

**Exit
Level**

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TAKS STUDY GUIDE
Texas Assessment of Knowledge and Skills

English Language Arts



**A Student and Family Guide to Exit Level
English Language Arts**



TAKS STUDY GUIDE

Exit Level

English Language Arts

A Student and Family Guide

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Dear Student and Parent:

The Texas Assessment of Knowledge and Skills (TAKS) is a comprehensive testing program for public school students in grades 3–11. TAKS replaces the Texas Assessment of Academic Skills (TAAS) and is designed to measure to what extent a student has learned, understood, and is able to apply the important concepts and skills expected at each tested grade level. In addition, the test can provide valuable feedback to students, parents, and schools about student progress from grade to grade.

Students are tested in mathematics in grades 3–11; reading in grades 3–9; writing in grades 4 and 7; English language arts in grades 10 and 11; science in grades 5, 8, 10, and 11; and social studies in grades 8, 10, and 11. Every TAKS test is directly linked to the Texas Essential Knowledge and Skills (TEKS) curriculum. The TEKS is the state-mandated curriculum for Texas public school students. Essential knowledge and skills taught at each grade build upon the material learned in previous grades. By developing the academic skills specified in the TEKS, students can build a strong foundation for future success.

The Texas Education Agency has developed this study guide to help students strengthen the TEKS-based skills that are taught in class and tested on TAKS. The guide is designed for students to use on their own or for students and families to work through together. Concepts are presented in a variety of ways that will help students review the information and skills they need to be successful on the TAKS. Every guide includes explanations, practice questions, detailed answer keys, and student activities. At the end of this study guide is an evaluation form for you to complete and mail back when you have finished the guide. Your comments will help us improve future versions of this guide.

There are a number of resources available for students and families who would like more information about the TAKS testing program. Information booklets are available for every TAKS subject and grade. Brochures are also available that explain the Student Success Initiative promotion requirements and the new graduation requirements for eleventh-grade students. To obtain copies of these resources or to learn more about the testing program, please contact your school or visit the Texas Education Agency website at www.tea.state.tx.us.

Texas is proud of the progress our students have made as they strive to reach their academic goals. We hope the study guides will help foster student learning, growth, and success in all of the TAKS subject areas.

Sincerely,



Lisa Chandler
Director of Student Assessment
Texas Education Agency

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ENGLISH LANGUAGE ARTS

INTRODUCTION

What Is This Book?

This is a study guide to help you strengthen your skills on the exit level TAKS English Language Arts test.



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How Is the Exit Level TAKS English Language Arts (ELA) Test Organized?

The TAKS ELA test combines reading and writing skills. One section of the test addresses reading and composition skills, and another section addresses revising and editing skills. The ELA test measures achievement of certain test objectives, or goals. The TAKS objectives are broad statements about the knowledge or skills being tested. You can find out more about the reading and writing objectives for ELA beginning on page 25 of this book.

Here's an example of a TAKS objective for exit level English language arts:

The student will demonstrate an understanding of the effects of literary elements and techniques in culturally diverse written texts.

What does this mean? It means that students should be able to show that they understand how certain elements of a story—such as setting and theme—affect the story's meaning. The term *culturally diverse* means “having to do with a wide range of backgrounds and points of view.”

There are three types of questions on the exit level TAKS ELA test: multiple-choice questions, short-answer questions, and a writing prompt.

- In a **multiple-choice** item, you choose the correct answer from four possible answers.
- In a **short-answer** item, you write a brief response to a question.
- For a **writing prompt**, you write a composition on an assigned topic.

What Is a Triplet?

At the exit level the reading portion of the TAKS ELA test has three selections. The three selections are related; this is why they are called a triplet.

A common theme or idea links all the selections in a triplet. These selections are carefully chosen to reflect a variety of backgrounds, experiences, and points of view. They are much like the selections you read in the classroom and in your everyday life.

Introduction

The next several pages contain a triplet consisting of a literary selection ("Superman and Paula Brown's New Snowsuit"), an expository piece ("Growing Up Black in Nazi Germany"), and a visual representation. As you progress through the course, you will gradually learn how to read and think for these selections across all items.

Questions included to guide the reader are included at the beginning of each selection. As you read, try to answer these questions. You may make notes in the margin as you read.

Literary Selection

Superman and Paula Brown's New Snowsuit
by Sylvia Plath

The author's intent: Why does the author write this? What is the author's purpose? What is the author's message?

1. The year the war began I was on the fifth grade at the Anna F. Warren Grammar School in Wrentham, and that was the winter I won the prize for drawing the best Civil Defense sign. This was also the winter of Paula Brown's new snowsuits, and even now, thirteen years later, I can recall the changing colors of those days, clear and different patterns worn through a kaleidoscope.
2. I stood on the big side of town, on Johnson Avenue, opposite the Legion Square, and before I went to bed each night, I used to stare by the new window of my room and look over to the lights of Boston that blazed and twinkled far off across the darkening water. The snow flung on pink flag above the airport, and the world of snow was far to the personal drawing of the glass. I marveled at the moving beams on the runway and watched, until it grew completely dark, the flapping and and green light that rose and set in the sky like dancing stars. The report was my choice, my personal, all right I dreamt of flying.
3. These were the days of my scholastic dreams. Mother believed that I should have an enormous amount of story, and so I was never really tired when I went to bed. This was the best time of the day, when I could be in the sugar maple sitting off

Expository Selection

Growing Up Black in Nazi Germany
by Hans J. Massaquoi

What are the author's intent and purpose?

Born in 1928 in Hamburg, Germany, the son of a German mother and a Liberian father, the author endured 12 years of persecution under the Nazis, who declared him, along with millions of Jews and other "non-Aryans," a racial enemy. After surviving the Allied bombings, he was liberated by the British Army and traveled with his father to Liberia, before settling in the United States. How he recalls his childhood journey with Nazi military programs and his growing realization of Hitler's true racial agenda.

The author's intent: Why does the author write this? What is the author's purpose? What is the author's message?

1. On January 30, 1933, three months before I entered second grade, Adolf Hitler became chancellor of Germany. It was an event that would have a ripple in the neighborhood where I lived with my mother, although no child's respect would eventually be felt throughout the world.



Visual Representation

From the producers of *EVERY SECOND COUNTS*

STEVE CORBIN AND JENNIFER BURNETT

WHILE JUSTICE WAITS

What is the author's intent and purpose?

Why are the author's intent and purpose important to the reader?



Each triplet consists of

- a published literary selection (such as a short story or a chapter from a novel);
- a published expository, or informational, selection (such as an essay or a magazine article); and
- a one-page visual representation (such as an advertisement, a Web page, or a cartoon).

How Can This Study Guide Help You?

This study guide can help you strengthen the skills tested on the TAKS test. It explains the objectives that are tested and guides you through sample questions. These questions give you practice in applying the skills you have learned in the classroom. When you work through this study guide, you'll be working on the same skills that you'll need to do well on the test.

How Is This Study Guide Organized?

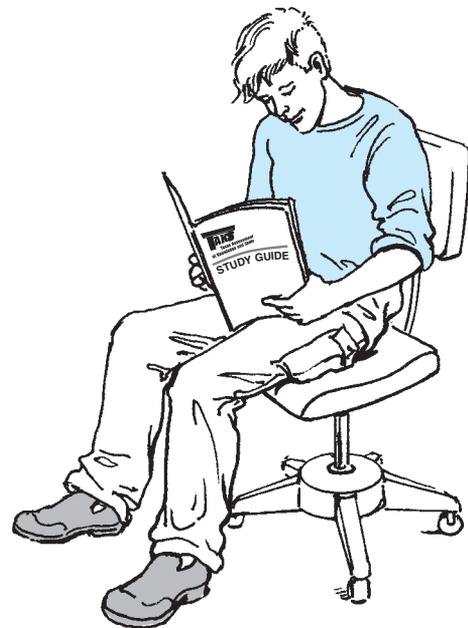
The ELA study guide begins by presenting a sample triplet that consists of a short story, an excerpt from an autobiography, and a movie poster.

You will see notes in the margins of each selection. These notes will point out important points that careful readers notice when they read.

Next the study guide gives you information about TAKS Objectives 1 through 6. Along with this information, you'll find sample items. These items show you how TAKS tests the skills in these objectives. Reading items appear before writing items.

The sample questions in the study guide are the same types of questions as those on the TAKS test and are at about the same level of difficulty.

This study guide contains answers to all the sample TAKS questions. Some of the answers appear in the sections that focus on the objectives, and others are found at the end of each section. The answers include explanations that tell why an answer choice is correct or incorrect.



The next several pages contain a triplet consisting of a literary selection (“Superman and Paula Brown’s New Snowsuit”), an expository piece (“Growing Up Black in Nazi Germany”), and a visual representation. As you progress through this section of the study guide, you will be asked to refer to these selections several times.

Questions intended to guide the reader are included in the margins of each selection. As you read, try to answer these questions. You may make notes in the margin as you read.

Literary Selection

Superman and Paula Brown’s New Snowsuit by Sylvia Plath

The author is introducing the narrator and establishing her age.

1 The year the war began I was in the fifth grade at the Annie F. Warren Grammar School in Winthrop, and that was the winter I won the prize for drawing the best Civil Defense signs. That was also the winter of Paula Brown’s new snowsuit, and even now, thirteen years later, I can recall the changing colors of those days, clear and definite patterns seen through a kaleidoscope.

How does the author use imagery to make the sights and sounds more intense?

2 I lived on the bay side of town, on Johnson Avenue, opposite the Logan Airport, and before I went to bed each night, I used to kneel by the west window of my room and look over to the lights of Boston that blazed and blinked far off across the darkening water. The sunset flaunted its pink flag above the airport, and the sound of waves was lost in the perpetual droning of the planes. I marveled at the moving beacons on the runway and watched, until it grew completely dark, the flashing red and green lights that rose and set in the sky like shooting stars. The airport was my Mecca, my Jerusalem. All night I dreamed of flying.

3 Those were the days of my technicolor dreams. Mother believed that I should have an enormous amount of sleep, and so I was never really tired when I went to bed. This was the best time of the day, when I could lie in the vague twilight, drifting off

“Superman”

Why does the author refer to a Surrealist painter and a figure from Greek mythology?

The narrator describes her dreams as if they were real.

How important will this new character be to the narrator and to the plot of the story?

What is Superman’s role in this story?

Why is it significant that the narrator compares Uncle Frank to Superman?

to sleep, making up dreams inside my head the way they should go. My flying dreams were believable as a landscape by Dalí,¹ so real that I would awake with a sudden shock, a breathless sense of having tumbled like Icarus from the sky and caught myself on the soft bed just in time.

4 These nightly adventures in space began when Superman started invading my dreams and teaching me how to fly. He used to come roaring by in his shining blue suit with his cape whistling in the wind, looking remarkably like my Uncle Frank, who was living with Mother and me. In the magic whirring of his cape I could hear the wings of a hundred seagulls, the motors of a thousand planes.

5 I was not the only worshiper of Superman in our block. David Sterling, a pale, bookish boy who lived down the street, shared my love for the sheer poetry of flight. Before supper every night, we listened to Superman together on the radio, and during the day we made up our own adventures on the way to school.

6 The Annie F. Warren Grammar School was a red brick building, set back from the main highway on a black tar street, surrounded by barren gravel playgrounds. Out by the parking lot David and I found a perfect alcove for our Superman dramas. The dingy back entrance to the school was deep set in a long passageway which was an excellent place for surprise captures and sudden rescues.

7 During recess, David and I came into our own. We ignored the boys playing baseball on the gravel court and the girls giggling at dodge-ball in the dell. Our Superman games made us outlaws, yet gave us a sense of windy superiority. We even found a stand-in for a villain in Sheldon Fein, the sallow mamma’s boy on our block who was left out of the boys’ games because he cried whenever anybody tagged him and always managed to fall down and skin his fat knees.

8 At this time my Uncle Frank was living with us while waiting to be drafted, and I was sure that he bore an extraordinary resemblance to Superman incognito. David couldn’t see his likeness as clearly as I did, but he admitted that Uncle Frank was

¹ Salvador Felipe Jacinto Dalí (1904–1989), a Spanish Surrealist painter.

the strongest man he had ever known, and could do lots of tricks like making caramels disappear under napkins and walking on his hands.

What does the discussion about the war tell you about the story’s setting?

9 That same winter, war was declared, and I remember sitting by the radio with Mother and Uncle Frank and feeling a queer foreboding in the air. Their voices were low and serious, and their talk was of planes and German bombs. Uncle Frank said something about Germans in America being put in prison for the duration, and Mother kept saying over and over again about Daddy: “I’m only glad Otto didn’t live to see this; I’m only glad Otto didn’t live to see it come to this.”

How does this paragraph show the war’s effect on the children?

10 In school we began to draw Civil Defense signs, and that was when I beat Jimmy Lane in our block for the fifth-grade prize. Every now and then we would practice an air raid. The fire bell would ring and we would take up our coats and pencils and file down the creaking stairs to the basement, where we sat in special corners according to our color tags, and put the pencils between our teeth so the bombs wouldn’t make us bite our tongues by mistake. Some of the little children in the lower grades would cry because it was dark in the cellar, with only the bare ceiling lights on the cold black stone.

Why does the author use the word “seeping”?

11 The threat of war was seeping in everywhere. At recess, Sheldon became a Nazi and borrowed a goose step from the movies, but his Uncle Macy was really over in Germany, and Mrs. Fein began to grow thin and pale because she heard that Macy was a prisoner and then nothing more.

Why does the author describe Paula Brown in such an unflattering way?

12 The winter dragged on, with a wet east wind coming always from the ocean, and the snow melting before there was enough for coasting. One Friday afternoon, just before Christmas, Paula Brown gave her annual birthday party, and I was invited because it was for all the children on our block. Paula lived across from Jimmy Lane on Somerset Terrace, and nobody on our block really liked her, because she was bossy and stuck up, with pale skin and long red pigtails and watery blue eyes.

What is your impression of Paula so far?

13 She met us at the door of her house in a white organdy dress, her red hair tied up in sausage curls with a satin bow. Before we could sit down at the table for birthday cake and ice cream, she had to show us all her presents. There were a great many because it was both her birthday and Christmas time too.

14 Paula’s favorite present was a new snowsuit, and she tried it on for us. The snowsuit was powder blue and came in a silver box from Sweden, she said. The front of the jacket was all embroidered with pink and white roses and bluebirds, and the leggings had embroidered straps. She even had a little white angora beret and angora mittens to go with it.

15 After dessert we were all driven to the movies by Jimmy Lane’s father to see the late afternoon show as a special treat. Mother had found out that the main feature was *Snow White* before she would let me go, but she hadn’t realized that there was a war picture playing with it.

16 After I went to bed that night, as soon as I closed my eyes, the prison camp sprang to life in my mind. No matter how hard I thought of Superman before I went to sleep, no crusading blue figure came roaring down in heavenly anger to smash the yellow men who invaded my dreams. When I woke up in the morning, my sheets were damp with sweat.

17 Saturday was bitterly cold, and the skies were gray and blurred with the threat of snow. I was dallying home from the store that afternoon, curling up my chilled fingers in my mittens, when I saw a couple of kids playing Chinese tag out in front of Paula Brown’s house.

18 Paula stopped in the middle of the game to eye me coldly. “We need someone else,” she said. “Want to play?” She tagged me on the ankle then, and I hopped around and finally caught Sheldon Fein as he was bending down to fasten one of his fur-lined overshoes. An early thaw had melted away the snow in the street, and the tarred pavement was gritted with sand left from the snow trucks. In front of Paula’s house somebody’s car had left a glittering black stain of oil slick.

19 We went running about in the street, retreating to the hard, brown lawns when the one who was “It” came too close. Jimmy Lane came out of his house and stood watching us for a short while, and then joined in. Every time he was “It,” he chased Paula in her powder blue snowsuit, and she screamed shrilly and looked around at him with her wide, watery eyes, and he always managed to catch her.

Why does the author use such strong language to describe the narrator’s dreams?

Notice the words the author uses to describe the setting. What feeling does this description give you?

Can you predict what will happen next in the story?

How does the author increase the story's tension in this paragraph?

20 Only one time she forgot to look where she was going, and as Jimmy reached out to tag her, she slid into the oil slick. We all froze when she went down on her side as if we were playing statues. No one said a word, and for a minute there was only the sound of the plane across the bay. The dull, green light of later afternoon came closing down on us, cold and final as a window blind.

21 Paula's snowsuit was smeared wet and black with oil along the side. Her angora mittens were dripping like black cat's fur. Slowly, she sat up and looked at us standing around her, as if searching for something. Then, suddenly, her eyes fixed on me.

22 “You,” she said deliberately, pointing at me, “you pushed me.”

Why does Jimmy accuse the narrator?

23 There was another second of silence, and then Jimmy Lane turned on me. “You did it,” he taunted. “You did it.”

24 Sheldon and Paula and Jimmy and the rest of them faced me with a strange joy flickering in the back of their eyes. “You did it, you pushed her,” they said.

Why don't the other children defend the narrator?

25 And even when I shouted “I did not!” they were all moving in on me, chanting in a chorus, “Yes, you did, yes, you did, we saw you.” In the well of faces moving toward me I saw no help, and I began to wonder if Jimmy had pushed Paula, or if she had fallen by herself, and I was not sure. I wasn't sure at all.

What does her home symbolize for the narrator?

26 I started walking past them, walking home, determined not to run, but when I had left them behind me, I felt the sharp thud of a snowball on my left shoulder, and another. I picked up a faster stride and rounded the corner by Kellys'. There was my dark brown shingled house ahead of me, and inside, Mother and Uncle Frank, home on furlough. I began to run in the cold, raw evening toward the bright squares of light in the windows that were home.

Notice the relationship between Uncle Frank and the narrator.

27 Uncle Frank met me at the door. “How's my favorite trooper?” he asked, and he swung me so high in the air that my head grazed the ceiling. There was a big love in his voice that drowned out the shouting which still echoed in my ears.

28 “I'm fine,” I lied, and he taught me some jujitsu in the living room until Mother called us for supper.

Why does the author include this paragraph?

29 Candles were set on the white linen tablecloth, and miniature flames flickered in the silver and the glasses. I could see another room reflected beyond the dark dining-room window where the people laughed and talked in a secure web of light, held together by its indestructible brilliance.

30 All at once the doorbell rang, and Mother rose to answer it. I could hear David Sterling’s high, clear voice in the hall. There was a cold draft from the open doorway, but he and Mother kept on talking, and he did not come in. When Mother came back to the table, her face was sad. “Why didn’t you tell me?” she said. “Why didn’t you tell me that you pushed Paula in the mud and spoiled her new snowsuit?”

How does the author’s use of dialogue help you understand the narrator’s problem?

31 A mouthful of chocolate pudding blocked my throat, thick and bitter. I had to wash it down with milk. Finally, I said, “I didn’t do it.”

32 But the words came out like hard, dry little seeds, hollow and insincere. I tried again. “I didn’t do it. Jimmy Lane did it.”

33 “Of course we’ll believe you,” Mother said slowly, “but the whole neighborhood is talking about it. Mrs. Sterling heard the story from Mrs. Fein and sent David over to say we should buy Paula a new snowsuit. I can’t understand it.”

34 “I didn’t do it,” I repeated, and the blood beat in my ears like a slack drum. I pushed my chair away from the table, not looking at Uncle Frank or Mother sitting there, solemn and sorrowful in the candlelight.

How does the darkness help mirror the narrator’s mood?

35 The staircase to the second floor was dark, but I went down the long hall to my room without turning on the light switch and shut the door. A small unripe moon was shafting squares of greenish light along the floor and the windowpanes were fringed with frost.

Is it significant that the narrator cannot see the features of Uncle Frank’s face?

36 I threw myself fiercely down on my bed and lay there, dry-eyed and burning. After a while I heard Uncle Frank coming up the stairs and knocking on my door. When I didn’t answer, he walked in and sat down on my bed. I could see his strong shoulders bulk against the moonlight, but in the shadows his face was featureless.

37 “Tell me, honey,” he said very softly, “tell me. You don’t have to be afraid. We’ll understand. Only tell me what really happened. You have never had to hide anything from me, you know that. Only tell me how it really happened.”

38 “I told you,” I said. “I told you what happened, and I can’t make it any different. Not even for you I can’t make it any different.”

39 He sighed then and got up to go away. “Okay, honey,” he said at the door. “Okay, but we’ll pay for another snowsuit anyway just to make everybody happy, and ten years from now no one will ever know the difference.”

40 The door shut behind him and I could hear his footsteps growing fainter as he walked off down the hall. I lay there alone in bed, feeling the black shadow creeping up the underside of the world like a flood tide. The silver airplanes and the blue capes all dissolved and vanished, wiped away like the crude drawings of a child in colored chalk from the colossal blackboard of the dark. That was the year the war began, and the real world, and the difference.

“Superman and Paula Brown’s New Snowsuit” [with brief edits as specified] from JOHNNY PANIC AND THE BIBLE OF DREAMS by SYLVIA PLATH. Copyright 1952, 1953, 1954, 1955, 1956, 1957, 1960, 1961, 1962, 1963 by Sylvia Plath. Copyright © 1977, 1979 by Ted Hughes. Reprinted by permission of HarperCollins Publishers, Inc.

Do you think Uncle Frank believes the narrator?

How does the author’s use of figurative language convey the narrator’s deep sense of isolation?

Expository Selection

Growing Up Black in Nazi Germany

by Hans J. Massaquoi

What is the purpose of the introduction?

Born in 1926 in Hamburg, Germany, the son of a German mother and a Liberian father, the author endured 12 years of persecution under the Nazis, who declared him, along with millions of Jews and other “non-Aryans,” a racial outcast. After surviving the Allied bombings, he was liberated by the British Army and reunited with his father in Liberia, before settling in the United States. Here he recalls his schoolboy fascination with Nazi military pageantry and his dawning realization of Hitler’s true racial agenda.

The author establishes the historical context of the article.

1 On January 30, 1933, three months before I entered second grade, Adolf Hitler became chancellor of Germany. It was an event that stirred barely a ripple in the neighborhood where I lived with my mother, although its lethal impact would eventually be felt throughout the world.



How does the author explain his fascination with the Nazis?

2 At age 7, I, of all people, became an unabashed proponent of the Nazis simply because they put on the best shows with the best-looking uniforms, best-sounding marching bands and best-drilled marching columns, all of which appealed to my budding sense of masculinity. Thus, when I got my hands on an embroidered swastika emblem, I had my baby-sitter, Tante Moller, who didn't know any better, sew it on a sweater of mine, where it remained until my mother removed it over my vigorous protest.

