Britain became more industrialized, furniture was often made in factories using a principle called division of labor. Each worker would be responsible for a tiny part of the production process. One person might just screw on legs or only apply paint. They did this hour after hour, day after day. Little skill was needed. Many virtually identical pieces were produced very quickly.

Go On

The Philosophy Behind Arts and Crafts

- 6 Those who helped found the Arts and Crafts Movement also developed its underlying philosophy. Ideas behind the movement included the notion that craftspeople should get a deep satisfaction and pleasure from their work. This could not be achieved by dividing the production process into small tasks to be performed separately by many individuals. Rather, it required a “master craftsman” who had honed the skill and talent needed to be personally invested in and responsible for the final product. Some—but by no means all—supporters of this movement were also against the use of any machinery during the production process.

The Hallmarks of Arts and Crafts Design

- 7 The Arts and Crafts Movement did not have a set of rigid rules. However, pieces produced in this style did share some basic characteristics. They were made using traditional techniques developed by craftspeople in their “workshops in the country.” Using materials in their natural form was also an important aspect of the Arts and Crafts Movement. For instance, the wood used to make a dresser might be stained to embellish its grain, but it would likely not be completely covered with paint. Simple shapes were used in the creation of pieces, and designs were often inspired by plants, flowers, and other objects found in nature. Overall, designs could be accurately described as simple and plain, but this also gave Arts and Crafts works their rustic charm.

The Legacy of the Arts and Crafts Movement

- 8 The principles of Britain’s Arts and Crafts Movement played a part in the development of similar styles and movements in other parts of Europe and the United States. Clearly, though, the Arts and Crafts Movement did not succeed in halting the trend toward mass production, either in Europe or elsewhere. Walk into any furniture store today and you will see shelves containing dozens of identical lamps and vases, as well as tables put together piece by piece, screw by screw, on factory assembly lines.
- 9 As a final note, it’s important to keep in mind that the goods currently sold by large department stores and national chains don’t tell the entire story. There are many exhibitions, shows, and local markets where the spirit of the Arts and Crafts Movement is alive and well. Craftspeople and artists can still be found selling pottery, jewelry, and other decorative objects made the old-fashioned way. As long as there are talented and dedicated people out there willing to part with their unique, high quality, handmade creations, the legacy of the Arts and Crafts Movement will live on.

Read this sentence from paragraph 7.

“Overall, designs could be accurately described as simple and plain, but this also gave Arts and Crafts works their rustic charm.”

In this sentence, what does the phrase rustic charm suggest?

- Ⓐ Arts and Crafts pieces were not as plain as they seemed.
- Ⓑ Arts and Crafts pieces represent a simpler way of life.
- Ⓒ The decorative accents appealed to people from the city.
- Ⓓ The designs were inspired by old, rusty antiques.

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

The word creation appears in the last sentence of paragraph 4. What does the word creation suggest?

- Ⓐ a work of art
- Ⓑ a finished product to be sold
- Ⓒ a machine-made object
- Ⓓ an unusual invention

Part B

Which phrase from paragraph 4 provides evidence for the answer in Part A?

- Ⓐ “use tools to cut and shape”
- Ⓑ “some decorative metal accents”
- Ⓒ “final result”
- Ⓓ “truly one-of-a-kind”

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

What is the main difference between Arts and Crafts pieces and products made by industrial processes?

- Ⓐ Arts and Crafts pieces were driven by a personal philosophy; industrial works were about efficiency of labor.
- Ⓑ Arts and Crafts pieces refer to a simple existence; industrial works suggest a busy life in the city.
- Ⓒ Arts and Crafts pieces resulted from a single mind; industrial works allowed for the ideas of many workers.
- Ⓓ Arts and Crafts pieces are eye-catching, decorative objects; industrial works are always plain and unattractive.

Part B

Select two sentences from the passage that support the answer in Part A.

- Ⓐ "The Arts and Crafts movement was . . . based on ideals, and fueled by the dissatisfaction of many of Britain's citizens."
- Ⓑ "In these urban areas, factory work was a way of life."
- Ⓒ "Before industrialization, craftspeople spent years perfecting their technique."
- Ⓓ "Many virtually identical pieces were produced very quickly."
- Ⓔ "For instance, the wood used to make a dresser might be stained to embellish its grain, but it would likely not be completely covered with paint."
- Ⓕ "Simple shapes were used in the creation of pieces, and designs were often inspired by plants, flowers, and other objects found in nature."

Write in the phrases from paragraphs 4 and 5 (in the box below) that show how the paragraphs contrast the furniture-making processes before and after industrialization.

	Before Industrialization	After Industrialization
Worker's role		
Worker's tasks		
Finished product		

"Many virtually identical pieces"

"gather the wood . . . cut and shape these materials . . . assemble them . . . add any finishing touches."

"just screw on legs or only apply paint"

"a tiny part of the production process"

"create a certain object from start to finish"

"a truly one-of-a-kind creation"

What is the central idea of the passage? Write your answer on the lines below.

The Gift of the Flute

a Brule Sioux legend

retold by Isabella Stroud

- 1 Long ago, in the land of the Sioux, there was a time before the People had flutes. They had drums made of wood and animal hide, and rattles made of gourd; but they had no flutes, for they had never seen or heard one.
- 2 One day, a young hunter left his village to follow the fresh tracks of an elk. He carried with him a new wooden bow and a deerskin quiver holding arrows carved of wood, with fine feathers and flint stone arrowheads as sharp as glass. Into the mountains he followed the tracks of the elk, who remained always just out of sight, so that the hunter never caught a glimpse of him. The elk's tracks led deep into a forest—where, as night fell, both they and the elk disappeared.
- 3 As darkness filled the woods, the moon did not rise, and the hunter was forced to admit that until daybreak he was lost. He ate a little of the wasna—dried meat, mixed with berries and fat—that he carried in his deerskin pouch, and followed the sound of water to a cold stream, from which he drank. Then he wrapped himself in his fur robe and tried to sleep. But the night sounds of the forest were ones of animals calling, and owls hooting, and trees groaning, and instead of sleeping, the hunter lay wakefully listening. The more he listened, the more he heard, until he realized that he was hearing a sound he had never heard before. It was a sound of wind—though not only of wind—and it was strangely lovely, yet dry and mournful, like the whistle of a ghost. And it was somewhat frightening. With a shiver, the hunter gathered his robe closer about him and took a long, long time to fall asleep.
- 4 When the hunter awoke with the sun, he looked up and saw wagnuka, the redheaded woodpecker, on a branch of the tree under which he had slept. The bird flitted to another tree, and to another, each time looking back as if to say, "Follow!" Again the hunter heard the lovely, strange sound of the night before, and he took up his bow and quiver and followed the woodpecker from tree to tree through the forest until the bird came to a great cedar. There it paused on one hollow, slender branch, and began hammering with its beak at holes it had pecked in the wood. When the wind entered the holes the woodpecker had carved, the branch whistled with the lovely, strange sound. "Kola—friend," said the hunter to the woodpecker, "permit me to take this branch back to my people!"
- 5 So the hunter returned to his village with no elk meat, but instead with the first flute: a gift of the tree, of the wind, of the bird, and of one who had learned how to listen.

Go On

Read this sentence from the passage.

“They had drums made of wood and animal hide, and rattles made of gourd; but they had no flutes, for they had never seen or heard one.” (paragraph 1)

What effect does this sentence create for the reader as the story develops?

- Ⓐ The reader believes that the woodpecker has created the flute on purpose.
- Ⓑ The reader knows the whistling sound is a flute even though the hunter does not.
- Ⓒ The reader thinks the woodpecker is the one making the unusual sound.
- Ⓓ The reader understands that the hunter was sleeping under the tree making the noise.

A central theme of the story is “If people are not too focused on what they think they want, they can find unexpected surprises.” Which sentence from the story develops this theme?

- Ⓐ “Into the mountains he followed the tracks of the elk, who remained always just out of sight, so that the hunter never caught a glimpse of him.”
- Ⓑ “The more he listened, the more he heard, until he realized that he was hearing a sound he had never heard before.”
- Ⓒ “When the hunter awoke with the sun, he looked up and saw wagnuka, the redheaded woodpecker, on a branch of the tree under which he had slept.”
- Ⓓ “Again the hunter heard the lovely, strange sound of the night before, and he took up his bow and quiver and followed the woodpecker from tree to tree through the forest until the bird came to a great cedar.”
- Ⓔ “So the hunter returned to his village with no elk meat, but instead with the first flute: a gift of the tree, of the wind, of the bird, and of one who had learned how to listen.”

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

Why does the hunter stay in the woods overnight?

- Ⓐ He doesn't want to lose track of the elk he is following.
- Ⓑ He enjoys listening to the nighttime sounds in the woods.
- Ⓒ He is too tired to travel all the way back to his village.
- Ⓓ He can't see well enough to find his way in the dark forest.

Part B

Underline the sentence in paragraph 3 that provides evidence for the answer in Part A.

Which phrase from paragraph 3 creates a mysterious tone?

- Ⓐ "the night sounds of the forest were ones of animals calling"
- Ⓑ "The more he listened, the more he heard"
- Ⓒ "like the whistle of a ghost"
- Ⓓ "the hunter gathered his robe closer"

Which of these best summarizes the plot of this story?

- Ⓐ A Sioux hunter follows an elk into a forest. The elk stays too far ahead of him, so the hunter loses sight of the elk. The hunter decides to stay the night in the forest and look for the elk in the morning. When he wakes up, the hunter cannot find the elk. The hunter walks home and finds a flute on the way. He plays it for his people.
- Ⓑ A Sioux hunter follows an elk into a forest, and then night falls. Realizing it's too dark to get home, he lies down and listens to the sounds of the forest. He hears an unusual sound, and in the morning, he follows it to find a woodpecker who makes a flute. With permission from the woodpecker, the hunter takes the gift to his people.
- Ⓒ A Sioux hunter foolishly follows an elk into the forest. He lies down to fall asleep but is kept awake all night by the sounds of animals and trees. He also hears an unusual sound, which frightens him because he is a coward. When he wakes up in the morning, he sees a woodpecker putting holes in some trees. This gives him an idea to make a flute.
- Ⓓ A Sioux hunter follows an elk into a forest until it gets dark. Then, he stays the night in the forest but is too worried about finding the elk to get any sleep. He hears the wind, the trees, and the animals of the forest. All the noises are very loud and frighten the hunter. He is given a flute on the way home.