How does Hitler become more and more a part of the author's life?

3 At school the first indications of change were the introduction of *Heil Hitler* as the official form of greeting and the hanging of Hitler's portraits throughout the school. Before we realized it, the face of the Führer had become as familiar to us as that of our teacher. Yet even more intrusive on our consciousness than Hitler's portraits was his extraordinary guttural voice—a curious marvel of range, stamina and flexibility. Whenever the Führer addressed the German people, which happened with increasing frequency, all instruction came to a mandated halt. Our entire school, like all schools throughout Germany, would assemble in the auditorium, where we would listen to the broadcast speech in its entirety.

In what ways are the children affected by Hitler?

4 Most of Hitler's speeches lasted more than one hour. While we kids were too young to understand the meaning of his words, we nevertheless sensed the power that emanated from the speaker, and we took pride in an emerging, all-powerful father figure who was not intimidated by Germany's adversaries. Before long,



we were raising our right hands and shouting “Heil Hitler!” ourselves. Like soldiers, we wore nail-studded boots and tiny horseshoes on our heels that made the streets reverberate under our feet.

5 There literally was never a dull moment in Hamburg. Each week brought endless processions of SS, SA¹ and Hitler Youth units marching through the city, dramatic torchlight parades at night and fireworks over the Alster. There were mass demonstrations in City Park and speeches by party bigwigs, all trying to outdo one another with their flatteries of the now near-divine Führer.

Notice the author's choice of the words “threat,” “bizarre,” and “danger” to foreshadow what happens in the meeting hall.

6 None of these events, however, did I recognize as presenting any particular personal threat—not until the bizarre drama that nearly swept me away one day in 1934, when I was in the third grade. On that day, at age 8, I got my first inkling of the danger the Nazi regime might pose to me. It was an ironic twist of fate that the newly formed local Nazi chapter chose for its weekly meeting place Zanoletti's tavern, which was next door to our apartment building. For several months, our new neighbors and I were oblivious to each other's existence, since the Nazis held their regular meetings at night after I had gone to bed.

7 Then the inevitable occurred. It happened on a beautiful spring Sunday that had started with a giant paramilitary parade through our neighborhood. For more than two hours, column after column of brown-shirted SA and black-uniformed SS units strutted through the neighborhood. The occasion was one of Hitler's infamous sham referendums, in which the German people were ostensibly given an opportunity to accept or reject a Nazi proposal in polls that had been flagrantly rigged to favor the Nazis' agenda. The colorful procession had attracted large crowds. Like all the other kids, I had become caught up in the excitement, watching until the last unit of storm troopers had marched by and the crowd started to disperse.

¹ The SS (Schutzstaffel) and the SA (Sturm Abteilung) were military groups formed by Adolf Hitler and known for their violent tactics.

Why was the author drawn to the meeting hall?

8 As I walked home, I heard loud singing and shouting coming from the building next to ours. My curiosity aroused, I tried to catch a glimpse through the wide open door of Zanoletti’s meeting hall. It was packed to overflowing with beer-guzzling, smoking, shouting, laughing and singing brownshirts who were celebrating their spurious election victory. None of them seemed to notice me—the living antithesis of their obsession with racial purity—as I peered into the meeting hall. Or so I thought.

How does the author use descriptive language to heighten the tension of the moment?

9 Suddenly I felt myself grabbed from behind by two huge fists and lifted into the air. Instinctively, I stretched and bent in rapid succession like a fish on a hook. The next thing I knew, I had slipped from the grip of the two fists and was running as fast as I could to escape my captor. Looking over my shoulder, I caught my first glimpse of my attacker, a huge SA trooper with short cropped white-blond hair and mean little eyes set deep in a ruddy, beer-flushed face. I might have made good my escape had it not been for two other brownshirts who, alerted by the shouts of my pursuer, blocked my path. The SA trooper reclaimed his hapless quarry, and this time, none of my kicking, wiggling and biting could loosen his viselike grip.

10 Triumphantly, he dragged me through a dense throng of drunken comrades toward a speaker’s platform at the end of the hall. I felt nauseated by fear, the cacophony of rough male voices, and the stench of beer and tobacco smoke. With superhuman effort I managed to suppress an instinctive urge to vent my panic by screaming, sensing somehow that I could only expect more abuse—certainly not help—from this crowd. The SA trooper was about to lift me to the speaker’s platform, apparently as an exhibit of *Rassenschande*—racial defilement—when he found himself confronted by an enraged woman who was staring at him with hate-filled eyes.

What impression do you have of the author's mother?

11 My mother, a nurse, had spent the Sunday morning enjoying a well-deserved respite from her hospital chores. Unlike me, she had paid little attention to the election activities in the neighborhood, except for an occasional glance out the window in a futile effort to spot me in the crowd below. The heavy presence of brownshirts gave her a growing sense of foreboding as the hours went by. When she could no longer contain her anxiety, she started to look for me. She had barely reached the stairs when she ran into Tante Moller, who in breathless tones reported that she had just seen an SA man drag me into the beer hall next door. My mother did not wait for the end of Tante Moller's report. With the fury of a tigress protecting her cub, she dashed downstairs, raced through the crowd in the street and into the beer hall. Then, like an unstoppable force, she plowed a path through the drunken troopers who were blocking her way until she had reached the speaker's platform and the man who had kidnapped me. Momentarily startled by this trembling yet apparently fearless woman, the giant SA trooper loosened his grip. Before he, I or anyone else could comprehend what was taking place, I was once again snatched and dragged through the carousing throng, this time by my mother, who hauled me off to the relative safety of our home.

How can you tell that the author's opinion of the Nazis has begun to change?

12 Although the experience in Zanoletti's beer hall haunted me for years, at the time I was still reluctant to fully connect those raucous, drunken SA troopers and the man who was increasingly presented to us children as Germany's messiah, the man who, our teachers told us, would restore Germany to its rightful place of dominance in the world. To me, as to virtually all my peers, Hitler had taken on a near-godlike nimbus that placed him beyond blame or criticism. Thus, it never occurred to me that the brutality I, an 8-year-old boy, had experienced at the hands of a Nazi bully was merely a mild expression of the most brutal racist policies, and that the mastermind of that policy was Adolf Hitler, the man I was being taught to worship. But from that Sunday on, I began to sense that the brownshirts, the swastika, the martial

music were harbingers of danger. Even so, it would take several years and numerous humiliations at the hands of Nazi-inspired racists before I could clearly see Hitler’s evil and the disastrous course he was charting.

After immigrating to the United States in 1950, Hans J. Massaquoi served in the U.S. Army, became active in the Civil Rights Movement and served as managing editor of Ebony magazine for more than 30 years. The father of two sons, he now lives with his wife in New Orleans.

Pages 40–46, with two of the author’s photographs, from DESTINED TO WITNESS by Hans J. Massaquoi. Copyright © 2000 by Hans J. Massaquoi. Reprinted by permission of HarperCollins Publishers, Inc. Photos from the H. J. Massaquoi Collection.

Visual Representation

From the producers of *Every Second Counts*

S T E V E C O R B I N

A N D R E A B U R N E T T

WHILE JUSTICE WAITS

Simon has only three days to find the one person who can clear his name. Even if he finds her, will she be willing to help?

How would you describe the characters shown on the movie poster? What are the drawings trying to tell you?

What does the statue symbolize?

Why are the quotations from newspapers and magazines included? Why are the opinions of these people important?



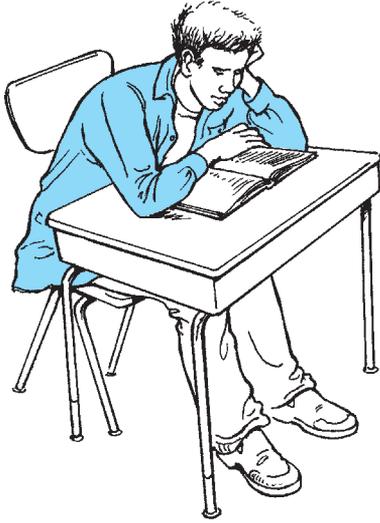
"An edge-of-your-seat thriller. No one will guess the ending." —James Matson, *Daily Times*
"★★★★" —*Citywide Voice*
"Steve Corbin WILL be recognized at awards time!"
—Judith Davis, *Movienews*

Photograph courtesy of © D. Boone/CORBIS.

Objective 1

The student will demonstrate a basic understanding of culturally diverse written texts.

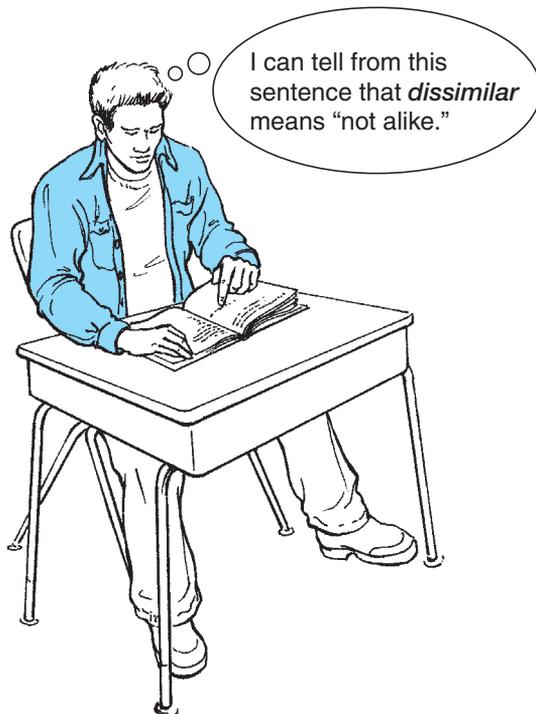
Objective 1 covers what students should be able to do as they read to understand the basic meaning of a selection.



What Is a Basic Understanding?

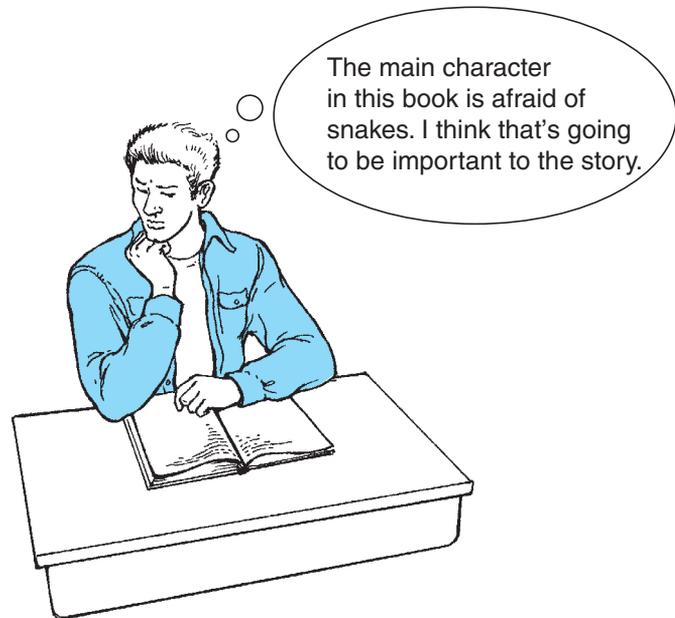
Having a basic understanding of what you read means much more than just seeing what is on the printed page. It means being able to

- find the meanings of words you read by using context and other ways of figuring out word meanings;

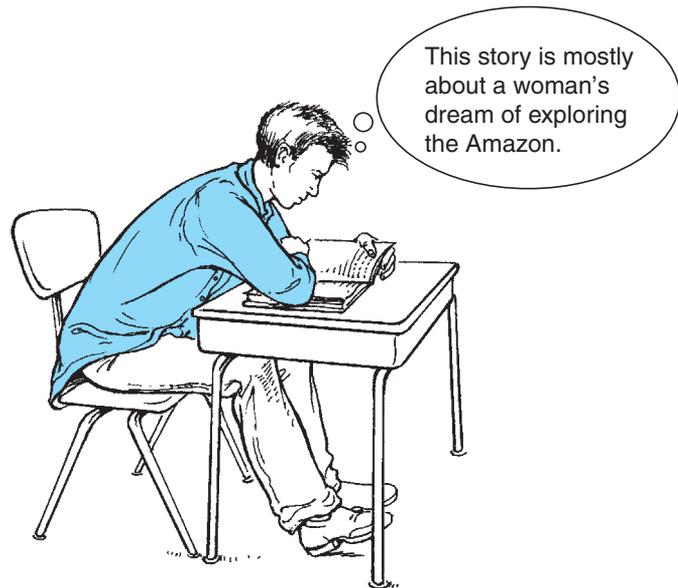


Objective 1

- recognize important details in a selection; and



- understand the “big picture”—that is, what a selection is mainly about.



The skills above are “building block” skills. They are the skills that you need in order to develop a deeper understanding of what you read. Next you will read about some of the student expectations for Objective 1.

Reading in Varied Sources

You will find that the reading selections for the TAKS test are very much like the materials you read every day. For example, you might be asked to read a magazine article about how to create your own Web page. Or you might read a short story about three teenagers who must decide what to do in a difficult situation. Perhaps you'll be required to read and interpret a chart that compares nutrients in different fast-food meals.

Why Develop Good Reading Skills?

Being able to read effectively is extremely important both in and out of school. As you move from grade to grade, reading skills are necessary for academic success in all subjects. In your life outside school, reading skills are crucial to developing a deeper understanding of the world around you. Good readers live in a wider, richer world. There are more opportunities available to good readers throughout their lives—in education beyond high school, in jobs, and in personal growth.



©Michael Keller/CORBIS

In high school, you are learning to explore text at deeper levels of understanding. You are analyzing how literary elements reveal meaning. You're also learning how an author crafts a piece of writing to affect the way readers read and understand the writing.

And perhaps most importantly, you're learning how to make connections between what you read and what you already know. In other words, you're not just becoming a better reader; you're becoming a better thinker.

What Are Some Strategies for Reading?

Understanding what you read means becoming an **active reader**. Active reading involves using several skills to get meaning from text.

Before You Read

Before you read a selection from beginning to end, it's helpful to get a general idea of what the selection is about. You might briefly look through the selection—read the title, look at the pictures, remember what you already know about the topic, and notice how the selection is organized.

Begin asking questions about the selection. Here's a chart that you can use before, during, and after reading:

What I Already Know	What I Want to Know	What I Have Learned

As You Read

As you read a selection, continue to ask yourself questions: What is this selection mainly about? What is the author's point of view? What problem does the main character face?

Look at the questions in the margins of the selections on pages 11–24. These are the types of questions that careful readers ask themselves as they read. They're also the same types of questions you might find on the TAKS test.

Charts and other graphic organizers can help you keep track of information as you read. They can increase your understanding of a selection and organize your thoughts about it. Graphic organizers help you see relationships between ideas and information in the text. Venn diagrams, time lines, cause-and-effect charts, and story maps are examples of graphic organizers.

Here's an example of a graphic organizer for reading fiction, illustrated with a story you may have read in a textbook. You may have used **story maps** in your classroom reading. Story maps organize the important information in a story and track the sequence of events.

Title: "A Worn Path" by Eudora Welty
Main Characters: Phoenix Jackson and the nurse
Setting: A path through the woods to a city
Conflict: A woman faces several real and imagined obstacles on a journey.
Overall Theme: Sacrificial love
Problem/Goal: Phoenix must make a difficult journey to get medicine for her ailing grandson.

Events

Phoenix walks from her home into the still, deep woods, talking to calm herself, meeting challenges.
A dog rushes toward Phoenix, causing her to fall into a ditch from which she is eventually rescued by a threatening hunter.
At the doctor's office, Phoenix is treated with coldness and condescension, but she pleads her case.
The nurse and the attendant are moved to sympathy and admiration for Phoenix.
Resolution/Outcome: Phoenix overcomes many obstacles on her journey and leaves the doctor's office with the medicine and with a small gift of money with which to buy a Christmas present for her grandson.

Objective 1

Outlining is an efficient way to take notes and organize ideas when reading nonfiction. Outlining can help you retain information as you read in depth. For example, you might outline a chapter in a science textbook, listing the main ideas and the subtopics or details that support them.

Here's an example of an outline for a nonfiction selection. This type of outline is a topic outline, which uses short phrases. This particular outline summarizes part of a magazine article about television news.

- I. Positive aspects of television news
 - A. More timely than print-news sources
 - B. Visual impact greater than that of print sources
- II. Problems with television news
 - A. Misleading visuals
 - B. Lack of time
 - C. Confusing news-show formats
 - D. Push for ratings
 - 1. Competition prompted by the desire for profits
 - 2. Entertainment consultants reshape news shows



Understanding Word Meanings

On the exit level TAKS ELA test, you will be asked to determine the meanings of certain words from the selections. One way to find the meaning of a word is to look it up in a dictionary. Another way is to look for clues in the selection. Often other words and sentences give you a good idea of a word's meaning. Knowing how to recognize these clues can help you figure out the meanings of unfamiliar words.

My grandfather bragged to his cronies about his early career as a singer.

Charles instinctively sped up as he passed Mrs. Hoffman's house.

The capsule separated from the rocket and slipped into its orbital trajectory.

You are to pursue your difficult journey with perseverance.

Using Context Clues

You can often figure out the meaning of an unfamiliar word by looking at context clues.

Context clues are details that clarify the meaning of a word. These clues can be obvious or not so obvious. If you read carefully and know what to look for, though, you will often be able to determine the meaning of an unfamiliar word.

Here are some examples of different types of context clues:

Definition

An electorate is a body of people entitled to vote.

The phrase “a body of people entitled to vote” defines *electorate*.

Comparison

The children clamored for their snacks, like baby birds for worms.

The phrase “like baby birds for worms” suggests that *clamored* means “cried noisily.”

Analogy

As sunlight is to flowers, so compassion is to the unfortunate.

Analogy is a type of comparison. If you look at the relationship between sunlight and flowers—sunlight is necessary for flowers to bloom and grow—you can guess that *compassion* is a quality that nourishes those who are suffering from bad luck.

Connotation

Shea and Warren often quibbled over where to eat dinner, but their disagreements were never heated.

Two clues—“where to eat dinner” and “their disagreements were never heated”—help you figure out that *quibbled* means “argued.”

Connotation refers to the emotional meaning suggested by a word beyond the word’s dictionary meaning. *Quibble* is a milder form of argument than, for example, *fight*. Similarly, the adjectives *determined* and *defiant* have similar denotations, or dictionary meanings, but *determined* has a positive connotation, whereas *defiant* has negative feelings attached to it.

Technical Terms

Computer hardware includes circuit boards, chips, wires, disk drives, keyboard, monitors, and so on.

The list that follows the word *includes* tells you that computer *hardware* means “the physical elements of a computer.” In almost every type of work, specialized terms are used. Context clues can help you figure out the meanings of these terms.

Here’s an example of the type of context-clue question you might find on the exit level TAKS ELA test. Return to “Superman and Paula Brown’s New Snowsuit” on pages 11–17. Review paragraph 16 and answer the question below.

In paragraph 16, the narrator uses the word *invaded* to show that her dreams have been —

- A overrun against her will
- B protected from frightening images
- C flooded with excitement
- D turned in a new direction

Context clues help you figure out that *invaded* means “overrun against her will.” You can infer that the “prison camp” the narrator imagines is from the war movie. She says that “no matter how hard [she] thought about Superman” before going to sleep, he does not appear. The frightening “yellow men” overrun her dreams because she is unable to summon Superman to protect her.

Choice B is incorrect because “the yellow men” *are* the images that frighten the narrator, so they cannot protect her. Choice C is incorrect because she would not want Superman to “smash the yellow men” if she found them merely exciting rather than threatening. Choice D does not make sense in the context of the paragraph.

Using Prefixes, Roots, and Suffixes

Knowing the meanings of prefixes, roots, and suffixes can help you figure out the meanings of many unfamiliar words.

A **prefix** is a word part added before a root to change its meaning.

Connect means “to join or link.”

The prefix *re-* means “again.”

Reconnect means “to join or link again.”

A **root** is the foundation on which a word is built. The root carries the word’s core meaning, and it is the part to which prefixes and suffixes are added. In the example above, *connect* is the root of *reconnect*.

A **suffix** is a word part added after a root to change its meaning.

Active means “lively.”

The suffix *-ate* means “to cause to become.”

Activate means “to cause to become lively.”

Using Glossaries and Dictionaries

While reading a selection, have you ever come to a word that seems to have a different meaning from the one you are used to seeing? This can make the entire selection confusing. As you read, watch for words that have **multiple meanings**, such as *bound*, *execution*, and *poised*.

To choose the correct meaning of a word, consider the word's part of speech and its context. When you use a glossary or a dictionary, you can look up all the meanings of a word to discover which meaning fits the context in which the word is used.

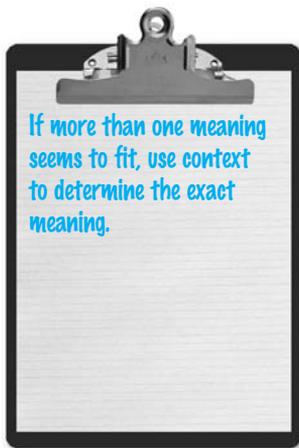
Here's an example of the type of multiple-meaning word question you might find on the exit level TAKS ELA test. Return to "Growing Up Black in Nazi Germany" on pages 18–23. Review paragraph 3 and answer the question below.

Read the following dictionary entry.

range \ˈrānj\ *n* 1. a series of things in a line 2. a cooking stove 3. an open area where animals roam and feed 4. the extent of pitch covered by a voice or an instrument

Which definition best matches the meaning of the word *range* as it is used in paragraph 3 of the selection?

- A Definition 1
- B Definition 2
- C Definition 3
- D Definition 4



To find the correct answer, consider which meaning the author intends. Then choose the meaning that makes the most sense in the sentence.

Definition 4, Choice D makes the most sense in the sentence because the word *range* describes the sound of Hitler's voice. The definitions in Choices A, B, and C do not describe a sound, so they do not make sense in the context of the sentence.

Summarizing

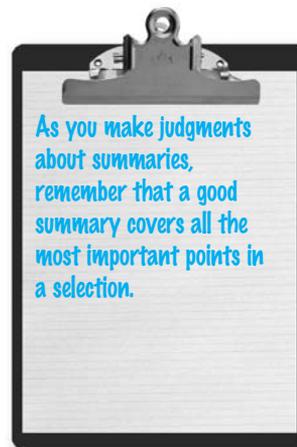
A **summary** captures the main points of a story or another text, boiling it down to a few sentences. When you summarize, you use your own words to briefly state the main ideas and key details of the text. When referring to fiction, such as novels or short stories, we use the term **plot summary** to describe the condensed version of the text's actions. Reading a summary is one way to get a sense of the important points of a selection or book without reading the whole text. Writing a summary is a way to make sure that you understand the key ideas.