The Bar of Gold

by Lillian M. Gask

from *The Junior Classics, Vol. 6*, ed. by William Patten, Charles W. Eliot,
William Allan Neilson, published by The Collier Press, 1912

- 1 Long years ago there lived a poor laboring man who never knew what it was to sleep in peace. Whether the times were good or bad, he was haunted by fears for the morrow, and this constant worrying caused him to look so thin and worn that the neighboring farmers hesitated to give him work. . . .
- 2 One day as he sat by the roadside with his head on his hands, a kindly and charitable doctor from the town close by stopped his carriage to ask him what was the matter. . . .
- 3 "Come, come!" said the doctor briskly. "Get up at once, man, and I will do my best for you. I can see that if you do not kill worry, worry will kill you." Helping the poor fellow into his carriage, he told the coachman to drive straight home, and when they arrived at his comfortable mansion, he led him into his surgery¹.
- 4 "See here," he cried, pointing to a shining bar in a glass case, "that bar of gold was bequeathed² to me by my father, who was once as poor as you are now. By means of the strictest economy, and hard work, he managed to save sufficient money to purchase this safeguard against want. When it came to me, I, too, was poor, but by following his example, and keeping a brave heart, in cloud and storm as well as sunshine, I have now amassed a fortune that is more than sufficient for my needs. Therefore, I will now hand over to you the bar of gold, since I no longer require it. Its possession will give you confidence for the future. Do not break into it if you can avoid it, and remember that sighing and weeping should be left to weak women and girls."
- 5 The laborer thanked him with much fervor, and hiding the bar of gold beneath his coat, sped joyfully homeward. . . .
- 6 From that day John was a changed man. He sang and whistled merrily as he went about his work, and bore himself like a prosperous citizen. His cheeks filled out, and his eye grew bright; no longer did he waste his leisure in lamentations³, but dug and planted his little garden until it yielded him richly of the fruits of the earth, and the proceeds helped to swell the silver coins in his good wife's stocking. . . .

¹ **surgery:** physician's office

² **bequeathed:** given or handed down

³ **lamentations:** sadness or grief

7 “That bar of gold has brought us luck,” he would sometimes say blithely to his wife, who held her tongue like a wise woman, although she was tempted to remind him that the “luck” had come since he had given up weeping and lamentations concerning the future.

8 One summer’s evening, long afterwards, as they sat in the wide porch, while their grandchildren played in the meadow beyond, and the lowing of the cows on their peaceful farm mingled with the little people’s merry shouts, a stranger came up the pathway and begged for alms. Though torn and tattered, and gaunt with hunger, he had an air of gentleness and refinement, and, full of compassion, the worthy couple invited him in to rest. They set before him the best they had, and when he tried to express his gratitude, John laid his hand on his shoulder.

9 “My friend,” he said, “Providence⁴ has been good to us, and blessed the labor of our hands. In times gone by, however, I was as wretched as you appeared to be when you crossed the road, and it is owing to a stranger’s kindness that I am in my present position.” He went on to tell him of the bar of gold, and, after a long look at his wife, who nodded her head as if well pleased, he went and fetched it from the cellar, where it had lain hidden all these years.

10 “There!” he exclaimed. “I am going to give it to you. I shall not want it now, and my children are all well settled. It is fitting that you should have it, since your need is very great.”

11 Now the stranger understood the science of metals, for he was a learned man who had fallen on evil times. As he took the gleaming bar in his hands, while murmuring his astonished thanks, he knew by its weight that it was not gold.

12 “You have made a mistake, my friends,” he cried. “This bar is not what you think it, though I own that most men would be deceived.”

13 Greatly surprised, the old woman took it from him, and polished it with her apron in order to show him how brightly it gleamed. As she did so, an inscription appeared, which neither she nor her husband had noticed before. Both listened with great interest as the stranger read it out for them.

14 “It is less a matter of actual want,” it ran, “than the fear of what the morrow will bring, which causes the unhappiness of the poor. Then tread the path of life with courage, for it is clear that at last you will reach the end of your journey.”

⁴ **providence:** divine guidance

15 When the stranger paused there was a dead silence, for the old man and woman were thinking many things, and words do not come quickly when one is deeply moved. At last John offered the stranger a tremulous⁵ apology for the disappointment he must now be suffering through their innocent mistake.

16 "On the contrary," he replied warmly, "the lesson that bar has taught me is worth far more than any money that you could give me. I shall make a new start in life, and, remembering that we fail through fear, will henceforth bear myself as a brave man should."

17 So saying, he bade them adieu⁶, and passed out into the fragrant twilight.

⁵ **tremulous:** nervous

⁶ **adieu:** goodbye

27

What does the word gaunt mean as it is used in this sentence from the passage?

"Though torn and tattered, and gaunt with hunger, he had an air of gentleness and refinement, and, full of compassion, the worthy couple invited him in to rest."
(paragraph 8)

- Ⓐ lively and eager
- Ⓑ angry and upset
- Ⓒ weak and lean
- Ⓓ bitter and broken

Read this sentence from paragraph 7 of the story.

“‘That bar of gold has brought us luck,’ he would sometimes say blithely to his wife, who held her tongue like a wise woman, although she was tempted to remind him that the ‘luck’ had come since he had given up weeping and lamentations concerning the future.”