Here's an example of the type of plot summary question you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review the selection and answer the question below.

Which of these is the best plot summary of the story?

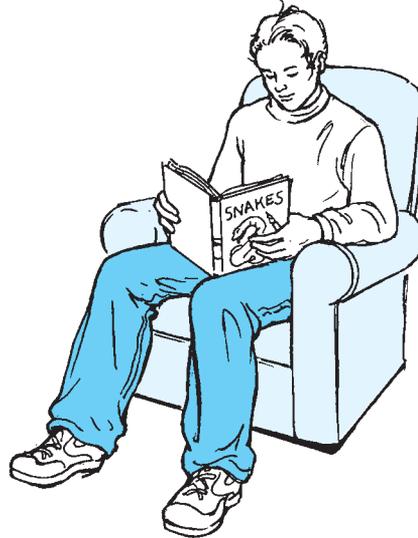
- A A girl watches airplanes take off and land at Logan Airport, and she dreams of flying like Superman. When her uncle is drafted into the army, she begins to worry about the war. Because she is frustrated, she fights with other children.
- B Friends in a Boston neighborhood go to a birthday party for a girl who receives an expensive snowsuit, which is accidentally ruined during a game of tag. Everyone learns a valuable lesson when the narrator's uncle offers to buy the girl a new snowsuit.
- C A girl believes that justice always triumphs. Her friends accuse her of pushing Paula and ruining her snowsuit. When her uncle doesn't come to her defense, the girl begins to see that the world is not always fair.
- D Neighborhood children get along well in school, but they fall into jealous fights after attending a birthday party. They turn against one girl because the war is making everyone nervous.

Choice C best summarizes the plot of the story overall. This summary covers the central idea of the story plus the most important details. Choices A, B, and D also contain important information from the story, but they omit a significant point: the narrator learns that justice does not always triumph, making A, B, and D only partial plot summaries.



Looking at the “Big Picture”

The **gist**, or main idea, is the most important point an author wants to make. A piece of writing can have an overall message, such as “Adam learns to respect and admire an animal he once feared.”



Each paragraph or section of a selection can have its own main idea, too. Identifying the gist of a selection or paragraph will help you understand how the details work together to convey a single message. One way to identify the primary message is to read “between the lines.” Look for the main idea, which may not be stated directly. As you read, ask yourself: What is this section about? Why did the writer include these details? How can I state the main idea in one sentence?

Here’s an example of a “big picture” question similar to one you might find on the exit level TAKS ELA test. Return to “Growing Up Black in Nazi Germany” on pages 18–23. Review paragraph 2 and answer the question below.

What is paragraph 2 mainly about?

- A As a child the author was fascinated by the symbols and spectacle of the Nazi movement.
- B The Nazi army presented a well-trained and polished appearance that appealed to many Germans.
- C The author’s baby-sitter was not aware that it was inappropriate for the child to wear a swastika.
- D Early in the Nazi movement, children were encouraged to join ranks with the soldiers.

Choice A is correct. Each detail in the paragraph contributes to the author’s description of his childhood fascination with the Nazis. Choice B is incorrect because the Nazis’ “polished appearance” is just one

detail in that description. Moreover, the paragraph is about the Nazis' appeal for the author, not for "many Germans." Choice C is incorrect because it is focused on the author's babysitter. Choice D is incorrect because the paragraph is about the author's support for the Nazis, not the Nazis' influence on children in general.

Identifying Supporting Details

The **details** in a selection support the primary message. In paragraph 3 of "Growing Up Black in Nazi Germany," the details are expressed as examples. The author supports the main idea of the paragraph by offering several examples of Hitler's growing influence.

Other ways that writers present details can be in the form of

- **facts and figures** that answer questions such as *Who? What? When? Where? Why?* and *How?* Newspaper stories and magazine articles often use facts and figures to clarify a main idea.
- **sensory details** that tell how something *looks, sounds, feels, smells, or tastes*.

Here's an example of a detail question similar to one you might find on the exit level TAKS ELA test. Return to "Growing Up Black in Nazi Germany" on pages 18–23. Review the selection and answer the question below.

When was the author grabbed by a Nazi trooper?

- A During a school assembly
- B While walking with his mother
- C After attending a parade
- D Before a demonstration in a park

Choice C is correct. Paragraph 9 begins "Suddenly I felt myself grabbed from behind. . . ." This occurs as the author looks into a meeting hall while walking home from a parade. Choice A is incorrect because paragraphs 3 and 4, which describe the school assemblies, do not say that he is grabbed there. Choice B is incorrect because the author's mother runs down from their apartment to save him. Choice D is incorrect because the Nazi grabs him after the demonstration is over, not before it begins.

Objective 2

The student will demonstrate an understanding of the effects of literary elements and techniques in culturally diverse written texts.



Objective 2 covers what students should be able to do to move beyond a basic understanding of a text. This objective is aimed at answering the question “How does an author use literary elements and techniques to create meaning?”

Understanding Literary Elements

Literary elements are the basic “ingredients” of a story. These elements include

- **theme**—the overall message of a literary work
- **setting**—the time and place in which the events of a story occur
- **characters**—the people or animals in a story
- **plot**—what happens in a story, including the problem or conflict faced by one or more characters and how the problem or conflict is resolved

You will find most of these elements in fiction and in some narrative nonfiction such as autobiographies, biographies, and some essays.

Understanding Literary Techniques

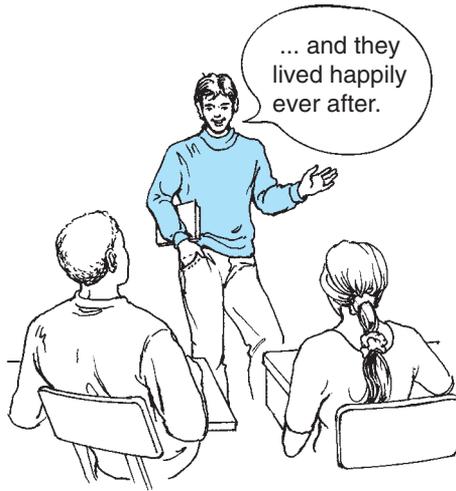
Literary techniques are the tools an author uses to shape a reader’s understanding of elements such as theme, setting, characters, and plot.

These techniques include making comparisons, appealing to a reader’s senses, and using foreshadowing and symbolism.

Understanding literary elements and techniques involves analytical skills. You’ll need these skills in order to better appreciate and respond to writing.

Using Text to Defend Responses

There are several ways to demonstrate your understanding of something you have read. You might retell the story or summarize it. You might make a statement about the text and then quote from it to support your statement.



O.K., so your classmate says that they lived happily ever after. Are you going to take his word for it? What if you want some proof? As a classmate of this student, you might ask, “What evidence do you have that they lived happily ever after?”

Here’s an example of a text-support question similar to one you might find on the exit level TAKS ELA test. Return to “Growing Up Black in Nazi Germany” on pages 18–23. Review the selection and answer the question below.

Which sentence from the selection best summarizes the attitude the Nazis displayed toward the author before his encounter with the SA trooper?

- A *As I walked home, I heard loud singing and shouting coming from the building next to ours.*
- B *Like all the other kids, I had become caught up in the excitement, watching until the last unit of storm troopers had marched by and the crowd started to disperse.*
- C *None of them seemed to notice me—the living antithesis of their obsession with racial purity—as I peered into the meeting hall.*
- D *Momentarily startled by this trembling yet apparently fearless woman, the giant SA trooper loosened his grip.*

Choice C is the only choice that describes the attitude the Nazis displayed *toward* the author, so it is the correct answer. Choice A says nothing about the Nazis’ attitude, so it is incorrect. Choice B is incorrect because it is about the *author’s* reaction to the Nazis. Choice D is incorrect because it describes the Nazi trooper’s reaction to the author’s mother.

Recognizing Theme

The **theme** of a literary work is its underlying message. A theme is a central insight that a piece of writing communicates about life or human nature.

The theme of a story is similar to a moral, but a theme and a moral are not the same. A moral is a practical piece of advice about how to conduct our lives. Morals teach—or even preach. Themes don't teach or preach; they simply reveal something about human experience.

The book's theme is "Some parents push their children too hard to succeed."

"Sacrifice and love are worth more than material things" is the theme of the movie.

I think the theme of the play is "Some people will go to great lengths to be accepted by others."

Some themes are clearly stated in a selection. Others are not. In recognizing a theme of a story, careful readers look at how other story elements—setting, characters, and plot—work together to point to a theme. Sometimes the title of a story is a good clue to a theme.

One way to confirm a theme of a selection is to be able to justify it with supporting evidence from the text.

Here's an example of a theme-based question similar to what you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review the selection and answer the question below.

Which of these is a major theme in the story?

- A A child's loss of idealism
- B The power of patience and love
- C A person's understanding of responsibility
- D The virtue of self-sacrifice

Choice A is correct. The narrator loses her idealistic view of the world because no one defends her when she is unjustly accused of ruining the snowsuit. There is no support for Choice B in the story. Choice C is incorrect because the narrator is not really responsible for the destruction of the snowsuit. Choice D is incorrect because Uncle Frank's willingness to pay for the snowsuit, even though the narrator is innocent, leaves her feeling betrayed.

Analyzing Setting

The **setting** of a story is the place and time in which the events occur. Stories can be set in real or imaginary places. The events can happen in the past, present, or future.



Setting often plays an important role in what happens to the characters in a story and how they respond. It can influence a story's overall impact and meaning. As you read, notice whether the setting gives you clues to a character's background, beliefs, and motives. For example, imagine a story in which a 16-year-old girl is living on a farm during the Great Depression. The setting—the time and place—can provide a strong motive for the girl to leave home to live in a big city.

Here's an example of a setting question similar to what you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review the selection and answer the question below.

- The wartime setting allows the author to stress the point that —
- A fantasies about flying evolved with the development of warplanes
 - B in the real world innocent people aren't always saved from the actions of aggressors
 - C few people in the world are as affluent as the characters in this story
 - D families torn apart by war generally have a hard time reconciling after the war is over

Choice B is correct. The author concludes the story by associating the main character's loss of innocence with the negative effects of war. Choice A is incorrect because there is no evidence that the planes in paragraph 2 are "warplanes." Choices C and D are incorrect because they are unsupported by the text.

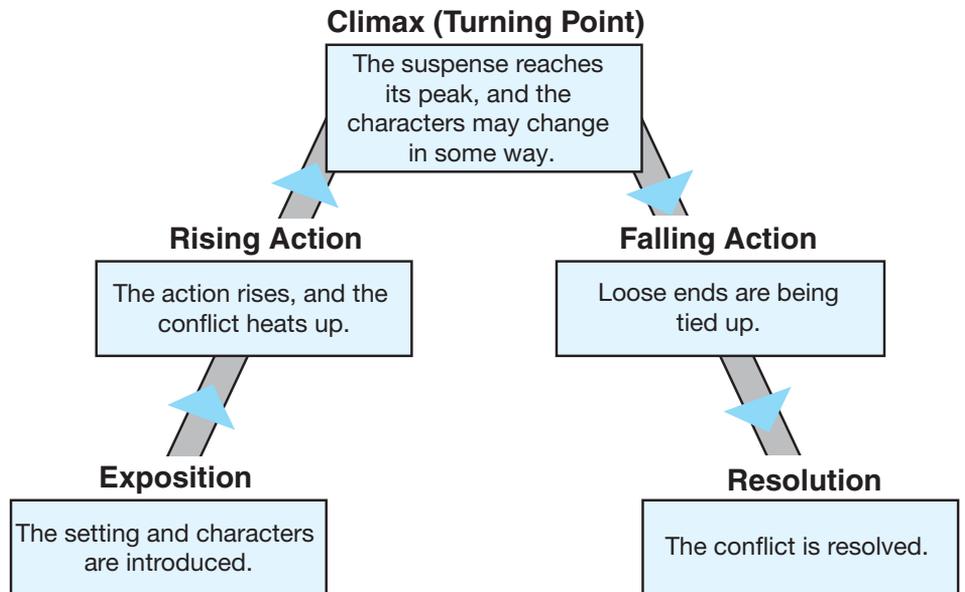
Describing and Analyzing Plot, Conflict, and Resolution

The **plot** is what happens in a story. The plot is usually a sequence of events built around a **conflict**, or a struggle, that one or more characters experience. The events in a story move toward a **resolution**, or outcome.



Plot

The plot of a story is what happens, when it happens, and to whom. The sequence of events moves the plot forward. A story's plot usually includes the stages shown below.



Here's an example of a question about plot similar to what you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review the text and answer the question below.

What is David Sterling's most significant action in the story?

- A He listens to the Superman radio program with the narrator.
- B He admires Uncle Frank's strength and skill at performing tricks.
- C He taunts Sheldon Fein and pushes him down.
- D He tells the narrator's mother that the narrator ruined Paula's snowsuit.

Choice D is correct. This is David's most significant action because it brings the story's plot to a climax. The narrator feels defeated when her closest friend sides with the other children against her. Both Choices A and B occur in the story but only serve to establish David's closeness to the narrator, thus making his later betrayal more painful. Choice C is incorrect because it is an overstatement of what happens in the story.

Conflict and Resolution

In most stories, the main character undergoes a **conflict** of some kind. In an **internal conflict**, the struggle can be within a single character. An **external conflict** can be between two characters, between characters and the society in which they live, or between characters and a force of nature, such as a great storm.



A story usually nears its end when the conflicts faced by the main characters are resolved. In the **resolution** of a story, the loose ends are tied up, whether or not the characters "live happily ever after."

In “Superman and Paula Brown’s New Snowsuit,” the narrator’s external conflict with Paula is eventually resolved when Uncle Frank offers to buy a new snowsuit, but the resolution leaves the narrator feeling very sad and disillusioned.

Characters

Near the beginning of a selection, readers meet the character or characters in the story. Characters can be people or animals. The author of a story reveals characters’ traits through what the characters say or do or through what other characters say about them.



Here’s an example of a question about character similar to what you might find on the exit level TAKS ELA test. Return to “Superman and Paula Brown’s New Snowsuit” on pages 11–17. Review the text and answer the question below.

Why does Jimmy Lane agree with Paula Brown when she accuses the narrator of pushing her down?

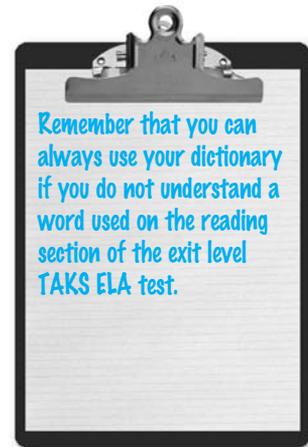
- A He saw the narrator do it and feels that he should speak up.
- B He is mad because the narrator won the poster contest.
- C He doesn’t want Paula to blame him.
- D He knows that the narrator secretly envies Paula’s snowsuit.

Since there is some question about Jimmy Lane actually being responsible for Paula’s fall, it makes sense that he would not want her to blame him. He avoids being blamed by accusing the narrator, making Choice C correct. Choice A is incorrect since Jimmy knows that the narrator is innocent. No evidence in the story supports either Choice B or Choice D.

Point of View

Each selection is written from a certain **point of view**. When a story is narrated by one of its characters, the author is using the **first-person point of view**. When a story is told by a narrator who does not participate in the action, the author is using the **third-person point of view**. Since “Growing Up Black in Nazi Germany” is written from a first-person point of view, we are able to understand the effect the Nazis had on Massaquoi.

Here’s an example of a question about point of view similar to what you might find on the exit level TAKS ELA test. Return to “Growing Up Black in Nazi Germany” on pages 18–23. Review the selection and answer the question below.



The selection’s point of view helps the reader understand —

- A how a person can be enthralled by a movement
- B the way in which Hitler governed in Nazi Germany
- C why education is important in preventing discrimination
- D the difficulties faced by single mothers in Nazi Germany

Since the selection is written from a first-person point of view, we understand how the narrator grew to be so fascinated with the Nazi movement sweeping through Germany. This makes Choice A the correct answer. Although Choice B is attractive, the selection does not offer much information about how Hitler governed. Choice C is a broad, general statement that is not supported by the text. Choice D is incorrect because the mother’s primary difficulty was having a black son in Nazi Germany, not being single.

Understanding Literary Language

When you read the sentence “Her burdens lifted, Josephine felt light as a feather,” you know that the author doesn’t mean that Josephine literally weighs as little as a feather. The writer is making a comparison to catch the reader’s imagination. The two things being compared—Josephine’s feeling of lightness and a feather’s lightness—are not physically the same. But the writer wants the reader to see that these things have something in common.

Objective 2

Writers often use **figurative language** for its imaginative, rather than its literal or ordinary, meaning. Figurative language enlivens writing and adds flavor to it by producing more precise descriptions. The chart below shows some examples of figurative language.

Type of Figurative Language	How It's Used	Example
Simile	Compares using <i>like</i> or <i>as</i>	Ross had a voice like sandpaper.
Metaphor	Implies a comparison without using <i>like</i> or <i>as</i>	Our vacation was a slice of heaven.
Personification	Gives human qualities to an object, animal, or idea	The wind's icy fingers pried at the door.

Here's an example of a question about literary language similar to what you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review the text and answer the question below.

In the last paragraph of the story, the author uses the figurative expression "wiped away like the crude drawings of a child" to —

- A describe the narrator's loss of innocence
- B compare childhood drawings and comic books
- C emphasize the difference between war and peace
- D explain the narrator's fascination with flying

Choice A is correct. The narrator says that "the silver airplanes and the blue capes" of her fantasies are "wiped away." These fantasies are symbols of her innocence, which is lost when Uncle Frank fails to defend her. Choice B is incorrect because it interprets "the crude drawings" literally rather than figuratively. Choice C is incorrect because the narrator is reacting to her uncle, not to the war. Choice D is incorrect because the narrator is discussing *the loss* of her flying fantasies, not her fascination.

Understanding Literary Terms

Authors have at their disposal several ways to shape a reader's understanding of characters, events, and themes. These are a writer's "tools of the trade." Some of these are listed below.

Mood

The overall feeling or atmosphere that a writer creates for a reader is called **mood**. Specific words or phrases, such as *eerie silence* or *squirrel-like frenzy*, can contribute to the mood of a work, as can figurative language, repetition, and other literary devices.



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Foreshadowing

In **foreshadowing**, a writer hints about something that may happen in the future. Foreshadowing can help arouse curiosity or build suspense.

I'm just having
a light snack.

Irony

Irony involves a difference between what appears to be and what really is. In **verbal irony** a character says the opposite of what he or she means. In **irony of situation**, an event or situation turns out to be different from what the reader expected. In **dramatic irony** there's a difference between what a character says or thinks and what the reader knows is true.



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Flashback

A **flashback** interrupts a story to relate an event that occurred in the past. Flashbacks can explain a character's present behavior by revealing an event from his or her past.

Dialogue

Written conversation between two or more characters is known as **dialogue**. Writers use dialogue to bring characters to life and to give the reader a sense of the characters' voices. The words of characters are usually set off with quotation marks.

Symbolism

A symbol stands for something beyond itself. Writers often use **symbolism** to indicate an important theme in a story. For example, a road could symbolize life's journey or a dove could symbolize peace.

Analogy

Analogy is a way of comparing two things that are alike in some way. "As a hawk fixes its eye on its prey, so Tien directed his will toward winning the contest" is an analogy. Both the hawk and Tien are focused and determined. Writers use analogy to explain an idea or support an argument.

Here's an example of a question about literary terms similar to what you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review the selection and answer the question below.

The change in mood between the beginning and the end of the story illustrates a contrast between —

- A friends and enemies
- B love and hate
- C fantasy and reality
- D parents and children

Choice C is correct. The mood in the opening paragraphs is bright and fanciful. The author refers to "shooting stars," Superman's "shining blue suit," and "technicolor dreams." The mood at the end of the story, in contrast, suggests a dark, cold reality. The author refers to "a small unripe moon," "windowpanes fringed with frost," and a "black shadow creeping up the underside of the world." The text does not support Choices A, B, or D.

Connecting Literature to Historical Context

For some selections it's important to know the **historical context**, or the key factors of life in the time period in which a literary work is set. The customs and attitudes reflected in a work may be very different from those of today. Knowing this information will help you understand key points about the selection's setting, background, and culture as well as the motivation of characters.

For example, suppose you're reading a first-person account of the settlement of an early American colony. You may be shocked by the author's use of terms such as *barbarians* and *savages* to describe the Native Americans. It helps to understand that at that time the Europeans who settled America lacked an understanding of Native American cultures.

It's just as important to understand the contemporary context of some pieces of writing. If you're reading a newspaper editorial about a local bicycle-helmet law recently passed in your city, it may help your understanding to know whether helmet laws for bicyclists are a current nationwide trend.

In most cases, if the context of a written work is important to understanding the work but this context is unclear, a brief explanation will precede the selection. Writers for newspapers and newsmagazines often provide context for readers in the first few paragraphs of their articles.

Here's an example of a question about historical context similar to what you might find on the exit level TAKS ELA test. Return to "Growing Up Black in Nazi Germany" on pages 18–23. Review the selection and answer the question below.



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The selection provides evidence to show that —

- A most Germans agreed with the position taken by Hitler
- B the Nazis discriminated against those who were different from them
- C German schoolchildren were not well educated during this time
- D the author's teachers were members of the Nazi Party

Choice B is correct. In addition to the events described in paragraphs 9 and 10, paragraph 12 says the author was the victim of "numerous humiliations at the hands of Nazi-inspired racists."

Choice A is incorrect because paragraph 7 indicates that the Nazis only pretended to give Germans the choice to agree or disagree with the Nazis' ideas. Even though paragraph 3 says Hitler's speeches frequently interrupted instruction, the schools could have provided a good education when Hitler was not speaking, so Choice C is incorrect. The teachers, moreover, were not necessarily members of the Nazi Party, as Choice D suggests. Paragraph 12 says the teachers told their students that Hitler "would restore Germany to its rightful place," but they could have said that out of fear of losing their jobs.

Objective 3

The student will demonstrate the ability to analyze and critically evaluate culturally diverse written texts and visual representations.



Objective 3 covers what students should be able to do to develop a deeper understanding of what they read. This deeper understanding comes from “reading between the lines,” looking at how an author has shaped a piece of writing, and making comparisons and connections.

Reading Between the Lines

The term *reading between the lines* is another way to describe the skill called **making inferences**. You may not realize it, but you make inferences all day long. Anytime you connect bits of information to make a logical guess, you’re making an inference. When you read, you make inferences by

- drawing conclusions;
- making generalizations; and
- making predictions.

Analyzing and Evaluating Text

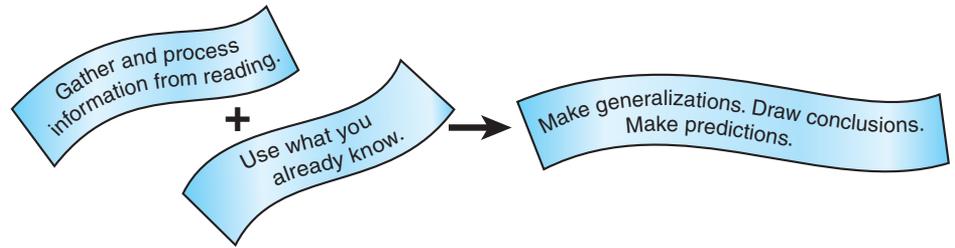
Another skill that is part of “reading deeper” is analyzing the word choices an author has made and looking at how he or she has put together those words to form sentences and paragraphs. Analyzing a piece of writing in this way can tell you a great deal about the way an author thinks and possibly about how the author wants *you* to think.

Another way to analyze and evaluate text is to look at the way the author presents himself or herself to readers. Does the author sound reliable? Can you trust the information the author is giving you? Are the author’s ideas worth listening to?

Understanding and Analyzing Media Messages

We are bombarded with media messages from every direction—television, radio, magazines, newspapers, advertisements, photographs, billboards, posters, websites, and flyers, for example. The skills you use to gain a deeper understanding of what you read can also be used to look at a media message. What is the main idea of the message? What is its purpose? How well does the message achieve its purpose?

Analyzing and evaluating are the skills that you need in order to respond at a deeper level to writing and visual messages. Next you will read about some of the student expectations for Objective 3.



Making Inferences

When you make an **inference** during reading, you combine information you read with your own knowledge and experience to make a reasonable guess.

Here's an example of an inference:

Information: Anna's heart beat rapidly, and her palms felt sweaty as she walked to the podium to give her speech.

Inference: Anna is nervous about giving her speech.

Sometimes more than one inference is possible. The material you read will provide clues so that you can make the correct inference. Sometimes a question that focuses on making an inference will ask you to support the inference with information from the selection.

Let's use a sample question about "Growing Up Black in Nazi Germany" to explore ways of making a correct inference. Review the story on pages 18–23 and answer the question below.

From the incident in the beer hall, the reader can infer that —

- A none of the SA troopers was black
- B the author was inspired by the brownshirts
- C schoolchildren weren't affected by the Nazi regime
- D the author's mother was inattentive

B cannot be correct. The incident did not inspire the author; it terrified him. You might also infer that the Nazis traumatized other schoolchildren as well, so the text does not support Choice C either. Since the author's mother quickly rushed to his aid, you can also see that Choice D is not a valid inference. Choice A is the only reasonable inference supported by the text. The man who grabbed the narrator considered his blackness a distinguishing characteristic, which would not have been the case if other SA troopers had been black.

Drawing Conclusions

Authors often guide you to figure out some things on your own. They give you a piece of evidence and expect you to use your reasoning powers to **draw a conclusion**.

A conclusion is a decision you make after you gather information and think about it. Most of the time you need more than one piece of information to reach a conclusion. Suppose you look out your window and see your neighbors loading beach towels, fishing poles, and a beach umbrella into their car. What conclusion can you draw?

Making Predictions

When you **make a prediction**, you try to answer the question “What will happen next?” To make predictions, it’s helpful to notice

- how characters react to problems;
- important details about plot, setting, and character; and
- foreshadowing.

Suppose you’re reading a review of a new movie that all your friends have been wanting to see. In the review the writer calls the movie the “best adventure film of the year.” This movie is scheduled to appear in only one theater in your town beginning tomorrow. What prediction can you make about the ticket lines for the movie tomorrow?

Analyzing Across Texts

Sometimes you will need to use your analytical skills on more than one selection. When you see a movie that has been adapted from a book you enjoyed or you read two articles on the same topic, you cannot help making comparisons between the two works. The TAKS ELA test will ask you to perform this type of analysis as well. But remember that evidence to support your analysis must be present in both selections.

Here’s an example of a cross-text question similar to what you might find on the exit level TAKS ELA test. Review “Superman and Paula Brown’s New Snowsuit” on pages 11–17 and “Growing Up Black in Nazi Germany” on pages 18–23, thinking about the narrators in each selection. Then answer the question below.

What is one similarity between the narrators of the two selections?

- A They are fascinated by airplanes and flying.
- B They grow up under the shadow of war.
- C They relate memories of an ideal childhood.
- D They find parades of soldiers thrilling.

Choice B is correct. In both selections the narrators grow up with the threat of war. In “Superman and Paula Brown’s New Snowsuit,” the girl participates in air-raid drills at school, and members of her family and her neighbors get drafted. In “Growing Up Black in Nazi Germany,” the boy witnesses constant military parades and rallies. Choice A is true only in “Superman and Paula Brown’s New Snowsuit,” and Choice D is true only in “Growing Up Black in Nazi Germany.” Choice C is not true of either selection.

Author’s Purpose

All writers have at least one purpose for writing a particular text. They may have an idea they care about and want others to care about, such as preserving rain forests. They may want to debate a certain topic they feel strongly about, such as year-round school versus a nine-month school year.

Not all writing has a serious or lofty goal, though. Sometimes writers just want to share a thought that interests them. Or they may want to entertain readers with a funny story.

Most purposes for writing fall into these general categories:

Purpose	Characteristics	Examples
To inform	Has mostly factual information	Newspaper and magazine stories, encyclopedia and textbook passages
To persuade	Tries to influence readers to think or act in a certain way	Newspaper editorials, advertisements
To express	Presents a point of view, shares personal feelings	Personal essays, autobiographical stories, feature stories
To entertain	Tells a story, often using humor or suspense	Short stories, novels

Recognizing an author's purpose can help you better understand what you're reading. For example, if you're reading an article titled "The Most Perfect Shoes in the Universe!" it helps to be aware that the author's purpose is to sell you a pair of shoes.

Here's an example of a question about author's purpose similar to what you might find on the exit level TAKS ELA test. Return to "Growing Up Black in Nazi Germany" on pages 18–23. Review the selection and answer the question below.

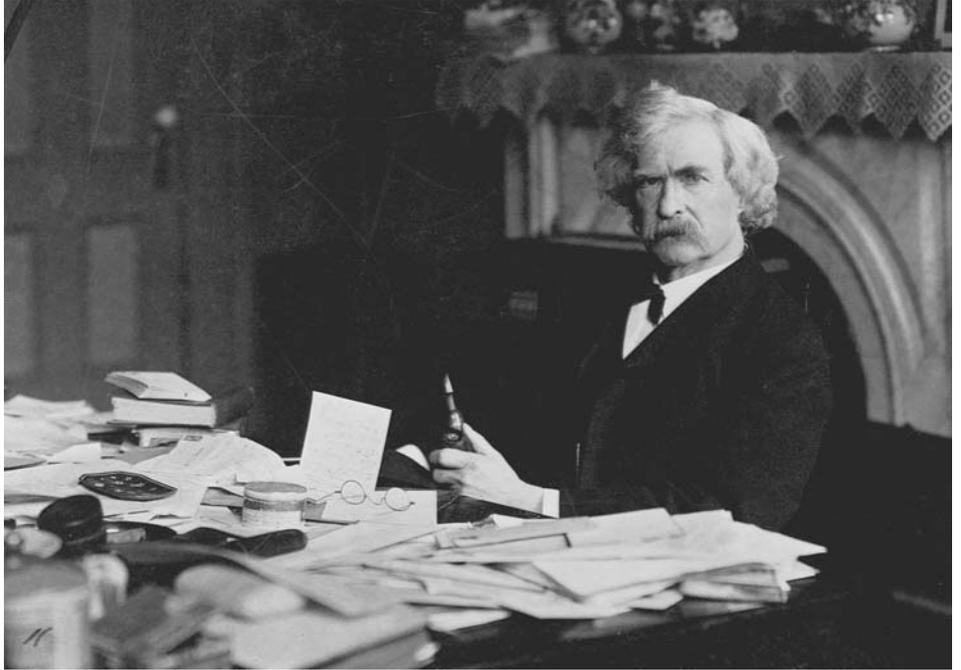
The author probably wrote this selection to —

- A encourage others to recall their childhood memories
- B describe his early experiences with racial discrimination
- C explain the reasons Germans rallied behind the Nazis
- D illustrate the differences between his early life and his later life

The selection *could* encourage others to recall their childhoods, but there is no evidence that that is the author's purpose, so you can eliminate Choice A. The author does not try to explain why the Germans in general supported the Nazis; instead, he focuses on his own naïve support of the Nazis and how he changes his mind, so Choice C is also incorrect. The author does not discuss his later life, eliminating Choice D as a viable answer. The best answer is Choice B because the incident in the meeting hall is an act of racial discrimination that allows him to see the Nazis' true nature.

Author's Craft

Authors make deliberate choices in the words they use, the way they structure a piece of writing, and the tone they create in a selection. These choices are elements of the **author's craft** and lead the reader to feel and react in ways that the author intends.



Mark Twain

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Here's an example of a question about author's craft similar to what you might find on the exit level TAKS ELA test. Return to "Superman and Paula Brown's New Snowsuit" on pages 11–17. Review paragraph 11 and answer the question below.

- In paragraph 11, the author uses the word *seeping* to —
- A illustrate how threatening the Nazi soldiers are
 - B show that the war is gradually changing people's lives
 - C explain why Mrs. Fein grows thin and pale
 - D stress the importance of Sheldon Fein's uncle Macy in the boy's life

Choice B is correct. The topic sentence reads, "The threat of war was *seeping* in everywhere." The word *seeping* compares the impact of the war on people's lives to the impact of a gradually leaking liquid. Paragraph 11 does not mention any real Nazi soldiers, so Choice A is incorrect. Choices C and D are incorrect because they are specific references that do not convey the intention of the word *seeping*.

Credibility of Information Sources

Careful readers have their “radar” on as they read informational text. They monitor the text to determine whether it is trustworthy, asking questions such as “Is this source credible?”

The word *credible* means “deserving belief.” When you analyze the **credibility** of information sources, you judge whether the sources are believable.

Here are some specific questions to ask to evaluate the credibility of information sources:

- What is the author’s point of view? What is his or her relationship to the topic? Is the author a respected authority on the topic?
- Does the author seem to have personal motives for providing this information?
- Does the author support opinions with sound reasons?
- How current is the information?

Information in well-known encyclopedias, almanacs, and atlases is usually reliable. Remember that the Internet is a huge source of information—some of it reliable and some of it not so reliable. Pay close attention to the source of information on a website. For example, sources whose Web addresses end in the following are usually reliable:

- .edu (education)
- .gov (government)
- .mil (military)

Here’s an example of a question about credibility similar to what you might find on the exit level TAKS ELA test. Return to “Growing Up Black in Nazi Germany” on pages 18–23. Review the selection and answer the question below.

How does the author support the idea that Nazis were intolerant of difference?

- A By describing a horrifying experience from his own childhood
- B By comparing Nazi ideals with those of other political groups
- C By describing one of Hitler’s speeches
- D By listing the various groups the Nazis discriminated against

In paragraphs 8 through 10, the author supports the idea that Nazis were intolerant of differences with an account of how the Nazis attacked him because of his race, making the correct answer Choice A. He does not compare the Nazis to other groups or list other people they discriminated against, so Choices B and D are incorrect. He describes listening to Hitler’s speeches, but he does not record any of Hitler’s intolerant remarks, so Choice C is also incorrect.

Modes of Persuasion

You already know that persuasive text is writing in which the author tries to convince you to think or act in a certain way. In addition to newspaper editorials and advertisements, you'll find persuasive writing in speeches, books, magazines, and even movies.

Modes of persuasion are the various tools authors use to persuade readers. Some of these modes, or forms, appeal to a reader's powers of reason. Others appeal to the emotions.

Persuasive writing that appeals to a reader's powers of logic usually

- states an issue and the author's position;
- gives opinions or claims that have supporting reasons or facts;
- has a reasonable and respectful tone; and
- answers opposing views.

Persuasive writing that appeals to a reader's emotions can sometimes use faulty or deceptive modes. Here are some examples.



- **Loaded language:** Words and phrases that have a positive or a negative connotation. For example, "These homesites for sale are one-acre slices of paradise." Or in a speech a politician might describe her opponent's *plan* (positive connotation) as a *scheme* (negative connotation).
- **Bandwagon appeal:** The use of words that urge readers to do or believe something because everyone else does. For example, "Join those who care about our town and support the new airport."
- **Testimonials:** The use of famous people to endorse a product or idea. For example, "Actress Judith LaMonte wears Beauty Mark lipstick."

Understanding modes of persuasion can help you evaluate information and make informed decisions.

Ideas and Relationships in Media

The term **media** applies to a wide variety of communication forms—television, radio, newspapers, magazines, and the Internet, for example. Except for radio, these forms all involve your visual sense, or sense of sight.

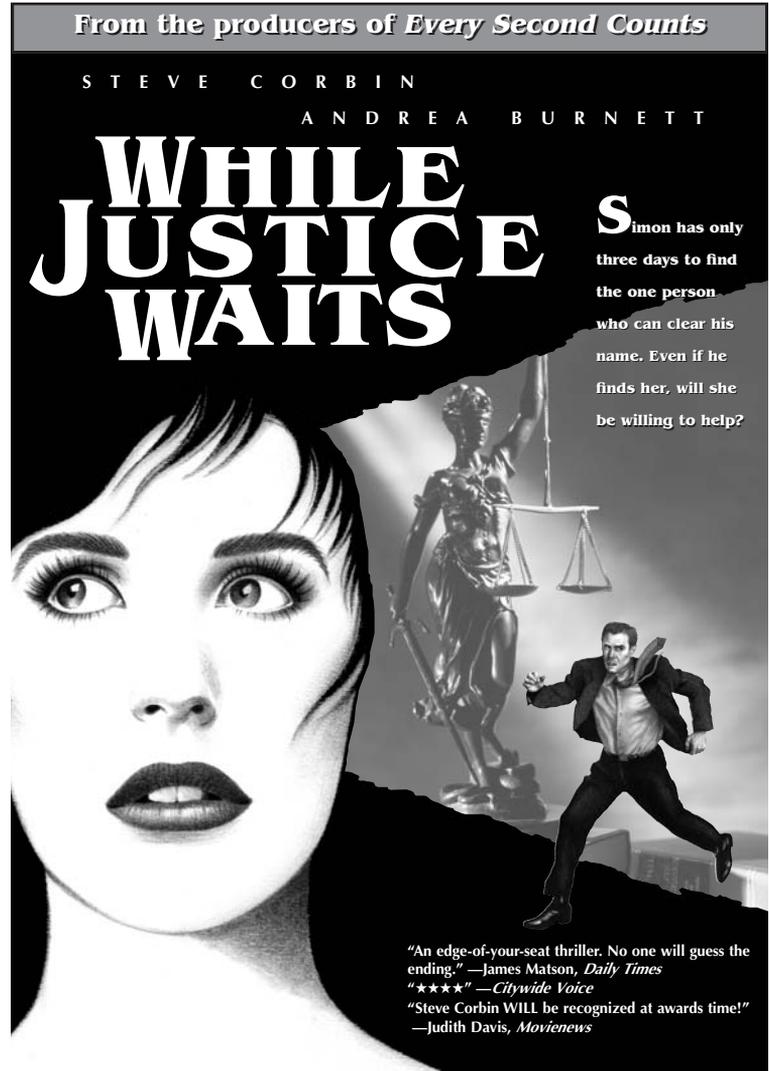
When you read a short story, you take in ideas as words on a page. The ideas may be clearly stated, and the author may explain how the ideas relate to one another. A television ad, on the other hand, may dazzle you with colorful images in fast motion, pounding music, and hypnotic words spoken by a professional announcer. After the ad is over, it's up to you to sort out the ideas and their meanings.



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It's just as important to think about ideas presented visually—to evaluate the information you are viewing for purpose, content, and quality—as it is to evaluate what's on the printed page. In other words, it's important to be a careful viewer as well as a careful reader.

When you view visual media, remember that you may be taking in several ideas at once—and quickly. Take time to identify each idea. Try to find relationships between the ideas. Use your own good judgment. Learn to be a critical viewer.



Photograph courtesy of © D. Boone/CORBIS.

Here's an example of a question similar to one you might see on the exit level TAKS ELA test. Review the movie poster on page 24. Then answer the question below.

The poster suggests that *While Justice Waits* is a —

- A novel
- B movie
- C short story
- D play

Clues such as the word “producers” and the magazine titled *Movienews* tell the reader that *While Justice Waits* is a movie rather than a novel, short story, or play. A poster for a novel or a short story would credit an author and not *producers*, so you can eliminate Choices A and C. A magazine called *Movienews* would not review a play, so you can also eliminate Choice D. *While Justice Waits* is a movie, making Choice B the correct answer.

Purposes of Media Forms

The different forms of media are used to **entertain**, **inform**, and **persuade**. It's not always easy, though, to tell the purpose of a media message.

Suppose you're "channel surfing" through television programs. One program catches your attention, so you watch and listen. A woman in a white doctor's coat is proclaiming the health benefits of sports drinks. She has an official-looking chart to support her claims. Images of healthy-looking people riding bicycles and jogging appear on the screen. Then the woman explains that only one sports drink is "right for you," and she holds up a bottle of Horse Power II. What is the main purpose of the message—to inform? Or to persuade?



Here are some questions to ask yourself as you look for the purpose of a media message.

- How is the message presented? Is it presented by an authority? What do your instincts tell you about the truth of the message?
- What kind of language does the message use? Does it use phrases such as *You should*? Does it use words such as *better* or *worse*?
- Does the message present a balanced picture, or does it support only one side of an issue? What are the underlying values of the message?
- What is the source of the information? Is it up-to-date?

As you analyze media messages for purpose, you'll find that many of the messages are designed to persuade.

The Main Point of a Media Message

Remember that text selections often have an overall message or main point. Finding the **main point of a media message** may sometimes be harder than finding out what a short story or a textbook passage is mainly about.

Visual messages—such as those on television, billboards, and the Internet—can pack a lot of ideas into a small space. You’ve probably heard the saying “A picture is worth a thousand words.” A media message usually combines pictures *and* words. That’s a lot of information to sift through to find a main point.



Photo courtesy of the Texas Department of Transportation, Travel Division.

Here are some tips for analyzing a media message to find its main point:

- Break the message into smaller “pieces”: the visual image and the text. Ask yourself, What overall point is this part of the message making? Are the key points in each part the same?
- Look at the details. Do they add up to one main idea?
- Try to summarize each part of the message. Do these summaries point to a main idea?
- Look for symbols in the message—objects that stand for other things or other ideas. Are the symbols repeated in the message? What do they stand for?

Persuasion in Media

Just as authors use certain tools in persuasive writing, media writers use tools to persuade viewers. Many media messages are designed to persuade but are disguised as entertainment or information.

Symbols

A **symbol** is an object that stands for something beyond itself. Symbols are often used in persuasive media messages to appeal to the emotions. For example, an umbrella can symbolize protection or a shark can symbolize danger. Be alert for symbols—particularly in advertisements—that try to tap into your hopes, dreams, or fears.

Loaded Terms

Media messages often contain words or statements that are chosen to draw an emotional response from the viewer. These **loaded terms** can cause a viewer to respond in a certain way. For example, “Only the smartest shoppers buy their clothes at Threads” might be persuasive to some potential customers.

Here’s an example of a question about persuasion in media similar to what you might see on the exit level TAKS ELA test. Review the movie poster on page 24. Then answer the question below.

Which line from the poster is most likely to persuade people to see *While Justice Waits*?

- A *An edge-of-your-seat thriller.*
- B *Even if he finds her, will she be willing to help?*
- C *James Matson, Daily Times*
- D *From the producers of Every Second Counts*

Choice A is correct. The words “edge-of-your-seat thriller” are emotionally loaded, intended to provoke a feeling of excitement. Choice B attempts to interest the audience with a question, but it does not provoke a strong emotional response. Choices C and D provide information the audience may recognize, but this information is merely factual.



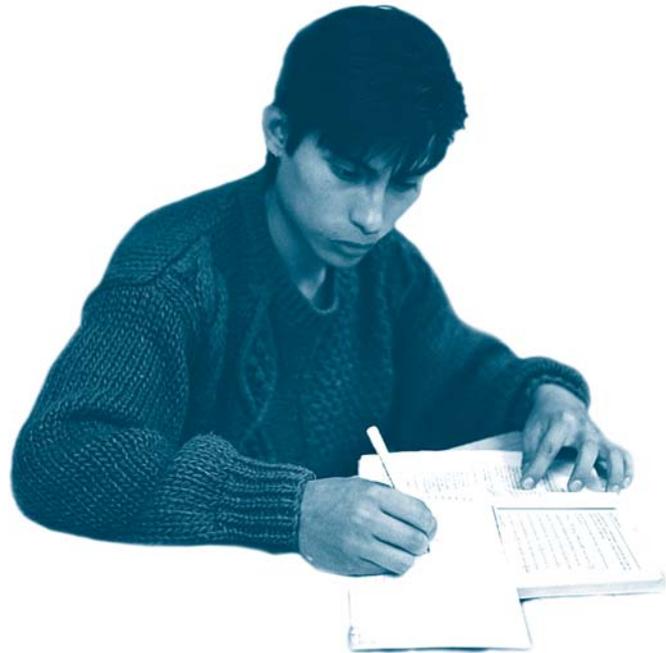
©CORBIS

Short-Answer Questions

In addition to the multiple-choice items on the exit level TAKS ELA test, you will be asked to respond to three short-answer questions. Short-answer questions differ from multiple-choice questions; they require you to write an answer rather than simply selecting from Choices A, B, C, or D.

The short-answer questions on the exit level TAKS ELA test

- address Objectives 2 and 3
- are based on the expository and literary selections
- may address one or both selections
- have many different possible answers
- may receive a score of 0 (insufficient), 1 (partially sufficient), 2 (sufficient), or 3 (exemplary)



When you take the exit level TAKS ELA test, you will find that for each short-answer question, there are a number of lines on the answer document. If the question asks about one selection, five lines are provided. This tells you that your answer will not be very long—only a few sentences. If the question asks about both selections, eight lines are provided. These extra lines provide you a little more space to compare selections.