What effect does the difference in the point of view between the husband and the wife have on the reader?

- Ⓐ The reader learns that the bar of gold is not actually made of gold.
- Ⓑ The reader understands that luck is created through hard work and dedication.
- Ⓒ The reader knows that the bar of gold will be passed along to another.
- Ⓓ The reader realizes that luck is created through gifts that are given to others.

Underline the sentence in paragraph 4 that best shows how the doctor expects John to benefit from the bar of gold.

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

What is the main theme of the passage?

- Ⓐ Courage is more important than riches.
- Ⓑ It takes hard work to achieve success.
- Ⓒ Riches that cannot be spent are worthless.
- Ⓓ People are easily fooled when they want to believe.

Part B

Select two sentences that support the answer in Part A.

- Ⓐ "“See here,” he cried, pointing to a shining bar in a glass case, “that bar of gold was bequeathed to me by my father, who was once as poor as you are now.”"
- Ⓑ "They set before him the best they had, and when he tried to express his gratitude, John laid his hand on his shoulder."
- Ⓒ "Now the stranger understood the science of metals, for he was a learned man who had fallen on evil times."
- Ⓓ "“It is less a matter of actual want,” it ran, “than the fear of what the morrow will bring, which causes the unhappiness of the poor.”"
- Ⓔ "At last John offered the stranger a tremulous apology for the disappointment he must now be suffering through their innocent mistake."
- Ⓕ "“I shall make a new start in life, and, remembering that we fail through fear, will henceforth bear myself as a brave man should.”"

Read these sentences from the story.

“Get up at once, man, and I will do my best for you. I can see that if you do not kill worry, worry will kill you.” (paragraph 3)

Why does the doctor say this to John?

- Ⓐ He wants to describe John’s problem in the simplest way possible.
- Ⓑ He is trying to make John feel comfortable about going with him.
- Ⓒ He wants to test John to see if he will take orders from someone.
- Ⓓ He is trying to determine whether John can understand him.

III. DAPHNE.

from Old Greek Stories

1895

1 In the Vale of Tempe, which lies far north of Delphi, there lived a young girl whose name was Daphne. She was a strange child, wild and shy as a fawn, and as fleet of foot as the deer that feed on the plains. But she was as fair and good as a day in June, and none could know her but to love her.

2 Daphne spent the most of her time in the fields and woods, with the birds and blossoms and trees; and she liked best of all to wander along the banks of the River Peneus, and listen to the ripple of the water as it flowed among the reeds or over the shining pebbles. Very often she would sing and talk to the river as if it were a living thing, and could hear her; and she fancied that it understood what she said, and that it whispered many a wonderful secret to her in return. The good people who knew her best said:

3 "She is the child of the river."

4 "Yes, dear river," she said, "let me be your child."

5 The river smiled and answered her in a way which she alone could understand; and always, after that, she called it "Father Peneus."

6 One day when the sun shone warm, and the air was filled with the perfume of flowers, Daphne wandered farther away from the river than she had ever gone before. She passed through a shady wood and climbed a hill, from the top of which she could see Father Peneus lying white and clear and smiling in the valley below. Beyond her were other hills, and then the green slopes and wooded top of great Mount Ossa. Ah, if she could only climb to the summit of Ossa, she might have a view of the sea, and of other mountains close by, and of the twin peaks of Mount Parnassus, far, far to the south!

7 "Good-bye, Father Peneus," she said. "I am going to climb the mountain; but I will come back soon."

Go On

8 The river smiled, and Daphne ran onward, climbing one hill after another, and wondering why the great mountain seemed still so far away. By and by she came to the foot of a wooded slope where there was a pretty waterfall and the ground was bespangled with thousands of beautiful flowers; and she sat down there a moment to rest. Then from the grove on the hilltop above her, came the sound of the loveliest music she had ever heard. She stood up and listened. Some one was playing on a lyre, and some one was singing. She was frightened; and still the music was so charming that she could not run away.

9 Then, all at once, the sound ceased, and a young man, tall and fair and with a face as bright as the morning sun, came down the hillside towards her.

10 "Daphne!" he said; but she did not stop to hear. She turned and fled like a frightened deer, back towards the Vale of Tempe.

11 "Daphne!" cried the young man. She did not know that it was Apollo, the Lord of the Silver Bow; she only knew that the stranger was following her, and she ran as fast as her fleet feet could carry her. No young man had ever spoken to her before, and the sound of his voice filled her heart with fear.

12 "She is the fairest maiden that I ever saw," said Apollo to himself. "If I could only look at her face again and speak with her, how happy I should be."

13 Through brake, through brier, over rocks and the trunks of fallen trees, down rugged slopes, across mountain streams, leaping, flying, panting, Daphne ran. She looked not once behind her, but she heard the swift footsteps of Apollo coming always nearer; she heard the rattle of the silver bow which hung from his shoulders; she heard his very breath, he was so close to her. At last she was in the valley where the ground was smooth and it was easier running, but her strength was fast leaving her. Right before her, however, lay the river, white and smiling in the sunlight. She stretched out her arms and cried:

14 "O Father Peneus, save me!"