Answering a Short-Answer Question

Short-answer questions on the ELA test are much like the short-answer questions you have on classroom tests. To answer the short-answer questions on the exit level ELA test, you should use the same strategies that you would use for any question that requires a short written answer. In other words, your answer should be clearly written, and you must support your answer with evidence from the text. Examples of evidence include

- a direct quotation
- a paraphrase
- a specific synopsis

Responding to short-answer questions on the ELA test may feel different from answering the same types of questions during an ordinary day at school. You may feel extra pressure during a test. Here are some hints for helping you relax and do your best on this part of the test. Many of these hints are useful for all parts of the TAKS ELA test.

- Take a deep breath and relax. Then read the first question slowly and carefully. Make sure you understand what information the question is asking for.
- Think about how you could answer the question. Review the main points in your mind. You may want to make notes to use when writing your answer.
- Answer the question carefully and accurately. Do not write more information than the question calls for.
- Make sure that you support your answer with appropriate evidence from the selection or selections.
- Reread the question. Then review your answer. Make sure that your answer is complete and accurate.

Short-Answer Questions



Notice that the analysis in the responses is in color. The text support is in black.

Here are some examples of short-answer questions you might find on the exit level TAKS ELA test. Return to “Superman and Paula Brown’s New Snowsuit” on pages 11–17 and review the story. Then read the question and sample responses below.

In “Superman and Paula Brown’s New Snowsuit,” what is the narrator’s primary conflict? Explain your answer and support it with evidence from the selection.

Score Point 0

This student offers only a general idea. The text support and the analysis of how things change at school are irrelevant because they do not specify a conflict for the narrator.

The narrator’s primary conflict is the way things change during the war. “Every now and then...air raid.” There’s an example how things changed at school as well for the Civil Defense signs contest she and the school had to participate in.

Score Point 1

This student offers a reasonable interpretation of the narrator’s primary conflict. However, the student provides no text evidence for this idea, and the idea that Jimmy Lane later admits to pushing Paula is not correct.

In “Superman and Paula Brown’s New Snowsuit,” the narrator is accused of pushing down Paula and ruining her new snowsuit, while playing an innocent game of tag. The narrator must try to defend herself, because she knows it was Jimmy Lane who did, and later admitted to it.

This student offers the reasonable and specific idea that the narrator's family, her uncle in particular, does not believe or stand up for her when she is unjustly accused. The text evidence shows that her family doesn't believe her story.

Score Point 2

The narrator's primary conflict is that she gets accused of something that she was not responsible for and no one in her family would believe her or stand up for her, not even her uncle, whom she admires. "...we'll pay for another snowsuit anyway just to make everyone happy," he said. "...ten years from now no one will ever know the difference."

Score Point 3

This student focuses on the idea that the narrator's beliefs are destroyed by the snowsuit incident. This thoughtful idea is combined with particularly effective text evidence.

The narrator is primarily concerned with having to face reality and surrender her comforting technicolor dreams. In her fairytale of life in the schoolyard, she believed in "surprise captures and sudden rescues." After her mishap with Paula Brown and her snowsuit, the narrator was forced to recognize the fact that "the blue capes all dissolved and vanished." She learned that she now had to brave the war and the real world herself, alone.

Short-Answer Questions

Review “Growing Up Black in Nazi Germany” on pages 18–23 before reading the question and sample responses below.

In “Growing Up Black in Nazi Germany,” why did the author find the Nazi Party so appealing as a child? Support your answer with evidence from the selection.

Score Point 0

This student does not answer the question. The first sentence doesn't address the Nazi Party's appeal; the second sentence is irrelevant.

Hans Jo Massaquoi found the Nazi Party appealing during his childhood because he did not find them a threat. That is, until he was chased by some Nazi soldiers and rescued by his mom.

Score Point 1

This student offers a reasonable idea. However, the student makes only general references to the text rather than supporting the analysis with specific text evidence.

The author of the selection thought the Nazi Party to be appealing because of the way they presented themselves. He makes a comment about the shoes they wore and how they sounded in the streets. This made him and other children do the same thing to their shoes. Also, he was fascinated with Hitler's voice and his tone made him want to be a part of the whole Nazi entourage.

Score Point 2

This student offers the idea that the fascination the Nazi Party held for the narrator as a child was the show it put on, not the politics. The specific text evidence accurately supports the Nazis' appeal.

Hans and others were fascinated by the Nazi Party mostly because of the show and not because of the cause. "I of all people became an unabashed proponent of the Nazis simply because they put on the best shows with the best-looking uniforms, best-sounding marching bands and best-drilled marching columns, all of which appealed to my budding sense of masculinity."

Score Point 3

This student skillfully combines specific text evidence with a particularly insightful analysis.

The author was swept away by the tide of overwhelming Nazi propaganda. His fellow schoolmates' fascination, coupled with his childish naivety, made him see Hitler as a "father-figure" who would save Germany. Hitler's "extraordinary guttural voice" that was drummed into his head at school plus the shining glory of the Nazi's "best-looking uniforms and best-sounding marching band" all added up to an image of perfection and splendor a child cannot help but become caught up in.

Short-Answer Questions

Now review both “Superman and Paula Brown’s New Snowsuit” and “Growing Up Black in Nazi Germany” before reading the question and sample responses below.

How is the loss of innocence an important concept in “Superman and Paula Brown’s New Snowsuit” and “Growing Up Black in Nazi Germany”? Support your answer with evidence from **both** selections.

This student addresses the children’s innocence but does not address the loss of innocence.

Score Point 0

I think there is a loss of innocence in both stories because there are little children involved. In both stories they really don’t understand what the meaning of “war” is and what it is all about. They only know things they hear on the television or things their friends say. The truth is that they are innocent and have no idea what’s going on.

This student offers an idea that is reasonable for both selections. The student analyzes how the loss of innocence occurs in each selection but provides no text evidence for the first selection and only a general text reference for the second selection.

Score Point 1

In these selections, both children have their world of perfect fantasy smashed by a chilling reality. The narrator of the first story realizes that justice will not always triumph when she is wrongly accused and the narrator of the second story has his perfect picture of Nazism destroyed when he is cruelly held up as an example of racial impurity.

Score Point 2

This student explains how both the narrator and the author experience events that force them to change their "innocent" view of life. Specific text evidence is given for both selections.

The loss of innocence is an important concept in both selections. The narrator of "Superman and Paula Brown's New Snowsuit" goes through a drastic change. At first, she believes in heroes and that justice is always served. Then she is framed, and no one helps her. She says "the blue capes all dissolved and vanished..." The author of "Growing Up Black in Nazi Germany" is a naïve child in the beginning. He was awed by the Nazis and even took pride in "shouting 'Heil Hitler.'" Little did he know that he was one of their targets. He soon learns this and "begins to sense that...the swastika, the martial music were harbingers of danger."

Score Point 3

This student analyzes the idea that the narrators lose their innocence when they realize that life is not a fairy tale with happy-ever-after endings. The student shows a deep understanding of the selections by supporting this idea with particularly insightful text evidence.

Both narrators are in the safe trance of childhood until they see the ogre of human nature for what it is. The girl's dreams of flying with Superman, executing sudden rescues, and being invincible are dashed when nobody, including her mother, believes she is innocent. "Why didn't you tell me that you pushed Paula in the mud and spoiled her new snowsuit?" The spell cast by the hypnotic Hitler, who "had taken on a near-godlike nimbus" is broken when they boy is "dragged through a dense throng of drunken" SA troopers. "I got my first inkling of the danger the Nazi regime might pose to me." Both children lost the promise of happy-ever-after endings.

On Your Own

Now try these practice questions. Then check your answers with the answer key and explanations on pages 79–81.

Use “Superman and Paula Brown’s New Snowsuit” on pages 11–17 to answer questions 1 through 6.

Question 1

In paragraph 2, the word *flaunted* means —

- A displayed
- B changed
- C threw
- D bore



Answer Key: page 79

Question 2

Read the following dictionary entry.

faint \ˈfānt\ *adj* **1.** lacking courage; cowardly
2. weak or dizzy **3.** overwhelming or oppressive
4. lacking distinctness; dim or quiet

Which definition best matches the meaning of the word *fainter* in paragraph 40?

- A Definition 1
- B Definition 2
- C Definition 3
- D Definition 4



Answer Key: page 79

Question 3

What is paragraph 10 mostly about?

- A Drawing Civil Defense signs
- B Practicing for an air raid
- C Crying in the dark cellar
- D Winning the fifth-grade prize



Answer Key: page 79

Question 4

In paragraph 2, the author uses imagery to express —

- A the exact location of the narrator’s home
- B the effect that living near the airport has on the narrator
- C a contrast between daytime and nighttime
- D a connection between the airport and Superman



Answer Key: page 79

Question 5

Which word best identifies what Superman represents for the narrator?

- A Independence
- B Intelligence
- C Protection
- D Purity



Answer Key: page 79

Question 6

At the end of the story, the reader can conclude that the narrator —

- A no longer blames David Sterling for telling on her
- B hopes to rebuild her relationship with the neighborhood kids
- C no longer believes in the certainty of miraculous rescue
- D cares little about the war going on in Europe



Answer Key: page 79

Use “Growing Up Black in Nazi Germany” on pages 18–23 to answer questions 7 through 14.

Question 7

Which word from paragraph 11 helps the reader understand the meaning of the word *foreboding*?

- A *glance*
- B *breathless*
- C *anxiety*
- D *presence*



Answer Key: page 79

Question 8

Instruction in German schools came to a halt when —

- A Nazis paraded down the street
- B referendums were held on Nazi proposals
- C Nazis celebrated election victories
- D speeches by Hitler were broadcast



Answer Key: page 79

Question 9

In the second sentence of paragraph 9, the author uses a simile to —

- A emphasize his funny appearance
- B describe his attempt to break free
- C show his size compared to that of his captor
- D explain how it felt to be held tightly



Answer Key: page 79

Question 10

In paragraph 1, the author uses the metaphor of a ripple to signify —

- A the long-lasting effects of Hitler's being elected chancellor of Germany
- B the support that was building throughout Germany for the Nazi Party
- C the lack of importance those around him placed on Hitler's election
- D the worldwide attention that was paid to Hitler's election



Answer Key: page 80

Question 11

This selection is an excerpt from —

- A an autobiography
- B a textbook
- C a parable
- D a historical novel



Answer Key: page 80

Question 12

In paragraph 7, the author uses the word *strutted* to —

- A explain why the Nazis chose that neighborhood for their parade
- B emphasize the prideful attitude of the Nazis
- C show that the Nazis were reluctant to participate in the parade
- D express the author's curiosity about the Nazis



Answer Key: page 80

Question 13

Which word best describes how the author, as a child, felt about Hitler?

- A Worshipful
- B Frightened
- C Intimidated
- D Affectionate



Answer Key: page 80

Question 14

In paragraph 2, the author uses the phrase “of all people” to emphasize —

- A the impressive appearance of the Nazis
- B that the Nazis were popular in all segments of German society
- C the irony of a black child admiring the Nazis
- D that even young children were impressed by the Nazis



Answer Key: page 80

Use both “Superman and Paula Brown’s New Snowsuit” and “Growing Up Black in Nazi Germany” (pp. 11–23) to answer questions 15 through 17.

Question 15

In both selections, the main characters experience —

- A the power of the Nazi movement
- B the effects of mob behavior
- C difficulty with their parents
- D success in school competitions



Answer Key: page 80

Question 16

Both selections address the theme of a child’s untimely introduction to —

- A politics
- B racism
- C injustice
- D competition



Answer Key: page 80

Question 17

Following a painful incident, the children in both selections experience —

- A the complete support of family
- B acceptance by their tormentors
- C persecution by the authorities
- D a loss of childlike innocence



Answer Key: page 80

Use the visual representation “While Justice Waits” on page 24 to answer questions 18 through 20.

Question 18

According to the *Citywide Voice*, which adjective best describes the movie *While Justice Waits*?

- A Excellent
- B Average
- C Acceptable
- D Critical



Answer Key: page 80

Question 19

The creators of this poster mainly want readers to —

- A learn more about the importance of justice
- B cast an award vote for Steve Corbin
- C buy a ticket to see *While Justice Waits*
- D suggest ways to help Simon clear his name



Answer Key: page 81

Question 20

Which of these best describes the primary message of the poster?

- A A person named Simon is in trouble, but no one will help him.
- B Steve Corbin and Andrea Burnett are the stars of *While Justice Waits*.
- C *While Justice Waits* is a thriller that has received excellent reviews.
- D One out of three reviewers believes that Steve Corbin will win an award.



Answer Key: page 81

Question 21

How does the narrator’s attitude toward Uncle Frank change from the beginning to the end of “Superman and Paula Brown’s New Snowsuit”? Support your answer with evidence from the selection.



Answer Key: page 81

Question 22

How can you tell that the mother in “Growing Up Black in Nazi Germany” is not intimidated by the Nazis? Support your answer with evidence from the selection.



Answer Key: page 81

Question 23

How is clothing important in “Superman and Paula Brown’s New Snowsuit” and “Growing Up Black in Nazi Germany”? Support your answer with evidence from **both** selections.



Answer Key: page 81

Reading Answer Key

“Superman”

Question 1 (page 72)

Choice A is correct. Paragraph 2 is mostly about the sights the narrator sees when she is looking through her window. From the context you can figure out that *flaunted* means “displayed” because the author is describing the way the sunset looked, making Choice A correct. Choices B, C, and D are incorrect because they are not related to sight.

Question 2 (page 72)

Choice D is correct. The passage reads: “I could hear his footsteps growing *fainter*.” So the word *fainter* is describing a sound. Definition 4, “lacking distinction; dim or *quiet*,” works best in this context. The definitions in Choices A, B, and C do not work in this context because they do not describe a sound.

Question 3 (page 72)

Choice B is correct. Everything in the paragraph except the first sentence is a detailed description of practicing for an air raid. The Civil Defense signs and the prize are discussed only in the first sentence, so Choices A and D are incorrect. Choice C is incorrect because it is merely a detail given in the last sentence of the paragraph.

Question 4 (page 72)

Choice B is correct. Images such as “the perpetual droning of the planes,” “the moving beacons on the runway,” and “the flashing red and green lights that rose and set in the sky like shooting stars” all demonstrate the impression the airport had on the narrator. Choice A is incorrect because it refers only to the first sentence, which states the location of the narrator’s home as a simple fact—no imagery is used. The imagery does not show a contrast between the daytime and the nighttime, so Choice C is incorrect. The paragraph does not mention Superman, so Choice D is incorrect.

Question 5 (page 73)

Choice C is correct. In paragraph 16 the narrator says she wants Superman to “smash the yellow men” who invade her dreams. This indicates that she sees Superman as a protector. There is no evidence in the text that Superman represents independence, intelligence, or purity, so Choices A, B, and D are incorrect.

Question 6 (page 73)

Choice C is correct. After the narrator’s uncle fails to rescue her from Paula’s false accusation, the author writes that “the blue capes all dissolved and vanished.” “Blue capes” is a reference to Superman, who in her dreams looks just like her uncle. The conclusion of the story says nothing about David Sterling or the other neighborhood kids, so Choices A and B are incorrect. The narrator associates her loss of innocence with the beginning of the war, so Choice D is also incorrect.

“Growing Up”

Question 7 (page 73)

Choice C is correct. The author writes that his mother had a “growing sense of *foreboding*.” The next sentence begins, “When she could no longer contain her *anxiety*. . .” Both “foreboding” and “anxiety” relate to an uncomfortable feeling his mother could not contain. The word *glance* does not relate to his mother’s feelings, so Choice A is incorrect. The word *breathless* relates to Tante Moller, not his mother, so Choice B is incorrect. The word *presence* relates to the brownshirts, not his mother, so Choice D is incorrect.

Question 8 (page 73)

Choice D is correct. Paragraph 3 reads, “Whenever the Führer addressed the German people . . . all instruction came to a mandated halt.” Choices A, B, and C are incorrect. The text does not state that parades, referendums, or election victory celebrations halted instruction. The parade, referendum, and celebration described in paragraphs 6 through 8 occur on a Sunday.

Question 9 (page 74)

Choice B is correct. The simile is “I stretched and bent in rapid succession *like a fish on a hook*.” This describes how he tried to break free after he was “grabbed” and “lifted into the air.” The scene is frightening, not comic, so Choice A is incorrect. Choices C and D are not supported by the text.

Question 10 (page 74)

Choice C is correct. The author writes that Hitler becoming chancellor “stirred barely a ripple in the neighborhood.” This compares the people’s reaction to small waves on the surface of water caused by a breeze or some other slight disturbance. A “ripple” would not be expected to have “long-lasting effects,” so **Choice A** is incorrect. **Choices B** and **D** are also incorrect because they focus on the effect of Hitler’s election on Germany and the world rather than on the author’s neighborhood.

Question 11 (page 74)

Choice A is correct. An autobiography is the story of one’s own life written by oneself. The introduction indicates that the author is recalling true life experiences, and the citation at the end identifies the selection as an excerpt from *Destined to Witness*, by Hans J. Massaquoi. A textbook, parable, or historical novel would not be one person’s true life story, so **Choices B, C, and D** are incorrect.

Question 12 (page 74)

Choice B is correct. The word *strut* means to walk in a vain, swaggering manner, so it suggests that the Nazis have a prideful attitude. The word is not relevant to why the Nazis chose that neighborhood, so **Choice A** is incorrect. The word shows that they are the opposite of reluctant, so **Choice C** is incorrect. And the word refers to the Nazis’ attitude, not the author’s, so **Choice D** is incorrect.

Question 13 (page 75)

Choice A is correct. In paragraph 12, the author writes that he was “taught to worship” Hitler and that “Hitler had taken on a near-godlike nimbus” for him. **Choices B and C** are incorrect because, even after the storm trooper grabbed him, he says it took “several years” before he “could clearly see Hitler’s evil.” **Choice D**, *affectionate*, is incorrect because the word suggests a feeling of intimacy that a boy would not have with a distant hero.

Question 14 (page 75)

Choice C is correct. In this context the phrase implies that he *of all people* is the last person you would expect to support the Nazis. **Choices A, B and D** are incorrect because the phrase refers to the author. It does not refer to “Nazis” or “young children” in general.

“Superman” and “Growing Up”**Question 15 (page 75)**

Choice B is correct. The narrator in “Superman and Paula Brown’s New Snowsuit” is the victim of mob behavior when the other children accuse her of pushing Paula, and Massaquoi is the victim of mob behavior when the storm troopers grab him. **Choice A** is incorrect because the narrator in “Superman” does not experience the Nazi movement directly. Massaquoi objects to his mother removing the swastika patch, but this is a minor detail in a story about how she saves him from a mob, so **Choice C** is incorrect. Massaquoi does not mention school competitions, making **Choice D** incorrect.

Question 16 (page 75)

Choice C is correct. Both narrators confront injustice at an early age. In “Superman and Paula Brown’s New Snowsuit,” no one comes to her defense when the other children unjustly accuse her. In “Growing Up Black in Nazi Germany,” Nazis harass Massaquoi because of his race. Massaquoi directly experiences the effects of politics and racism, but the narrator in “Superman” does not, so **Choices A and B** are incorrect. Competition is a small factor in “Superman,” but it is not a factor in “Growing Up,” so **choice D** is incorrect.

Question 17 (page 75)

Choice D is correct. The narrator in “Superman and Paula Brown’s New Snowsuit” experiences a loss of childlike innocence after she is wrongly accused of pushing Paula in the mud, and even her own family believes she has ruined the snowsuit. In “Growing Up in Nazi Germany,” Hans Massaquoi suffers a loss of innocence after he is harassed by the Nazis because of his race. **Choices A and C** are incorrect because they apply only to Massaquoi. Neither the narrator in “Superman and Paula Brown’s New Snowsuit” nor Massaquoi is accepted by their tormentors, making **choice B** incorrect.

“While Justice Waits”**Question 18 (page 76)**

Choice A is correct. *Citywide Voice* gives the film four stars, which generally means excellent. In addition, the reader could infer that four stars indicates an excellent rating in this case because an advertisement would not include the rating if it meant average, acceptable, or critical (**Choices B, C, and D**).

Question 19 (page 76)

Choice C is correct. The poster is an advertisement for a thriller made by a company that profits by selling tickets. Since the movie is a commercial film, it is unlikely that the makers of the poster are interested in educating the public about the importance of justice in a general sense, so Choice A is incorrect. Only a very small fraction of the poster's audience would be able to vote for the Academy Awards, so Choice B is incorrect. Since the poster does not say the movie is a true story, we can infer that Simon is a fictional character, so Choice D is also incorrect; there is nothing readers can do to help clear a fictional character's name.

Question 20 (page 76)

Choice C is correct. All the details of the poster create the impression that this is an exciting movie that got good reviews. Choices A, B, and D are details that help communicate that primary message.

Short Answer Items**Question 21 (page 77)**

Sample Response:

In the beginning the narrator admires Uncle Frank. She loves to dream of Superman “in his shining blue suit . . . looking remarkably like [her] Uncle Frank.” Toward the end of the story, however, she feels he has completely abandoned her. “I lay there all alone in bed, feeling the black shadow creeping up the underside of the world.”

Question 22 (page 77)

Sample Response:

The mother in the story was determined to find her son when she realized he was kidnapped by the Nazis. “Then, like an unstoppable force, she plowed a path through the drunken troopers who were blocking her way until she reached . . . the man who kidnapped me.”

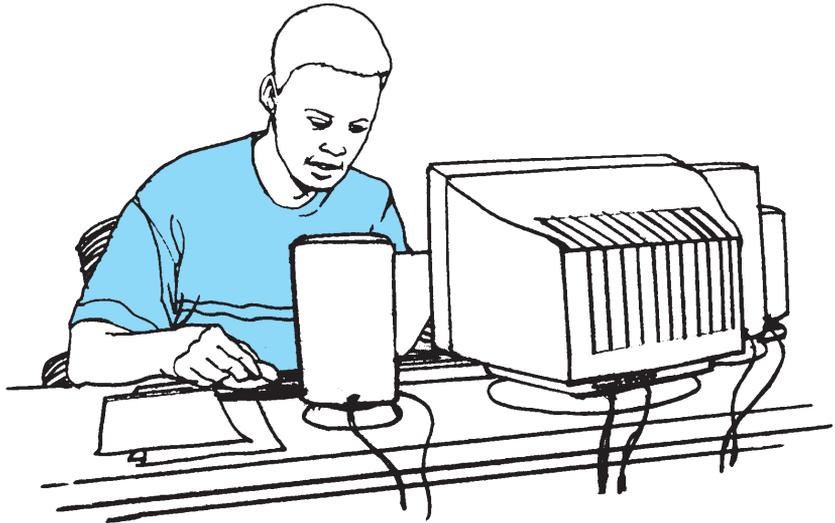
Question 23 (page 78)

Sample Response:

Both passages portray power through clothing and uniforms. Paula receives a fancy new snowsuit for her birthday. When it becomes ruined, she quickly finds a scapegoat. The other children do not want to be blamed, so they agree with her when she says, “‘You,’ . . . pointing at [the narrator], ‘you pushed me.’” The Nazis used their uniforms to advance their cause, and Massaquoi says that he “became an unabashed proponent of the Nazis simply because they put on the best shows with the best-looking uniforms.”

Objectives 4 and 5

The student will, within a given context, produce an effective composition for a specific purpose that demonstrates a command of the conventions of spelling, capitalization, punctuation, grammar, usage, and sentence structure.



The TEKS and the student expectations for Objectives 4 and 5 tell what students should be able to do to communicate thoughts and ideas through written expression.

As you know, writing skills are important for a variety of reasons:

- They are critical for success in school.
- They give you an advantage in the workplace.
- They help you clarify and focus your ideas.
- They are linked to strong reading skills.

To demonstrate your writing skills on the exit level TAKS ELA test, you will respond to a prompt by writing a composition in standard English prose.

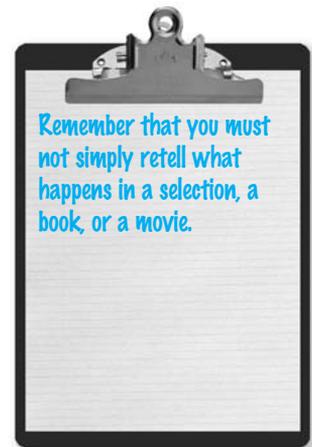
What Are the Writing Prompts Like?

The people who write the prompts give them a lot of thought. They want you, the writer, to have as much flexibility as possible in writing. One way they do this is by writing prompts that are linked by theme to the selections on the test. For example, read this sample prompt:

Write an essay explaining how a single event can have a lasting effect on a person's life.

You can see that the above prompt is linked to the selections “Superman and Paula Brown’s New Snowsuit” and “Growing Up Black in Nazi Germany.” This thematic link gives you two choices when you begin writing. You may refer to the selections in your composition, or you may choose not to refer to them. If you choose the first option, you can use examples and details from the selections as evidence to support your answer.

Another way that the prompts give you flexibility is that they allow you to choose your own approach to writing. For example, you may choose to present a series of causes and effects in response to the prompt, while a classmate may write an essay organized by problem and solution. The prompts also allow you to choose your own purpose for writing. You may want to persuade the reader to agree with you, for example, while another student may choose to relate a personal experience.



How Will My Composition Be Scored?

On the prompt page of the TAKS ELA test, a box like the one below will appear. The points listed in the box will help you remember what to think about as you write.

REMEMBER — YOU SHOULD

- write about the assigned topic
- make your writing thoughtful and interesting
- make sure that each sentence you write contributes to your composition as a whole
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in depth so that the reader is able to develop a good understanding of what you are saying
- proofread your writing to correct errors in spelling, capitalization, punctuation, grammar, and sentence structure

These points are the same ones that scorers will consider as they evaluate responses. As they read each response, scorers think about the following:

- Is the response about the assigned topic?
- Does the writing seem thoughtful and interesting? Do readers get a sense of who the writer is? Does the writing sound authentic and original?
- How well does each sentence contribute to the composition? Is the relationship between ideas clear? Do the introduction and conclusion add depth? Is there a sense of completeness?
- Are ideas clear and easy to follow? Is the composition well organized? Is the progression of thought smooth and controlled? Are transitions used effectively?
- How much depth is present in the ideas? Are the ideas developed fully and thoughtfully?
- Has the response been proofread? Do errors in spelling, capitalization, punctuation, grammar, usage, or sentence structure make the composition confusing, unclear, or difficult to read?

Sample Compositions

The following sample compositions were written in response to the prompt below. They illustrate typical responses at score points 1, 2, 3, and 4, with 1 being the lowest and 4 being the highest.

Write an essay explaining how a single event can have a lasting effect on a person's life.

REMEMBER — YOU SHOULD

- write about the assigned topic
- make your writing thoughtful and interesting
- make sure that each sentence you write contributes to your composition as a whole
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in depth so that the reader is able to develop a good understanding of what you are saying
- proofread your writing to correct errors in spelling, capitalization, punctuation, grammar, and sentence structure

The writer attempts to discuss how a single event can have good or bad consequences that remain forever.

The development overall is general and vague, making the composition ineffective.

There is little or no sense of the writer's voice.

Score Point 1

A single event can have a lasting effect on a person's life. Weather the event effects the person in a good or bad manner, the memories and consequences from that event can stay with them forever.

An example of an event that would have a positive lasting effect on a person's life would be an event such as graduation from High School or college. Events such as these can allow the person to continue their life and set them on great path for a successful future. They can also provide them with lasting memories of happiness.

An example of an event that would have a negitive lasting effect on a person's life would be an event that involved breaking laws. Many consequences come along with the breaking of laws such as fines, jail, and a mark on a permanent record that could go as far as preventing certain jobs and rights.

Events such as these can have a long lasting and impactful affects on a person's life and can all be positive effects if the right decisions are made.

Some errors are evident, but these errors do not make the writing unclear.

Score Point 2

In this concise response the writer focuses on the idea that one event can have a lasting effect on the way you think.

The writer develops her theme with a personal narrative about the effect her father's car accident had on her.

The composition is not developed enough to be considered more than superficial.

A single event can have a lasting effect on a person's life. For example, if a boy was to find out that his parents were killed in a car accident, his life would change forever.

When I was eight years old my father was in a very bad car accident. He was hit from the side when an SUV ran a red light traveling at 55 mph. Before my father had left that day I was angry at him. He told me that I could not have my friend spend the night because we were having family over. I told my father to get away and that I hated him. When I was told that my father was in a very serious car accident, my heart sunk. I didn't know if he was going to live or die. All I could think about was that my last words to my father would be "I hate you." My father was in the hospital for over a month, but he survived. Now every time my father leaves the house, I tell him to drive safe and I love him.

This single event has changed the way I think for the rest of my life. It just goes to show you how one event can change someone for the rest of their lives.

The writer's voice is strong and sustained, and conventions are appropriate.

Score Point 3

The writer of this composition combines personal reflection within a narrative organizational strategy to explain how serving food at a shelter changed her life forever.

The progression of thought as the writer moves from a spoiled, demanding child to a more caring person is generally smooth and controlled.

Although the information about events in the shelter is more developed than the preceding paragraph about the writer's background, there is enough overall development to provide depth.

Any event in life can change you forever, whether it be something very small that will take awhile to change you or something big that will have an immediate impact. Sometimes it can take awhile to figure out that your life has changed because of something that has happened. When a significant event occurred in my life, I knew right then that I would be changed forever.

I used to be an only child, and being an only child, I was spoiled and demanding. I usually got everything I wanted and really thought nothing of it. I just wanted more. One day, for a project at church, we had to deliver food to a homeless shelter. So my parents and I went out and bought things to take to the shelter. I didn't really think anything would come out of our effort, but something did. My life would be changed forever. On our way to the shelter, I was complaining that I didn't want to go because I was hungry and had missed breakfast. My parents said that it didn't matter and that we would go eat after we fed the people at the shelter. When we got there, it was packed. There were people all over the place. And not all of them were homeless, some had homes but had very little to eat. When I started to help hand out food, I saw peoples' faces light up. Every time I saw them smile, I had a burning sensation in my chest that I had never experienced before. It felt good! I knew then that there were many other people besides myself, and a number of them were less fortunate. After most of the people had gotten their food, I realized that it felt much better than getting something for myself. On the way home, I sat quietly, pondering what I could have done in the past that would have helped other people besides me.

As you can see, your life can be changed at any time and on any occasion. Before going to the shelter, I was very selfish, but after this experience I became more caring. I never thought it would change my life, but it did and I am much happier with myself now.

Effective word choice adds authenticity and originality.

Good control of conventions enhances the quality of the response.

Score Point 4

Life is made up of events, most so small that they pass by without any real importance, others make you stop and think for a while, but you eventually move on; and then there are those that hit you so hard that they change you, and become a part of who you are. It's impossible to see them coming, but even after they pass they stay with you, for better or for worse.

My mom, to me, was just my mother. Somewhere between playing with dolls and learning to drive I lost who my mother was. I lost that need to please her, that need to be nice, that need to remember she's human. To me my mother became a robot without feelings, there to make me food, clean my room, and wash my clothes; if she annoyed me or didn't do something fast enough, I felt compelled to tell her.

But then my Great-Grandpa became very sick. I had heard stories of my mom's childhood, and I knew it had been rough. I also knew her grandfather meant more to her than anyone in the world, which is why his dying was so hard for her. It had been a slow death, with many visits from my mom. Every time we saw him his memory got worse and his face became more sickly, and every time we left my mom looked a little older, a little sicker, and a little more tired. By the time my Great-Grandpa passed away my mother had made a wall around her, which no human emotion could pass through. After the funeral we went home, and my mother went to bed. I went to play on the computer. However, only a few minutes later I heard a noise coming out of my parents room, when I walked in I saw my mom crying, the first and last time I would ever see her cry. I sat down next to my mom, not knowing what to say, but I didn't have to say anything, she did. My mom spilled out stories I'd never heard. Some were about her when she was a little girl and others from when she was older, but my great-grandpa

In this focused composition, the writer recounts the effect the death of her great-grandfather had on her relationship with her mother.

The writer uses a combination of strategies—part narrative, part reflective—to explain her change in attitude toward her mother from before the great-grandfather's death to after.

Score Point 4 (cont.)

was in all of them. As I sat listening to my mother, my heart broke along with my idea of who my mother was. It was in that moment that I realized she was a person with feelings, a history, a life. She was someone's child, someone's best friend, someone's greatest love, and someone's mother, and I needed to start acting like being her daughter was an honor, because it really was.

I can't say that our relationship became perfect after that, but I can say that I never forgot that moment. My mom and I still fight but it's a new way now. She's moved from mom: my personal servant, to mom: my best friend. I only spent thirty minutes sitting next to her on that bed, but that event made me a better person to my mother and to the world. I now realize that no matter where we stand in life, we are all people, and we all deserve to be treated as such.

The writer has very good control of conventions throughout the response.

The writer's powerful account of her moment of change creates depth of thought and clearly demonstrates a strong sense of voice and authenticity.

The Writing Process

Even the best writers don't expect to produce a finished composition on their first attempt. They understand that writing is a **process** that involves several important steps.



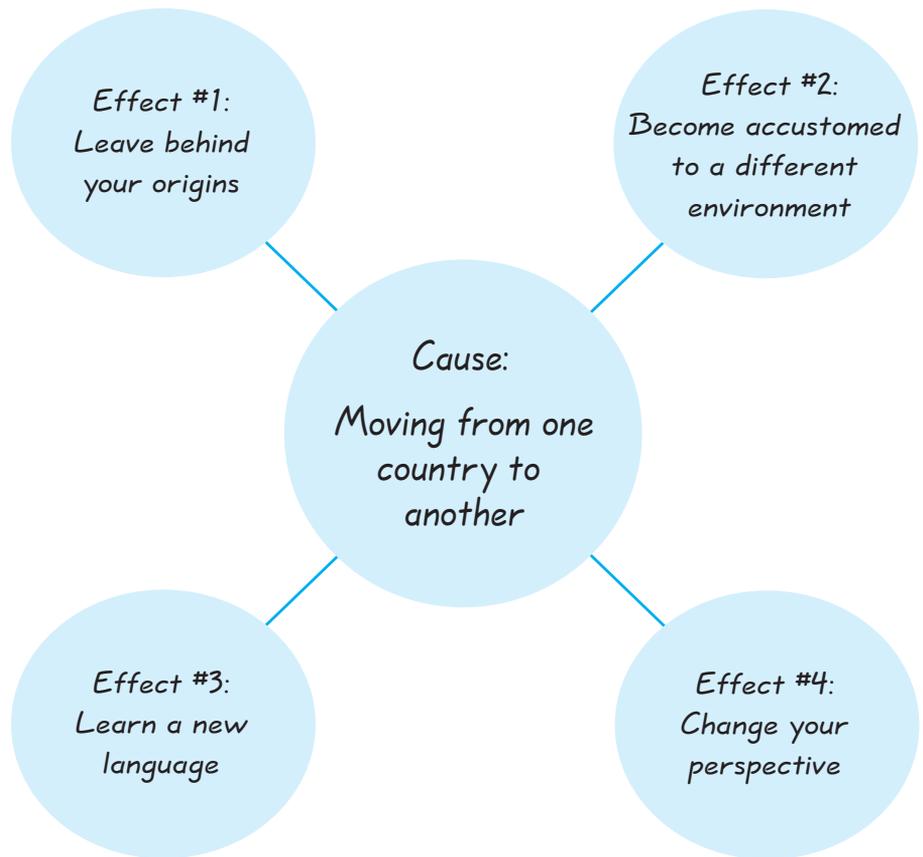
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Michael has written a response to the prompt on page 85 about being open to new ideas. Let's see how he took his composition through the stages of the writing process:

- ✓ Prewriting
- ✓ Composing
- ✓ Revising
- ✓ Editing
- ✓ Publishing

Prewriting

Before Michael began his writing journey, he thought it would be helpful to have a road map to help guide his ideas. He used the graphic organizer below to organize his thoughts before he began composing.



Composing

Using his prewriting chart, Michael wrote the following rough draft. He simply tried to get his thoughts down on paper in roughly the order he wanted them. In this step Michael could take risks and be creative in the way he presented his ideas.

There are many ways a single event in a person's life can have a lasting affect on them. For example, one event that can change a persons life, and this is from personal experience, is to move from one country to another. This example is true in most cases, because if someone is born and raised in another country and then moving to another one, they not only leave their origins, but do not know what to expect, and this causes them to change their way of life. He has to get used to different customs, diffrent people, and even different religions and languages. This change may be big or small. For example, I moved to the United States from Mexico City, one of the biggest citys in the world, with twenty-five million people living there. When me and my family moved here we rented a house in a tiny town, this was not what I am used to, I lived in a place where lots of people walked along the sidewalks, with lots of noise, and nature could only be found in the public parks. I never had a back yard, or never went outside to play in the street until it was dark, and I also never saw a clear blue sky.

Moving to this new country made me change the way I live my life, now, I have to speak in a different language in order for people to understand me, I interact with different people from different cultures, and this made me realize that the world is bigger, and this is a country of immigrants. I am not the only one. Even thought my whole prespective of life has changed, I will never forget my people, or my history, or my roots.

Revising

When Michael's rough draft was complete, he began revising. In this step he concentrated on his ideas. Were they interesting, clear, and fully developed for the reader? He did not worry about correcting spelling, punctuation, capitalization, or grammar errors. That would come later.

Improves the sentence and clarifies the main idea of the paper.

There are many ways a single event in a person's life can have a lasting affect on them. ~~For example,~~ one event that can ^{definitely} change a persons life, and this is from ~~personal experience,~~ is to move from one country to another. This ^{event happened to me} ~~example~~ is true in most cases, because if someone is born and raised in ^{one} ~~another~~ country and then moving to another one, they not only leave their origins, but do not know what to expect, and this causes them to change their way of life. He has to get used to different customs, diffrent people, and ~~even~~ different religions and languages. This change may be ^{as big as that or it may be as small as walking outside and viewing the world.} ~~big or small.~~ For example, I moved to the United States from Mexico City, one of the biggest citys in the world, with twenty-five million people living there. When me and my family moved ^{to the U.S.,} ~~here~~ we rented a house in a tiny town ^{with only about one thousand people.} ~~this~~ was not what I ^{This absense of people} ~~was~~ used to. ^{au} ~~I~~ lived in a place where lots of people walked along the sidewalks, ^{there were lots of cars in the streets} ~~with lots of noise,~~ and nature could only be found in the public parks. I never had a back yard, ^{and} ~~or~~ never went outside to play in the street ~~until it was dark, and I~~ ^{Now I can see kids riding there bikes on the sidewalks and hear other kids playing in their backyards. Everytime I look up I can see the sun, the clouds, and the blue sky everywhere.}

New paragraph

New paragraph

These details add depth to the response and make it more interesting.

These details "paint a picture" for the reader and add voice.

Additional development strengthens conclusion.

Moving to this new country made me change the way I live my life, now, I have to speak in a different language in order for people to understand me, I interact with different people from different cultures, and this made me realize that the world is ^{a bigger place.} ~~bigger,~~ and this ^{The U.S.} ~~is~~ a country of immigrants. ^{I have made friends with some kids here who have moved to the US from farther away than Mexico.} I am not the only one. ~~Even thought~~ my whole prespective of life has changed, I will never forget my people, or my history, or my ^{my Mexico.} ~~roots.~~

Editing

After Michael's revision, he began the process of editing. This is when he found and corrected the errors in his writing that might interfere with his message. Remember that a dictionary will be available during this portion of the TAKS ELA test to help you correct spelling errors.

Capitalize the first word of a sentence.

Make sure that pronouns and verbs in this paragraph agree.

Wrong form of pronoun used.

Incorrect verb tense.

Misspelled word.

There are many ways a single event in a person's life can have a lasting ~~effect~~^{effect} on ~~them~~^{him}. ~~one~~^{One} event that can definitely change a person's life is ~~to move~~^{moving} from one country to another. This event happened to me. ~~If~~^{If} someone is born and raised in one country and ~~then moving~~^{moves} to another one, ~~they~~^{he} not only ~~leave~~^{leaves} ~~their~~^{his} origins, but ~~do~~^{does} not know what to expect, and ~~this~~^{This} ~~causes~~^{move} ~~them~~^{him} to change ~~their~~^{his} way of life. He has to get used to different customs, ~~different~~^{different} people, and different religions and languages. This change may be as big as that, or it may be as small as walking outside and viewing the world.

For example, I moved to the United States from Mexico City, one of the biggest ~~city~~^{cities} in the world, with twenty-five million people living there. When ~~my family and I~~^{my family and I} ~~me and my family~~ moved to the U.S., we rented a house in a tiny town with only about one thousand people. This ~~absence~~^{absence} of people was not what I was used to. In Mexico I lived in a place where lots of people walked along the sidewalks, there were lots of cars in the streets, and nature could only be found in the public parks. I never had a back~~yard~~^{yard}, and never went outside to play in the street. I also never saw a clear blue sky. Now I can see kids riding ~~there~~^{their} bikes on the sidewalks and hear other kids playing in their backyards. ~~Everytime~~^{Every time} I look up, I can see the sun, the clouds, and the blue sky everywhere.

Moving to this new country made me change the way I live my life. ~~Now~~^{Now}, I have to speak in a different language in order for people to understand me. I interact with different people from different cultures, and ~~this~~^{has} made me realize that the world is a bigger place. The U.S. is a country of immigrants. I am not the only one. I have made friends with some kids here who have moved to the U.S. from farther away than Mexico. Even ~~though~~^{though} ~~my whole~~^{perspective} ~~perspective~~ of life has changed, I will never forget my people, ~~or~~ my history, ~~or~~ my roots, my Mexico.

Misspelled word.

Misspelled word.

Incorrect homonym choice.

Run-on sentence.

Eliminate vague references.



Publishing

After Michael revised and edited his work, his composition was ready for the publishing phase. He copied his corrected version onto a clean sheet of paper.

There are many ways a single event in a person's life can have a lasting effect on him. One event that can definitely change a person's life is moving from one country to another. This event happened to me.

If someone is born and raised in one country and moves to another one, he not only leaves his origins but does not know what to expect. This move causes him to change his way of life. He has to get used to different customs, different people, and different religions and languages. This change may be as big as that, or it may be as small as walking outside and viewing the world.

For example, I moved to the United States from Mexico City, one of the biggest cities in the world, with twenty-five million people living there. When my family and I moved to the U.S., we rented a house in a tiny town with only about one thousand people. This absence of people was not what I was used to. In Mexico I lived in a place where lots of people walked along the sidewalks, there were lots of cars in the streets, and nature could only be found in the public parks. I never had a backyard and never went outside to play in the street. I also never saw a clear blue sky. Now I can see kids riding their bikes on the sidewalks and hear other kids playing in their backyards. Every time I look up, I can see the sun, the clouds, and the blue sky everywhere.

Moving to this new country made me change the way I live my life. Now I have to speak in a different language in order for people to understand me. I interact with different people from different cultures, and this has made me realize that the world is a bigger place. The U.S. is a country of immigrants. I am not the only one. I have made friends with some kids here who have moved to the U.S. from farther away than Mexico. Even though my whole perspective of life has changed, I will never forget my people, my history, my roots, my Mexico.

On Your Own

Now you can try writing a composition using the prompt on the next page. Use the same writing process that Michael used when he wrote his composition. The following tips will help you remember the steps of the writing process.

✓ Prewrite

After you read the prompt, create a graphic organizer such as a word web, cluster diagram, chart, or outline. You will find that putting your thoughts into a visual format will help you organize your ideas.

✓ Compose

After you have brainstormed ideas in the prewriting stage, you are ready to begin writing. Your first draft will probably be very rough. You should not expect your first efforts at writing to be perfect; in fact, the writing at this stage will be quite unpolished. Your main goal should be to get your ideas down on paper. Here are some guidelines for writing a rough draft:

- Decide on your purpose and audience before you begin.
- Allow plenty of space for later revisions. If you are using lined paper, you may want to write on every other line.
- Don't worry if your paper is messy or if it contains mistakes.

✓ Revise

When your draft is completed, most of your ideas will be down on paper. Pause for a moment and then reread your draft all the way through. You may want to add or delete words, sentences, or even paragraphs. You may want to make certain words more specific. Write your changes between the lines or in the margins. Don't be shy about making big changes, such as rewriting the conclusion or moving a paragraph. As you revise, ask yourself these questions:

- Is the writing interesting?
- Does each sentence contribute to the composition?
- Are the ideas clearly stated and easy to follow?
- Are the ideas developed in depth?

✓ **Edit**

Before you begin rewriting your composition, take a few minutes to proofread it. When you proofread, you add the final polish to your writing. Read through your paper and correct errors in spelling, capitalization, punctuation, grammar, usage, and sentence structure.

✓ **Publish**

When you are convinced that your composition is complete and correct, copy it over as neatly as possible. When you have finished writing, reread your composition to make sure that you haven't left anything out or made mistakes in copying.

Sample Writing Prompt

Use the prompt below to write a composition on your own.

Write an essay explaining the importance of standing up against injustice.

The information in the box below will help you remember what you should think about when you write your composition.