- 15 Then it seemed as though the river rose up to meet her. The air was filled with a blinding mist. For a moment Apollo lost sight of the fleeing maiden. Then he saw her close by the river’s bank, and so near to him that her long hair, streaming behind her, brushed his cheek. He thought that she was about to leap into the rushing, roaring waters, and he reached out his hands to save her. But it was not the fair, timid Daphne that he caught in his arms; it was the trunk of a laurel tree, its green leaves trembling in the breeze.
- 16 “O Daphne! Daphne!” he cried, “is this the way in which the river saves you? Does Father Peneus turn you into a tree to keep you from me?”
- 17 Whether Daphne had really been turned into a tree, I know not; nor does it matter now—it was so long ago. But Apollo believed that it was so, and hence he made a wreath of the laurel leaves and set it on his head like a crown, and said that he would wear it always in memory of the lovely maiden. And ever after that, the laurel was Apollo’s favorite tree, and, even to this day, poets and musicians are crowned with its leaves.

Daphne

by Edna St. Vincent Millay

1922

Why do you follow me?—
Any moment I can be
Nothing but a laurel-tree.
Any moment of the chase
5 I can leave you in my place
A pink bough for your embrace.
Yet if over hill and hollow
Still it is your will to follow,
I am off;—to heel, Apollo!

32

Which sentence from the myth explains why Daphne runs from Apollo?

- Ⓐ "She turned and fled like a frightened deer, back towards the Vale of Tempe."
- Ⓑ "No young man had ever spoken to her before, and the sound of his voice filled her heart with fear."
- Ⓒ "Through brake, through brier, over rocks and the trunks of fallen trees, down rugged slopes, across mountain streams, leaping, flying, panting, Daphne ran."
- Ⓓ "At last she was in the valley where the ground was smooth and it was easier running, but her strength was fast leaving her."

Read paragraphs 14–17 from the myth. Then circle the paragraph that reveals a shift from the characters' point of view to the narrator's point of view.

What is the effect of this simile from the passage?

"But she was as fair and good as a day in June, and none could know her but to love her." (paragraph 1)

- Ⓐ It reveals an unknown aspect of Daphne's character.
- Ⓑ It makes Daphne sound delicate and beautiful.
- Ⓒ It helps to create the setting of the story.
- Ⓓ It creates a humorous tone.

Compare and contrast the structure of the myth and the poem. Write the letter of the statement that describes the structure.

Story	Poem	Both

Statements About Structure
<p>A The text consists of first-person narrative statements.</p> <p>B The text unfolds chronologically.</p> <p>C The text begins with background information.</p>

What change does the author of the poem make to the original myth to make a new version?

- Ⓐ Apollo is unable to find Daphne.
- Ⓑ Apollo chases Daphne over hills and valleys.
- Ⓒ The tale is told from Daphne's point of view.
- Ⓓ Daphne escapes Apollo by being turned into a laurel tree.

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

How is Daphne portrayed differently in the poem than in the myth?

- Ⓐ She does not know how to escape Apollo.
- Ⓑ She enjoys being chased by Apollo.
- Ⓒ She is also interested in Apollo.
- Ⓓ She is not afraid of Apollo.

Part B

Underline one sentence from the myth and one line from the poem to support your answer to Part A.

Myth	Poem
<p>9 Then, all at once, the sound ceased, and a young man, tall and fair and with a face as bright as the morning sun, came down the hillside towards her.</p> <p>10 "Daphne!" he said; but she did not stop to hear. She turned and fled like a frightened deer, back towards the Vale of Tempe.</p>	<p>Why do you follow me?— Any moment I can be Nothing but a laurel-tree. Any moment of the chase</p> <p>5 I can leave you in my place A pink bough for your embrace. Yet if over hill and hollow Still it is your will to follow, I am off;—to heel, Apollo!</p>

Read the sentence from the myth.

“O Father Peneus, save me!” (paragraph 14)

Which line or lines from the poem demonstrate how the author of the poem changes the entire theme of the myth?

- Ⓐ “Why do you follow me?—”
- Ⓑ “Any moment I can be
Nothing but a laurel-tree.”
- Ⓒ “A pink bough for your embrace.”
- Ⓓ “Yet if over hill and hollow
Still it is your will to follow,”

In 1985, a group of concerned citizens formed a committee called the Parents Music Resource Center. Representatives of the PMRC approached Congress to propose a system of labeling records containing content that they considered inappropriate or damaging to underage listeners. Some of their testimony is presented here.

Susan Baker and Tipper Gore Testimony

from Record labeling: hearing before the Committee on Commerce, Science, and Transportation, United States Senate, Ninety-ninth Congress, first session, on contents of music and the lyrics of records, September 19, 1985

1 **Mrs. BAKER.** . . . The Parents Music Resource Center was organized in May of this year by mothers of young children who are very concerned by the growing trend in music toward lyrics that are [inappropriate in nature].

2 Our primary purpose is to educate and inform parents about this alarming trend as well as to ask the industry to exercise self-restraint.

3 It is no secret that today's rock music is a very important part of adolescence and teenagers' lives. It always has been, and we don't question their right to have their own music. We think that is important. They use it to identify and give expression to their feelings, their problems, their joys, sorrows, loves, and values. It wakes them up in the morning and it is in the background as they get dressed for school. It is played on the bus. It is listened to in the cafeteria during lunch. It is played as they do their homework. They even watch it on MTV now. It is danced to at parties, and puts them to sleep at night.