REMEMBER — YOU SHOULD

- write about the assigned topic
- make your writing thoughtful and interesting
- make sure that each sentence you write contributes to your composition as a whole
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in depth so that the reader is able to develop a good understanding of what you are saying
- proofread your writing to correct errors in spelling, capitalization, punctuation, grammar, and sentence structure

Prewriting

Draft

Draft

Objective 6

The student will demonstrate the ability to proofread to improve the clarity and effectiveness of a piece of writing.

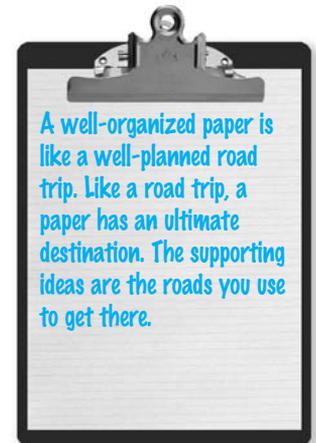
The clarity and effectiveness of a piece of writing are directly influenced by the writer's organization of ideas, sentence structure, standard English usage, and mechanics. To write effectively, you must understand how these components work individually and together.

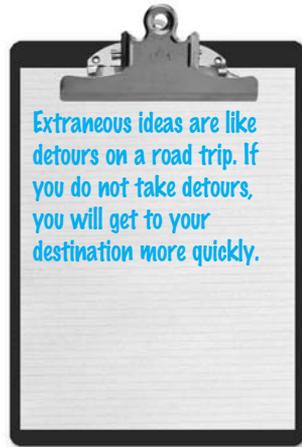
Important Note

The revising and editing section of the TAKS test will assess your ability to improve a piece of writing. You will analyze the writing in terms of its organization, sentence structure, standard English usage, and mechanics. This guide will offer instruction and review in each of these areas.

Organization

To communicate effectively, a writer must organize and develop ideas in a coherent way. This means that main points should be well supported, ideas should be presented in a logical sequence, transitions should connect ideas, and extraneous sentences should not be included.





Supporting Sentences

Read this sentence.

Driving long distances can be boring, but what if you could “read” a good book while you were driving?

Imagine that you are planning to write a paragraph related to the idea above. What kind of sentences would you need to include in your paragraph? You would need **supporting sentences** to tell more about this idea.

Look at the sentences below. Mark the sentences that can be used to support the idea about “reading” while you drive.

- _____ 1. Did you know that there’s a safe way to enjoy good literature while driving?
- _____ 2. Many people today use cell phones to talk to other people.
- _____ 3. It’s called an audiobook.
- _____ 4. You can go into almost any bookstore and purchase an audiobook.
- _____ 5. An audiobook is a recorded reading of an actual book.
- _____ 6. Many other forms of technology, from televisions to computers, are also available in today’s automobiles.
- _____ 7. These “books on tape” can cost a little more than books in print.
- _____ 8. You might not appreciate the voice of the person reading the book.
- _____ 9. Audiobooks won’t ever replace reading in the traditional sense.
- _____ 10. If you need something to entertain you on a long, tedious drive, an audiobook may be just right for you.

Which sentences did you mark? If you marked sentences 1, 3, 4, 5, 7, 8, and 9, you have plenty of support to write a paragraph about using audiobooks while driving. Sentence 10 doesn’t add additional information, but it would be a good concluding sentence. Sentences 2 and 6 do not belong in a paragraph with the rest of the sentences. Readers will not be interested in cell-phone use, nor do they care about other forms of technology. These sentences present **extraneous** ideas. Extraneous ideas will confuse and distract your readers. They should not be included in your papers.

Sequence/Progression

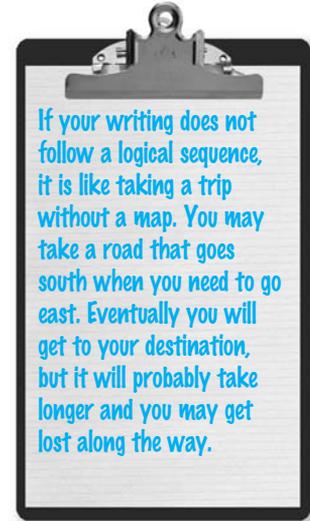
You've identified some sentences that can be used to support the idea on page 106 and some sentences that are not directly related to it. How do you organize the ideas you have selected so that your thoughts progress logically and smoothly?

First you must put the supporting sentences in an order that your readers will be able to follow and understand.

Let's start by writing the sentences you selected in the order they appeared on page 106.

(1) Driving long distances can be boring, but what if you could “read” a good book while you were driving? (2) Did you know that there's a safe way to enjoy good literature while driving? (3) It's called an audiobook. (4) You can go into almost any bookstore and purchase an audiobook. (5) An audiobook is a recorded reading of an actual book. (6) These “books on tape” can cost a little more than books in print. (7) You might not appreciate the voice of the person reading the book. (8) Audiobooks won't ever replace reading in the traditional sense. (9) If you need something to entertain you on a long, tedious drive, an audiobook may be just right for you.

Read the paragraph aloud. Does it sound right? Are the sentences in logical order? Since one of the sentences is out of place, the ideas do not flow logically. Which sentence is out of place in the paragraph above? Write the sentence on the lines below.



Objective 6

Sentence 4 talks about going into a store to buy an audiobook. Then sentence 5 tells what an audiobook is. Sentence 6 takes the reader back to the store by talking about the price of the audiobook. These sentences are not in a logical order. Look how they have been moved around in the paragraph below. Does this paragraph flow more logically?

(1) Driving long distances can be boring, but what if you could “read” a good book while you were driving? (2) Did you know that there’s a safe way to enjoy good literature while driving? (3) It’s called an audiobook. (4) **An audiobook is a recorded reading of an actual book.** (5) **You can go into almost any bookstore and purchase an audiobook.** (6) These “books on tape” can cost a little more than books in print. (7) You might not appreciate the voice of the person reading the book. (8) Audiobooks won’t ever replace reading in the traditional sense. (9) If you need something to entertain you on a long, tedious drive, an audiobook may be just right for you.

By switching the fourth and fifth sentences, you have improved the logical progression of thought in the paragraph.

The paragraph sounds better now, but it still needs a little work. Have you ever finished writing and suddenly remembered a detail that you forgot to include? Take a look at this sentence.

The audiobook of *The Hobbit* was recorded by Rob Inglis, whose voice may sound nothing like the hobbit you imagined in your head when you read J. R. R. Tolkien's book.

If you wanted to add this idea to your paragraph, where would it most logically fit? Remember that it has to fit in with the progression of the other ideas in the paragraph.

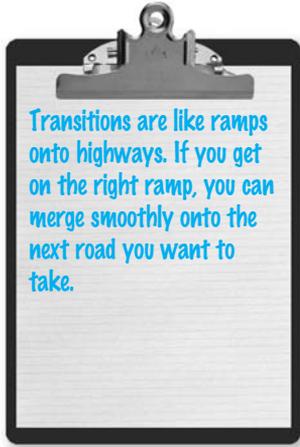
After sentence 1? After sentence 4? After sentence 7?

It wouldn't make sense to add this sentence after sentence 1 because the reader doesn't even know what an audiobook is yet. It doesn't really fit after sentence 4, either, because it gives a detail about a specific book. But take a look at sentence 7. This sentence says that "you might not appreciate the voice of the person reading the book." The new sentence talks about the voice in a specific audiobook. This seems to be a logical place to insert this sentence. Take a look at the paragraph with this sentence included and see whether the ideas flow logically.

(1) Driving long distances can be boring, but what if you could "read" a good book while you were driving? (2) Did you know that there's a safe way to enjoy good literature while driving? (3) It's called an audiobook. (4) An audiobook is a recorded reading of an actual book. (5) You can go into almost any bookstore and purchase an audiobook. (6) These "books on tape" can cost a little more than books in print. (7) You might not appreciate the voice of the person reading the book. **The audiobook of *The Hobbit* was recorded by Rob Inglis, whose voice may sound nothing like the hobbit you imagined in your head when you read J. R. R. Tolkien's book.** (8) Audiobooks won't ever replace reading in the traditional sense. (9) If you need something to entertain you on a long, tedious drive, an audiobook may be just right for you.

The sentences now move in a logical progression, but they still do not flow as smoothly as they could. The sentences are missing **transitions**.

Objective 6



Using Transition Words and Phrases

Transitions alert your reader to what's coming next and connect ideas in a way that makes sense. Transitions can be words, phrases, or complete sentences. Some common transition words and phrases are listed below.

For example,	Consequently,
However,	In fact,
Unfortunately,	Nevertheless,
As a result,	On the other hand,

Look at the paragraph on the previous page. Where could you add transition words or phrases to make the paragraph flow more smoothly? Here are some suggestions:

(1) Driving long distances can be boring, but what if you could “read” a good book while you were driving? (2) Did you know that there's a safe way to enjoy good literature while driving? (3) It's called an audiobook. (4) An audiobook is a recorded reading of an actual book. (5) You can go into almost any bookstore and purchase an audiobook. (6) **Unfortunately**, these “books on tape” can cost a little more than books in print. (7) **Furthermore**, you might not appreciate the voice of the person reading the book. (8) **For example**, the audiobook of *The Hobbit* was recorded by Rob Inglis, whose voice may sound nothing like the hobbit you imagined in your head when you read J. R. R. Tolkien's book. (9) **Consequently**, audiobooks won't ever replace reading in the traditional sense. (10) **However**, if you need something to entertain you on a long, tedious drive, an audiobook may be just right for you.

Important Note

When you finish a piece of writing, ask yourself these questions:

- Have I given plenty of support to my ideas?
- Have I presented my ideas in a logical sequence?
- Have I used transitions to connect my ideas?

If you can answer yes to all these questions, you have probably crafted a well-organized piece of writing.

Sentence Structure

Complete Sentences

People do not always speak in complete sentences. They can use their hands, vocal inflections, and facial expressions to help communicate meaning. When you write, however, you have only the words on the page with which to communicate. That's why you must use complete sentences. You need to be sure your readers understand what you are trying to say.

The following are examples of complete sentences. The subject of each sentence is underlined once, while the verb is underlined twice.

- The charging rhinoceros trampled the bushes and small trees in its path.
- Unsure whether the concert had ended, the crowd tentatively applauded.

In the first sentence the subject comes at the beginning of the sentence, but that is not always the case. Notice that the subject in the second sentence comes in the middle.

Sentence Fragments

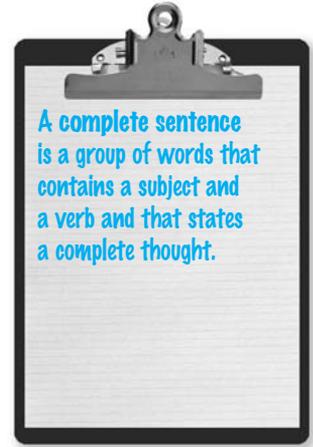
A **fragment** is a group of words that doesn't express a complete thought. Usually a fragment is missing either a subject or a verb, but a fragment can still be incomplete even if it has both a subject and a verb. Look at these fragments:

- The telescope in a trash can behind the sandwich shop in perfect condition.
- Have been waiting for years to cheer for a professional sports team.
- The roots of the tree deep within the mud at the cave's entrance.

Since sentence fragments state incomplete thoughts, each of the fragments above must be missing something. What is each fragment missing? How can the fragments be corrected?

In the first fragment the verb is missing. By adding the verb *was*, we make this fragment a complete sentence.

The telescope in a trash can behind the sandwich shop **was** in perfect condition.



Objective 6

In the second fragment the subject is missing. By adding the subject *fans in Austin, Texas*, we make this a complete sentence.

Fans in Austin, Texas, have been waiting for years to cheer for a professional sports team.

In the third fragment the predicate is missing. By adding the predicate *looked prehistoric*, we make this fragment a complete sentence.

The roots of the tree deep within the mud at the cave's entrance looked prehistoric.

Run-on Sentences

A sentence fragment is missing something, but a run-on sentence has too much of something. A run-on sentence has too many subjects and predicates. A **run-on** consists of two or more complete sentences put together without the correct punctuation or capitalization. Run-on sentences are confusing because readers can't tell where one thought ends and another begins.

Look at this run-on sentence.

The junior class planned an elaborate homecoming dance it was a huge success.

The run-on above has two subjects (*the junior class* and *it*) and two predicates (*planned an elaborate homecoming dance* and *was a huge success*). Here's one way to correct the run-on:

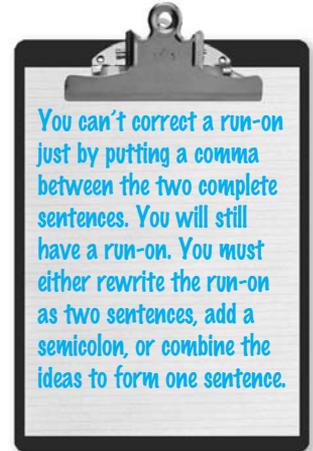
The junior class planned an elaborate homecoming dance. It was a huge success.

It's often more effective to combine the ideas in a run-on sentence. Here's a way to combine the ideas in the run-on sentence about the homecoming dance:

The junior class planned an elaborate homecoming dance, which was a huge success.

When the ideas in a run-on are closely connected, there is another way to correct the run-on. You can put a semicolon between the two sentences.

The junior class planned an elaborate homecoming dance; it was a huge success.



Try It

Look at the sentences below. Can you find some run-on sentences? Mark each run-on.

- _____ 1. Arturo found a flashlight buried in the sand at the park it still worked.
- _____ 2. Dancing, singing, playing the banjo, and reciting poetry will all be a part of the 11th-grade talent show.
- _____ 3. Remembering facts for a test is difficult, coming up with a memory trick can help.
- _____ 4. Kennedy was still working on her homework at 10 o'clock because volleyball practice had lasted until seven.
- _____ 5. The children in the preschool seemed restless the teachers planned a special field trip.

Did you identify sentences 1, 3, and 5 as run-on sentences? How can you correct these run-ons? Remember that you can always rewrite a run-on as two separate sentences, but sometimes it's more effective to use a semicolon or to find another way to combine the ideas.



Answer Key: page 152

Awkward Sentences

Some sentences are complete but still confusing to readers because the ideas are not expressed clearly. This kind of sentence is called an **awkward sentence**.

Andrea borrowed her mother's sweater, and the promise was to wash it and the scarf that she borrowed, too, after the dance.

Because of the way the sentence is written, the reader is left with questions.

- Who promised to wash the sweater?
- Is this person supposed to wash the scarf too?
- Was the scarf borrowed or washed after the dance?

Think about the ideas in the sentence above. How can you rewrite the sentence so that its meaning is clear? Here is one way:

Andrea borrowed her mother's sweater and scarf and promised to wash them both after the dance.

Misplaced Modifiers

A **modifier** is a word or phrase that adds detail to the meaning of another word or phrase. Some sentences are confusing because a modifier is in the wrong place.

Andy took the watch off his wrist that no longer worked.

Did Andy's wrist stop working? Of course not, but that's what the sentence suggests. The phrase *that no longer worked* is meant to modify *the watch*.

Look at the corrected sentence below.

Andy took the watch that no longer worked off his wrist.

Now the modifier is in the right place.

Try It

Here are some more sentences with misplaced modifiers. Rewrite each sentence so that its meaning is clear.

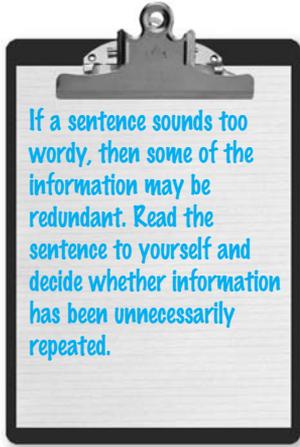
Long and dull, Fatima yawned and wondered when the play would be over.

Finally beginning to grasp the concepts of algebra, Val's score on last week's test was an 85.

Billy and Herman watched the very hungry bear tear through their provisions, hiding in the tent.



Answer Key: page 152



Avoiding Redundancy

A **redundant sentence** is a sentence that repeats information unnecessarily. Look at this sentence.

When Martha finished her presentation on a rain-forest ecosystem, she gathered the slides, photographs, displays, and videos she had used in the presentation on the rain forest and returned them to the library.

This sentence is confusing because it repeats information. The writer unnecessarily tells about the presentation on the rain forest twice. How can you rewrite this sentence? Here is one way:

When Martha finished her presentation on a rain-forest ecosystem, she gathered the slides, photographs, displays, and videos she had used and returned them to the library.

Important Note

When people speak, they often repeat information unnecessarily. That's because they don't have the opportunity to review and edit what they say. When you write, you should always take the time to reread what you have written. As you reread, remember to delete information you have unnecessarily repeated.

Try It

Look at the sentences below and draw a line through information that is redundant and should be deleted.

Computers and printers need electricity, so you should plug them into electrical outlets to give them electricity.

When one dog in the neighborhood starts to bark, it makes all the other dogs bark until every dog is barking.

Misha, a member of the debate team, always has an argument for everything because she is on the debate team.



Answer Key: page 152

Combining Sentences

Sometimes complete sentences with no awkwardness or redundancy still need to be revised. Short, choppy sentences may not flow well and may need to be rewritten. Look at the sentences below.

(1) There was a flash of light high in the sky. (2) Amy noticed the light. (3) She wondered whether a storm was coming.

Each of the sentences above expresses a complete thought, contains both a subject and a predicate, and is not redundant. However, the sentences sound short and choppy. Many times you can combine choppy sentences into one sentence. Here is one way to combine the three sentences above:

Amy noticed a flash of light high in the sky and wondered whether a storm was coming.

Parallelism

When you combine sentences in your writing, you need to make sure that the ideas in the new sentence are **parallel**. Combined sentences that aren't parallel are confusing. Read these sentences.

Bree enjoys playing the piano. It also makes her happy to write her own music.

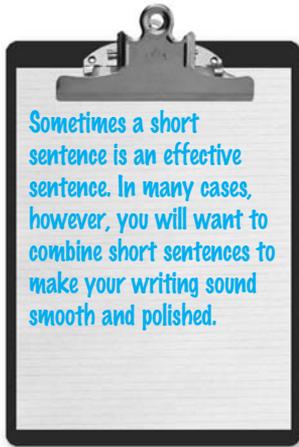
Look at the next sentence. Is this an effective way to combine the sentences from the box?

Bree enjoys playing the piano and to write her own music.

The new sentence sounds wrong because the ideas are not expressed in a parallel way. The writer uses the phrases *playing the piano* and *to write her own music*. Here are two ways you can rewrite this sentence to make it parallel:

- Bree enjoys playing the piano and writing her own music.
- It makes Bree happy to play the piano and to write her own music.

Objective 6



There are many different reasons and ways to combine sentences. Look at the examples below. Notice why and how the sentences have been combined. The best way to combine the sentences in each box is marked with a ✓.

A Subject Is Repeated

Choppy: Being on a team reinforces teamwork. Being on a team teaches self-discipline. Being on a team encourages goal setting.

Combined but redundant: Being on a team reinforces teamwork and teaches self-discipline and encourages goal setting.

- ✓ **Combined and parallel:** Being on a team reinforces teamwork, teaches self-discipline, and encourages goal setting.

A Verb Is Repeated

Choppy: Terrence studied in the library last night. Last night Ryan was in the library studying, too.

Combined but unparallel: Terrence studied in the library last night with Ryan studying in the library, too.

- ✓ **Combined and parallel:** Terrence and Ryan studied in the library last night.

Something Causes Something Else

Choppy: The band began to play the school song. Then everyone in the audience stood proudly.

Combined but inaccurate: The band began to play the school song because everyone in the audience stood proudly.

- ✓ **Combined and accurate:** The band began to play the school song, so everyone in the audience stood proudly.

Something Happens Before Something Else

Choppy: The battery in Meg's cell phone dies. Meg needed to recharge the cell-phone battery.

Combined but redundant and shifts verb tense: Before the battery in Meg's cell phone dies, she needed to recharge the cell-phone battery.

- ✓ **Combined and clear:** Before the battery in Meg's cell phone dies, she needs to recharge it.

Try It

Now look at the sentences below. Combine each pair of sentences on the lines provided.

Harry watered the tree every day. The tree grew tall, and its leaves turned dark green.

Mrs. Thompson gave a pop quiz. Many students were unprepared for the quiz.

Kurt tried to open the third-floor window. He wanted to water the flowers in the window box.

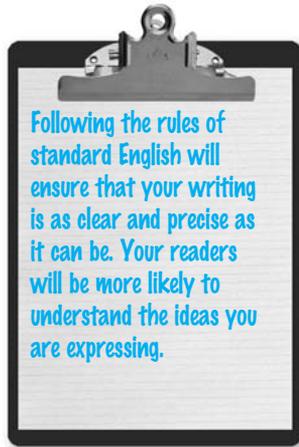
Some natives were friendly. These people readily shared their food with the explorers.

Dudley's car wouldn't start on Tuesday. It wouldn't start on Wednesday, either.

The committee presented a report to the student council. The report was about student apathy.



Answer Key: page 152



Standard English Usage

Imagine you are at a restaurant and have ordered a delicious grilled steak. When your meal is served, you receive a bowl of cereal instead. It may still be food, but it's not what you ordered. A similar thing happens when you write without following the rules of standard English. You may still be writing sentences, but they don't accurately convey your message.

Subject-Verb Agreement

Remember that every complete sentence must have a subject and a verb. Subjects and verbs must agree in number. This means that when you have a singular subject, you must have a singular verb. Similarly, plural subjects require plural verbs.

Look at the sentences below.

- Daniel **meets** his boss at the construction site after school.
- Ted, Jason, and Reed **meet** their boss at the parking garage on Saturdays.

The first sentence has a singular subject (*Daniel*) and a singular verb (*meets*). This singular verb ends in *-s*, as many third-person singular verbs do. The second sentence has a plural subject (*Ted, Jason, and Reed*) and a plural verb (*meet*). Notice that the plural verb form does not end in *-s*.

Study the singular and plural subjects and verbs below.

A singular subject always takes a singular verb.	<u>Jenny</u> <u>goes</u> to the mall.
A plural subject always takes a plural verb.	<u>Jenny and her sister</u> <u>go</u> to the mall.
A singular pronoun always takes a singular verb.	<u>Everybody</u> in the class <u>writes</u> a paper on justice.
A subject and a verb always agree, regardless of what comes between them.	<u>Olivia</u> , one of Ms. Frank's students, <u>is competing</u> in the Olympics.
A subject and a verb always agree, even if the verb comes before the subject in the sentence.	There <u>are</u> two <u>coaches</u> for my soccer team.

Try It

Read the sentences below and think about subject-verb agreement. Fill in each blank with the correct verb form.