4 Because anything that we are exposed to that much has some influence on us, we believe that the music industry has a special responsibility as the message of songs goes from the suggestive to the blatantly explicit.

5 Our children are faced with so many choices today. What is available to them through the media is historically unique. The Robert Johnson study on teen environment states that young people themselves often feel that they have: One, too many choices to make: two, too few structured means for arriving at decisions: and three, too little help to get there.

6 We believe something can be done, and Tipper Gore will discuss the possible solution. Thank you.

7 **Mrs. GORE.** Thank you

Go On

- 8 We are asking the recording industry to voluntarily assist parents who are concerned by placing a warning label on music products inappropriate for younger children due to [inappropriate content].
- 9 The Parents Music Resource Center originally proposed a categorical rating system for explicit material. After many discussions with the record industry, we recognize some of the logistical and economic problems, and have adjusted our original suggestions accordingly. We now propose one generic warning label to inform consumers in the marketplace about lyric content. The labels would apply to all music.
- 10 We have asked the record companies to voluntarily label their own products and assume responsibility for making those judgments. We ask the record industry to appoint a one-time panel to recommend a uniform set of criteria which could serve as a policy guide for the individual companies. Those individual recording companies would then in good faith agree to adhere to this standard, and make decisions internally about which records should be labeled according to the industry criteria.
- 11 We have also asked that lyrics for labeled music products be available to the consumer before purchase in the marketplace. Now, it is important to clearly state what our proposal is not.
- 12 A voluntary labeling is not censorship. Censorship implies restricting access or suppressing content. This proposal does neither. Moreover, it involves no Government action. Voluntary labeling in no way infringes upon first amendment rights. Labeling is little more than truth in packaging, by now, a time honored principle in our free enterprise system, and without labeling, parental guidance is virtually impossible.
- 13 Most importantly, the committee should understand the Parents Music Resource Center is not advocating any Federal intervention or legislation whatsoever. The excesses that we are discussing were allowed to develop in the marketplace, and we believe the solutions to these excesses should come from the industry who has allowed them to develop and not from the Government.
- 14 The issue here is larger than [inappropriate lyrics]. It is one of ideas and ideal freedoms and responsibility in our society. Clearly, there is a tension here, and in a free society there always will be. We are simply asking that these corporate and artistic rights be exercised with responsibility, with sensitivity, and some measure of self-restraint, especially since young minds are at stake. We are talking about preteenagers and young teenagers having access to this material. That is our point of departure and our concern.

Many musicians disagreed with the goals of the PMRC, and voiced their concerns before Congress. The resulting hearings led to many memorable testimonies, such as this one by singer-songwriter John Denver.

John Denver Testimony

from Record labeling: hearing before the Committee on Commerce, Science, and Transportation, United States Senate, Ninety-ninth Congress, first session, on contents of music and the lyrics of records, September 19, 1985

- 1 I am here to address the issue of a possible rating system in the recording industry, labeling records where excesses of [inappropriate content] are included in the lyrics.
- 2 These hearings have been called to determine whether or not the Government should intervene to enforce this practice. Mr. Chairman, this would approach censorship. May I be very clear that I am strongly opposed to censorship of any kind in our society or anywhere else in the world.
- 3 I have had . . . encounters with this sort of censorship. My song "Rocky Mountain High" was banned from many radio stations. . . . This was obviously done by people who had never seen or been to the Rocky Mountains and also had never experienced the elation, celebration of life, or the joy in living that one feels when he observes something as wondrous as the Perseids meteor shower on a moonless, cloudless night, when there are so many stars that you have a shadow from the starlight, and you are out camping with your friends, your best friends, and introducing them to one of nature's most spectacular light shows for the very first time.
- 4 Obviously, a clear case of misinterpretation. Mr. Chairman, what assurance have I that any national panel to review my music would make any better judgment? . . .
- 5 Discipline and self-restraint when practiced by an individual, a family, or a company is an effective way to deal with this issue. The same thing when forced on a people by their government or, worse, by a self-appointed watchdog of public morals, is suppression and will not be tolerated in a democratic society.
- 6 Mr. Chairman, the suppression of the people of a society begins in my mind with the censorship of the written or spoken word. It was so in Nazi Germany. It is so in many places today where those in power are afraid of the consequences of an informed and educated people.

Go On

- 7 In a mature, incredibly diverse society such as ours, the access to all perspectives of an issue becomes more and more important. Those things which in our experience are undesirable generally prove to be unfulfilling and sooner or later become boring. That process cannot and should not be stifled.
- 8 On the other hand, that which is denied becomes that which is most interesting. That which is hidden—excuse me. That which is denied becomes that which is most desired, and that which is hidden becomes that which is most interesting. Consequently, a great deal of time and energy is spent trying to get at what is being kept from you. Our children, our people, our society and the world cannot afford this waste.
- 9 It was my pleasure to meet with radio programmers and broadcasters from all over the country this past week in Dallas. They expressed their concern about this issue and the direction in which it seemed to be going. They also expressed their willingness to practice the discipline and self-restraint that I mentioned earlier, especially when they were given direction by their listeners. I believe this to be true, because they are in the business to please their listening audience.
- 10 I would like to acknowledge the PMRC for bringing this issue to the attention of not only our industry, but our Government and our people. It is obvious that we are dealing with a real problem which warrants our concern. I would like to point out, however, that we address ourselves not to the problem, but to the symptoms.
- 11 I suggest that explicit lyrics and graphic videos are not so far removed from what is seen on television every day and night, whether it be in the soap operas or on the news. . . .
- 12 In my experience, sir, all over the world one of the most interesting things about the music that young people are listening to is it gives us as adults a very clear insight as to what is going on in their minds. We can know what they are thinking by listening to the music that they surround themselves with.
- 13 They do not see things getting better economically. They do not see things getting better for the small businessman, for the small farmer. They do not see a future for themselves. . . . We can turn this around, sir. We can address the reality of a problem and not deal with just the symptoms, and create not only a better world for our children but for ourselves and all of humanity.

How do Susan Baker and Tipper Gore address the potential criticisms of their proposal?

- Ⓐ by pointing out that rock music is important to teenagers
- Ⓑ by suggesting a categorical rating system for explicit material
- Ⓒ by limiting the types of music that the labels would apply to
- Ⓓ by stressing that they are not calling for any government action

What does Tipper Gore mean when she says “That is our point of departure” in the passage?

“We are talking about preteenagers and young teenagers having access to this material. That is our point of departure and our concern.” (paragraph 14)

- Ⓐ that the problem starts with children being exposed to explicit lyrics in music
- Ⓑ that children accessing this material is the point on which she and the committee disagree
- Ⓒ that it is time for the government to take action against inappropriate content
- Ⓓ that the negative influence of certain lyrics will soon take flight and become worse

Which sentence from Susan Baker's and Tipper Gore's testimony best supports their argument?

- Ⓐ "It is no secret that today's rock music is a very important part of adolescence and teenagers' lives."
- Ⓑ "Because anything that we are exposed to that much has some influence on us, we believe that the music industry has a special responsibility as the message of songs goes from the suggestive to the blatantly explicit."
- Ⓒ "The Robert Johnson study on teen environment states that young people themselves often feel that they have: One, too many choices to make: two, too few structured means for arriving at decisions: and three, too little help to get there."
- Ⓓ "Those individual recording companies would then in good faith agree to adhere to this standard, and make decisions internally about which records should be labeled according to the industry criteria."
- Ⓔ "Clearly, there is a tension here, and in a free society there always will be."

Which point from Susan Baker's and Tipper Gore's testimony is least effective in supporting the problem that they discuss?

- Ⓐ Teenagers play music while doing their homework.
- Ⓑ Modern children have a lot of difficult choices to make.
- Ⓒ Music influences people when we listen to it all the time.
- Ⓓ Children do not have enough help in making their decisions.

John Denver believes that censorship is unethical. Which sentence from his testimony supports this statement?

- Ⓐ "These hearings have been called to determine whether or not the Government should intervene to enforce this practice."
- Ⓑ "Discipline and self-restraint when practiced by an individual, a family, or a company is an effective way to deal with this issue."
- Ⓒ "The same thing when forced on a people by their government or, worse, by a self-appointed watchdog of public morals, is suppression and will not be tolerated in a democratic society."
- Ⓓ "They also expressed their willingness to practice the discipline and self-restraint that I mentioned earlier, especially when they were given direction by their listeners."

Underline the sentence from the paragraph below where John Denver appeals to the commission's emotions to support his argument.

- 6 Mr. Chairman, the suppression of the people of a society begins in my mind with the censorship of the written or spoken word. It was so in Nazi Germany. It is so in many places today where those in power are afraid of the consequences of an informed and educated people.

What argument does John Denver support when he refers to his song “Rocky Mountain High”?

- Ⓐ Censorship prevents people from experiencing new ideas.
- Ⓑ Censorship may be applied to music unfairly.
- Ⓒ Censorship cannot stop people from listening to music.
- Ⓓ Censorship will ultimately lead to oppression.

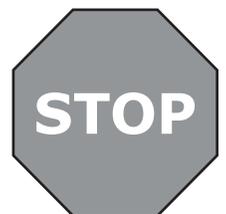
How do the speakers in the two testimonies approach the idea of self-restraint differently?

- Ⓐ Susan Baker and Tipper Gore feel that getting the industry to use self-restraint is the key to positively influencing young people, while John Denver wants the government to practice self-restraint.
- Ⓑ Susan Baker and Tipper Gore ask the government to enforce self-restraint at radio stations, whereas John Denver requests self-restraint at recording studios and record companies.
- Ⓒ Susan Baker and Tipper Gore believe that children should practice self-restraint when selecting their music, but John Denver feels that parents should exercise this restraint.
- Ⓓ Susan Baker and Tipper Gore encourage the music industry to exercise voluntary self-restraint, while John Denver warns that self-restraint can sometimes border on censorship.

How do the two testimonies focus on different ideas about the influence of music?

- Ⓐ Susan Baker and Tipper Gore focus on music’s impact on people’s daily lives, while John Denver focuses on its influence on politics.
- Ⓑ Susan Baker and Tipper Gore focus on music’s effect on people’s ideals and freedoms, while John Denver focuses on its effect on television and videos.
- Ⓒ Susan Baker and Tipper Gore focus on how music negatively impacts young people, while John Denver focuses on how it positively impacts young people.
- Ⓓ Susan Baker and Tipper Gore focus on music’s negative impact on young people, while John Denver focuses on its ability to give people new perspectives.

Describe the main disagreement between Susan Baker and John Denver. Use one detail from each passage to support your answer. Write your response on the lines below.



Session 2: Listening Passage

Questions #49–52

On December 7, 1941, Japan launched a devastating attack on Pearl Harbor, a military base in Hawaii. The next day, President Franklin D. Roosevelt addressed Congress to respond to the attack. Listen to the excerpt from the speech as you examine the historic photographs.

Photo 1



The *U.S.S. Arizona* is in flames as a result of the Japanese attack on Pearl Harbor.

Photo 2



President Franklin D. Roosevelt addresses a joint session of Congress on December 8, 1941, the day after the Japanese attack on Pearl Harbor.

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What is the advantage of using Photo 1 to accompany the speech?

- Ⓐ It gives the listener something to focus on while hearing the speech.
- Ⓑ It offers the listener a point of view that differs from the president's.
- Ⓒ It explains why the president thought it was necessary to give a speech.
- Ⓓ It illustrates the intense level of destruction mentioned in the speech.

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

What was President Roosevelt’s motive for presenting this information as a speech?

- Ⓐ He wished to express his outrage at the surprise attack.
- Ⓑ He hoped to console the people of a terrified nation.
- Ⓒ He wanted to urge Congress to declare war on Japan.
- Ⓓ He intended to make sure Congress understood the events.

Part B

Underline one sentence from the text that supports the answer in Part A.

“The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with its Government and its Emperor looking toward the maintenance of peace in the Pacific. Indeed, one hour after Japanese air squadrons had commenced bombing in the American Island of Oahu, the Japanese Ambassador to the United States and his colleague delivered to our Secretary of State a formal reply to a recent American message. And while this reply stated that it seemed useless to continue the existing diplomatic negotiations, it contained no threat or hint of war or of armed attack.

“It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time, the Japanese government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.”

This question has two parts. First, answer Part A. Then, answer Part B.

Part A

The President uses repetition for effect in the speech. How does this repetition support his argument?

- Ⓐ It shows that the United States must respond strongly.
- Ⓑ It shows that the United States expected the actions of the Japanese.
- Ⓒ It shows that the Japanese were not interested in diplomacy.
- Ⓓ It shows that the United States suffered many casualties.

Part B

Underline three sentences in the speech that support the answer in Part A.

“The attack yesterday on the Hawaiian Islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost. In addition American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.

“Yesterday the Japanese government also launched an attack against Malaya. Last night Japanese forces attacked Hong Kong. Last night Japanese forces attacked Guam. Last night Japanese forces attacked the Philippine Islands. Last night the Japanese attacked Wake Island. And this morning the Japanese attacked Midway Island.

“Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday and today speak for themselves. The people of the United States have already formed their opinions and well understand the implications to the very life and safety of our nation.”

Underline two words from the final sentence of the speech that reflect the president's strong emotions.

"But always will our whole Nation remember the character of the onslaught against us."

Go On

Session 2: Editing Task

Questions #53–58

Six underlines in the text show a word or phrase that may be incorrect. Read the passage. Then answer the questions that follow.

Last year, I fell off my bike and hit my head on the ground. I wasn't seriously hurt, but I did lose my sense of smell. Not until later did I realize how much I was missing.

Some of the first smells I missed were the bad ones. I can't tell when food is burning or when something in the fridge is rotten. I found that out one morning when I took a swig of milk straight out of the carton, disgusting! But the smells I miss the most are the good ones. Pizza doesn't taste as good without that great pizza smell that accompanies it.

Sometimes I find myself wishing I was a dog. They can nose their way around the neighborhood, seeking out different sense. There are certain smells I miss more than others. These include the subtle fragrances of freshly mowed grass, the smoke from a fireplace, and sizzling burgers.

Not everyone loses their sense of smell after a blow to the head. An article I read said, "Some people with head injuries even mild ones, experience a heightened sense of smell." That can't be easy to live with, I'm fairly certain. To protect your sense of smell, take precautions when riding a bike. Wear a helmet. I would have worn one if I would not had been in a hurry. Don't take the chance of losing something as important as your ability to smell.

Read the sentence below.

I found that out one morning when I took a swig of milk straight out of the carton, disgusting!

Rewrite the sentence, correctly punctuating the underlined words.

Read the sentence below.

Sometimes I find myself wishing I was a dog.

Rewrite the sentence, correcting the underlined word.

Read the sentence below.

They can nose their way around the neighborhood, seeking out different sense.

Rewrite the underlined word, spelling it correctly.

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Read the sentence below.

These include the subtle fragrances of freshly mowed grass, the smoke from a fireplace, and sizzling burgers.

Rewrite the underlined word, spelling it correctly.

57

Read the sentence below.

An article I read said, "Some people with head injuries even mild ones, experience a heightened sense of smell."

Rewrite the sentence, correctly punctuating the underlined words.

58

Read the sentence below.

I would have worn one if I would not had been in a hurry.

Rewrite the sentence, correcting the underlined words.