Street lamps _____ out less often than regular lightbulbs do. (burn, burns)

Horseback riding _____ Todd's favorite activity.
(is, are)

Fascinating changes _____ taking place at the old skating rink.
(is, are)

The teams involved in the competition _____ focused and determined.
(remain, remains)

Renaldo and Evan _____ at the high school track every morning.
(runs, run)



Answer Key: page 152

Verb Tense

Verb tense tells when the action in a sentence takes place.

Tense	When	Example
Present	Now	The firefighter jumps into her truck.
Past	Before now	The firefighter jumped into her truck a moment ago.
Future	After now	The firefighter will jump into her truck when the alarm sounds.

The past tense of a verb is usually formed by adding *-ed*, but some verbs are different. These are called **irregular** verbs. Here are some examples of irregular verbs:

Verb	Past Tense
slide	slid
tear	tore
bring	brought

Try It

Look at the following paragraph. Circle the verbs that are not in the correct form.

Yesterday my sister **finded** something as she **swimmmed** in the river. When she **commed** up to the surface, she **telled** us all about it. Then she **taked** a deep breath and **went** back down. I **decided** to follow her. A few minutes later we **were sitting** on the riverbank and **studying** the box we **had brung** up. When the police **arrived**, we **opened** it and **showed** them the beautiful jewelry inside. They **could** not **believe** these expensive jewels **had sitted** at the bottom of the river for so long.

What are the correct forms of the verbs you circled? Write them on the lines below.



Answer Key: page 152

Faulty Tense Shifts

When we talk, we may shift from one tense to another without confusing our listeners. When we write, however, changing from one tense to another can cause a lot of confusion. Read the sentences in the box.

Jennifer's day began at 4 A.M. She delivers newspapers after she had wrapped them in plastic bags. When she is finished, she comes back inside and got ready for school. Her friend Peter picks her up at 8 A.M. As soon as Jennifer climbs into Peter's car, she remembered some homework she will have forgotten to do.

Can you count the number of times the tense shifts in the sentences above? In the first sentence the verb *began* signals that the paragraph is in the past tense. But in the very next sentence, the verb *delivers* is in the present tense. The rest of the paragraph switches back and forth so many times that the action is very difficult to follow.

When you write, you should shift tenses only if you have a good reason to do so. The same paragraph is written below without tense shifts. See how much easier it is to understand.

Jennifer's day **began** at 4 A.M. She **delivered** newspapers after she **had wrapped** them in plastic bags. When she **finished**, she **came** back inside and **got** ready for school. Her friend Peter **picked** her up at 8 A.M. As soon as Jennifer **climbed** into Peter's car, she **remembered** some homework she **had forgotten** to do.

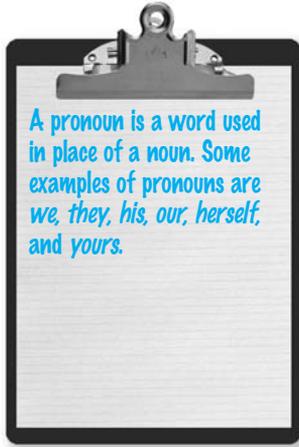
Try It

Read the sentences below. Circle the verb form that makes the verb tenses in each sentence consistent.

1. After the rally Coach Nelson **asks/asked** for help, and we all offered our assistance.
2. After hiking all afternoon, the scout troop **is/was** too tired to make dinner that evening.
3. The repairman is scheduled to come tomorrow, and he says he **fixed/will fix** the sink and the dishwasher.
4. Jana broke the school record when she **ran/runs** the 100-meter dash in less than 13 seconds.



Answer Key: page 152



Pronoun-Antecedent Agreement

Just as a verb must agree with its subject, a pronoun must agree with its **antecedent**, or the noun it replaces. The number (singular or plural) and gender (masculine, feminine, or neuter) of the pronoun depend on its antecedent.

Look at this sentence.

When **company executives** bought the new building, **he** moved the manufacturing division downtown.

This sentence is incorrect because the pronoun and its antecedent don't agree in number. The pronoun *he* refers to the noun phrase *company executives*. However, *executives* is plural, so it needs a plural pronoun. The sentence should read as follows:

When **company executives** bought the new building, **they** moved the manufacturing division downtown.

Now look at this sentence.

Timothy studied the **bird** but couldn't tell whether **he** was alive or dead.

This sentence is incorrect because the pronoun and its antecedent don't agree in gender. We don't know whether the bird is male or female, so we can't refer to it as *he*. The sentence should read as follows:

Timothy studied the **bird** but couldn't tell whether **it** was alive or dead.

Pronoun Case

When you use pronouns, you must also be sure to use them in the correct **case**, or form. For example, when you're talking about a male friend, there are four different pronouns you can use:

he	Nominative case—used as the subject
him	Objective case—used as the direct object, indirect object, or object of a preposition
his	Possessive case—used to show ownership
himself	Reflexive case—used to refer to the subject of a verb or to add emphasis

He was elected class president even though he had refused to vote for **himself**. His mother was very proud of **him**. She said he had displayed great humility.

In these sentences the writer uses four different pronouns, but each pronoun is used correctly. That's because the pronouns are used in different ways in the sentences. Therefore, different cases are required. Now look at this sentence.

Our physics teacher gave Frances and I a special assignment.

This sentence sounds very formal, and some people would say it's correct. However, look at the pronoun *I*. Is it used in the subject? No. It's the indirect object of the verb *gave*. Therefore, *I* is not the correct pronoun to use. The sentence should read as follows:

Our physics teacher gave Frances and **me** a special assignment.

When you have a name and a pronoun used in the same way in a sentence, taking out the name and leaving just the pronoun can sometimes help you decide which case the pronoun should take.

Our physics teacher gave ~~Frances and~~ **me** a special assignment.

Try It

Think about what you have reviewed regarding pronoun-antecedent agreement and pronoun case. Select the correct pronoun for each sentence below.

Lakshmi was elected president when Greta, the opposition candidate, had to end **their/her** campaign.

Sloan's classmates voted to extend **its/their** study time by 10 minutes.

The scout troop voted on new uniforms, and a local designer will produce **it/them**.

I got away from the team so that I could eat **mine/my** lunch in peace.



Answer Key: page 152

Clear Pronoun Reference

Sometimes a reader is unsure which noun or noun phrase a pronoun is meant to replace. Look at the sentence below.

Tiffany plans to study architecture and business at the community college this summer. It will be difficult.

What does the pronoun *It* in the second sentence refer to?

- Studying architecture?
- Studying business?
- College?
- The summer?

These sentences are confusing because the pronoun *It* could refer to many different nouns. How can you rewrite this sentence to make its meaning clearer?

It depends on what the writer is trying to say, but here are a couple of ways the sentence might be rewritten:

- Tiffany plans to study architecture and business at the community college this summer. This course load will be difficult.
- Tiffany plans to study architecture and business at the community college this summer. Being in college during the summer will be difficult.

Double Indicators

Remember that a pronoun is usually used in place of a noun, not in addition to a noun. Writers sometimes confuse their readers by using pronouns that are unnecessary. Look at the sentence below.

The firefighters and paramedics they arrived on the scene at the same time.

What nouns does the pronoun *they* refer to in this sentence? It refers to *firefighters* and *paramedics*, but because it comes right after these plural nouns, this pronoun is unnecessary. To clarify the sentence, you need to delete either the nouns or the pronoun.

Correct Word Choice

When you write, you must be careful to choose the correct words. Some words sound somewhat alike but have different spellings and meanings. Here are some examples:

affect/effect	accept/except	quite/quiet
then/than	loose/lose	advice/advise

Homonyms are words that sound exactly alike but have different spellings and meanings. Here are some common homonyms:

our/hour	lessen/lesson	weather/whether
capital/capitol	it's/its	knew/new
there/their/they're	who's/whose	hear/here
way/weigh	brake/break	stationary/stationery

Try It

Look at these sentences.

Angie was sick for a hole week. She past the time by reading quiet a few good books. She didn't mind missing school, accept for the day that Mr. Simpson visited her art class. He taught the students how to sketch with pencils. Angie enjoyed drawing more then anything else. She had really looked forward to hearing Mr. Simpson's advise. She would just have to write him a letter and see weather he'd meet with her on another day.

Can you identify places where an incorrect word has been used in these sentences? Rewrite the sentences correctly on the lines below.



Answer Key: page 152

Informal Language

Sometimes you might write a sentence that uses words correctly but is too informal for a written composition. This often occurs when people write as they would speak.

You might say: The science guys checked out the meteor.

You should write: The scientists observed the meteor.

Try It

Write a sentence you would say if you were talking to your friends. Then write the same idea in the way you would need to write it in a composition for school. Notice the differences.

Confusing Parts of Speech

Choosing the right word to use also depends on what the word will be doing in the sentence. Will it serve as a noun, a verb, an adjective, or an adverb?

Look at this sentence.

Be sure to take a very deep **breathe** before you dive under the water.

How is *breathe* used in this sentence? It is something you must be sure to take before diving underwater. Since it names a thing, it should be a noun; you should use the word *breath*, not *breathe*. The word *breathe* is a verb.

Look at this sentence.

Since it was Bernardo's first high school football game, he shifted around **nervous** in his seat on the team bus.

In the sentence above, the word *nervous* is being used to modify *shifted*. Since it is modifying a verb, the word should be an adverb. *Nervous* is not an adverb; it's an adjective. You need to add *-ly* to *nervous* to form the adverb *nervously*.

Adjectives Versus Adverbs

What is the difference between an adjective and an adverb? Both words are used to describe, but an **adjective** describes a noun or a pronoun, while an **adverb** describes a verb, an adjective, or another adverb. Look at the ways adjectives and adverbs are used in the sentences below.

Adjective	Adverb	How are they used in a sentence?	What modifies what?
wide	very	The photograph shows a very wide canyon.	<i>Very</i> modifies <i>wide</i> . <i>Wide</i> modifies <i>canyon</i> .
gorgeous	unusually	The celebrity wore an unusually gorgeous dress to the fundraiser.	<i>Unusually</i> modifies <i>gorgeous</i> . <i>Gorgeous</i> modifies <i>dress</i> .
lit	brightly	The house seemed inviting with its brightly lit entryway.	<i>Brightly</i> modifies <i>lit</i> . <i>Lit</i> modifies <i>entryway</i> .
brisk	softly	A brisk wind blew, and rain fell softly.	<i>Brisk</i> modifies <i>wind</i> . <i>Softly</i> modifies <i>fell</i> .

Adjectives and adverbs can make your writing more interesting, but only when they are used properly. Remember to use adjectives to modify nouns and pronouns; use adverbs to modify verbs, adjectives, and other adverbs.

Try It

Complete the sentences below by deciding whether an adjective or an adverb goes in each blank.

Eating dinner and doing homework are part of Justine's _____ routine.
(normally, normal)

Speeding _____ through the water, the boat looked like a giant fish.
(smooth, smoothly)

Arnold was not sure whether the _____ story he'd heard yesterday was true.
(unbelievable, unbelievably)



Answer Key: page 152

Mechanics

When you express your ideas in writing, it is important to use not only the appropriate words, phrases, and sentences, but also the correct mechanics of standard English. Mechanics include punctuation, capitalization, and spelling. Applying these skills correctly will help your readers understand what you are trying to communicate.

Punctuation

Punctuation refers to the marks writers use to show readers when a sentence ends, how a sentence should be read, when a pause is necessary, and when a person is speaking. Correct punctuation guides a reader through a piece of writing. Incorrect punctuation, on the other hand, can cause great confusion.

End Punctuation

Every sentence must end with some form of punctuation.

- A **statement** ends with a period. (*Parents and students found the new principal to be a good listener.*)
- An **exclamatory** sentence ends with an exclamation point. (*What an incredibly exciting race that was!*)
- A direct **question** ends with a question mark. (*How can one book cost so much more than another?*)

Commas

Commas separate items and help readers know when to pause. Commas can be used

- to set off quotations (*The store clerk said, “Please don’t touch the merchandise.”*)
- between items in a series (*Fiona found hats, scarves, and even jewelry in the catalog.*)
- between independent clauses joined by a coordinating conjunction (such as *and*, *but*, and *or*) in a compound sentence (*The hurricane hit our community, but most houses survived the worst of the storm.*)
- between coordinate adjectives (*Clark had trouble gripping the glowing, vibrating piece of metal.*)
- to set off a nonessential clause (*I finished the poster, which was for extra credit, before eating dinner.*)
- to set off a nonrestrictive appositive (*Mrs. Jenkins, the 11th-grade calculus teacher, gives lots of homework.*)

- to separate an introductory participial phrase from the rest of the sentence (*Weakened by the tough climb up the hillside, Vinny sat in the shade and relaxed.*)
- after an introductory subordinate clause (*Although my coach is demanding, he's also fair.*)
- to set off a city and state (*The competition will be held in Miami, Florida, in July.*)
- to set off a date and year (*Completed projects are due February 16, 2004, since presentations begin the next week.*)

Semicolons, Colons, and Apostrophes

Semicolons and colons are not used as often as commas, but they are also important. Semicolons are used to separate

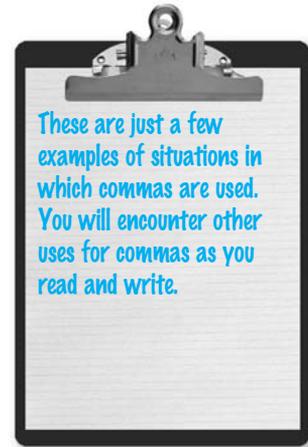
- parts of a compound sentence when no conjunction is used (*Missy was shocked at Harold's comment; she had never heard him speak that way before.*)
- items in a series that already contains commas (*On the road trip we stopped in New Orleans, Louisiana; Athens, Georgia; and Washington, D.C.*)

Colons are mainly used

- at the end of an independent clause when a list follows (*There are seven continents on Earth: Africa, Antarctica, Asia, Australia, Europe, North America, and South America.*)
- in time descriptions (*The football games always begin at 7:30 P.M.*)

Apostrophes are used to

- show possession (*Ryan's car is in the back parking lot next to the teachers' cars.*)
- create contractions (*Our school doesn't have a newspaper, but we're trying to start one.*)



Try It

Look at the paragraph below. Where are commas, semicolons, colons, and apostrophes needed? Insert the proper punctuation marks.

In 1994 the population of Texas surpassed the population of New York making Texas the second-most populous state in the country. Texass largest city Houston boasts a population of more than 3 million and a low cost of living. It ranks as one of the largest most affordable cities in the United States. The city was named for Sam Houston a Texas military hero and has been around for almost 200 years. Houston was actually the capital of the Lone Star State from 1837 to 1840. Houstons residents enjoy the low cost of living that the city offers but they are also very proud of several famous tourist attractions Six Flags AstroWorld NASA and the Gulf Coast.



Answer Key: page 152

Important Note

Introductory prepositional phrases of fewer than four or five words do not usually need to be followed by a comma. However, this is a matter of style, and some books will still tell you to include a comma after all introductory phrases.

Quotation Marks

Quotation marks (“ ”) are used within a piece of writing to show that a person is speaking. When you use quotation marks, you must follow certain punctuation and capitalization rules. Look at the sentences below. Pay attention to the punctuation and capitalization.

- Marcie suggested, “Let’s help at the animal shelter for our service project.”
- “What would we do?” David inquired.
- “We’d help walk the dogs,” Justin replied, “and we’d clean up the grounds.”

Look at the first sentence. When the speaker is identified before a quotation, a comma is used before the opening quotation marks. The first word of the quotation is capitalized. Correct end punctuation is used before the closing quotation marks.

Now look at the second sentence. When a quotation comes before the speaker is identified, the first word of the quotation is still capitalized. A comma, question mark, or exclamation point is used before the closing quotation marks. Then a period is used at the end of the sentence.

Now look at the third sentence. This sentence is a little different. Part of the quotation comes before the speaker is identified, and part comes after. The first word of the quotation is capitalized, and a comma is used before the first closing quotation marks. Then another comma is used before the second opening quotation marks. Since the rest of the quote is still part of the original sentence, a capital letter is not used when the quotation is reopened. Correct end punctuation is used at the end of this sentence, just before the second closing quotation marks.

Try It

Think about what you have learned about quotations. Rewrite the sentences below, using quotation marks and correct punctuation.

Renée noted The service project has to be finished before the end of the year

I can go today Justine offered and get some information from the shelter

That sounds great Rylie cried exuberantly Maybe we can get started next week



Answer Key: page 152

Capitalization

Some words in the English language need to begin with a capital letter. You know to capitalize the first word in a sentence, and you just reviewed capitalizing the first word in a direct quotation. Proper nouns and proper adjectives are other words that must begin with capital letters.

- Proper nouns name specific people, places, and things (*Big Bend, the Red Sea, the Washington Monument, the Lincoln Memorial, New Hampshire*).
- Proper adjectives are adjectives that are formed from proper nouns (*French toast, Spanish music, Greek architecture, Asian languages*).

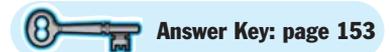
If you can learn to recognize proper nouns, proper adjectives will be easy to recognize, too. Look at the chart below.

Common Noun	Proper Noun	Proper Adjective (with a noun it might modify)
country	Germany	German sausage
country	Italy	Italian shoes
continent	Asia	Asian restaurant

Try It

Read the paragraph below. Circle the proper nouns and proper adjectives that need to be capitalized.

Under the brooklyn bridge Darcy laid out her picnic lunch. She had a greek salad with french dressing while enjoying a breathtaking view of the hudson river. She had had trouble finding good mexican food in new york, but the italian restaurants were unbelievable. When she heard some chicago-style jazz playing on the street, Darcy knew this was her kind of city.



Answer Key: page 153

Spelling

It is important to spell words correctly so that readers will know what you are trying to say. The chart below shows some rules to help you spell English words.

Rule	Examples
When a word ends in a short vowel followed by one consonant, double the consonant before adding a suffix that starts with a vowel.	propel + <i>-er</i> = propeller clap + <i>-ing</i> = clapping slim + <i>-est</i> = slimmest
When a word ends in a silent <i>-e</i> , drop the <i>-e</i> before adding a suffix that starts with a vowel.	cleanse + <i>-er</i> = cleanser insure + <i>-ance</i> = insurance breathe + <i>-ing</i> = breathing
When a word ends in <i>-y</i> , change the <i>-y</i> to <i>-i</i> before adding a suffix that starts with a vowel.	multiply + <i>-ed</i> = multiplied friendly + <i>-est</i> = friendliest drowsy + <i>-er</i> = drowsier
When a word contains the letters <i>i</i> and <i>e</i> together, the rule is “ <i>i</i> before <i>e</i> ,” except after <i>c</i> or when sounding like ‘ <i>a</i> ,’ as in <i>neighbor</i> and <i>weigh</i> .”	diet, receipt, ceiling (after <i>c</i> , so it’s <i>ei</i>) neighbor, feign (sounds like “ <i>a</i> ,” so it’s <i>ei</i>)

Sight Words

For many English words there are no spelling rules to help you. You simply have to practice and remember the letter patterns in these words. Here are some examples:

significant	souvenir	attitude	technique
necessary	triumph	separation	primeval

Important Note

When you are unsure of a word’s spelling, use a dictionary to double-check. The more times you see and write a word correctly, the more likely you are to eventually remember it. Remember, however, that you will not be able to use a dictionary on the revising and editing section of the Exit Level TAKS ELA test.

Using the Skills

Revising and Editing a Paper

Now that you have reviewed the concepts that must be considered when you are trying to improve the clarity and effectiveness of a piece of writing, you are ready to help a fellow student revise and edit her paper.

The paper on the next two pages was written by an 11th grader named Claire. Read Claire's paper and ask yourself these questions:

- **How well has Claire organized her paper?** Do her ideas flow logically from one to the next? Does she need to include additional details to support any of her ideas? Does she need to add transition words or phrases to connect any of her ideas? Does she need to remove any extraneous sentences?
- **Are Claire's sentences clear and complete?** Does the paper contain any fragments, run-ons, awkward sentences, or redundant ideas? Are there places where Claire needs to combine sentences?
- **Has Claire followed the rules of standard English?** Does each verb agree with its subject? Are the verbs in the correct tense? Has she used homonyms and pronouns correctly? Does she have any double negatives in the paper?
- **Has Claire made any punctuation, capitalization, or spelling errors?** Does each sentence, proper noun, proper adjective, and direct quotation start with a capital letter? Are the commas, semicolons, colons, apostrophes, and quotation marks used correctly? Are all the words spelled correctly?

As you read Claire's paper, you may come to some words or sentences that you think she should change. When this happens, write notes in the margin to tell what is wrong and how you would fix it. When you are finished, look at pages 139–142.

The Everglades—More Than You Might Expect

(1) When I lived in Florida, my science class took a trip to the Everglades. (2) I did not want to go. (3) Having lived in Florida my entire life, I knew that Everglades National Park were one of the most popular tourist attractions in the country, but I still wasn't interested in a tour. (4) I was hoping to go someplace exotic or unusual, and I was positive that a trip to the Everglades would be incredibly boring. (5) I moped around the house, I wished I would catch a cold so that I would have an excuse to stay home, but I never got a sniffle or a sneeze.

(6) The bus trip to the park took just over two hours.

(7) During the ride Mrs. Cotton made us read a brochure about the Everglades. (8) I discovered that there are more than 600 kinds of fish and 300 species of birds in the Everglades. (9) I procrastinated temporarily, but in the end I read the material. (10) Although this intrigued me, it didn't begin to prepare me for my actual visit.

(11) It was as soon as our group arrived when we boarded a tram that went 15 miles through Shark Valley. (12) I lost track of the number of different waterbirds I saw, and I even spotted half a dozen alligators submerged in the water. (13) Next we went to the observation tower at the Pa-hay-okee Overlook, the view was spectacular in every direction. (14) There were prairies of tall plants called saw grass and huge cypress forests, but I liked the mangroves best. (15) These are the strangest trees I've ever seen. (16) They have massive, scraggly, spider-like roots that tangle as they grow. (17) Mangroves are so sturdy that they are considered the best place to hide during a hurricane. (18) They provide food and shelter to an amazing number of animals, from tiny crustaceans to barnacles.

(19) Soon it was time to go home. (20) As I got back on the bus, I realized that while I had certainly learned a lot about the Everglades, I had also learned something about me. (21) I tend to judge things prematurely, just as I had judged this trip. (22) I vowed that from now on I would try to not make a judgment about a place, a person, or an experience without first making sure that I really had all the facts. (23) Of course, the real challenge comes this weekend. (24) My music teacher has offered extra credit to students who attend a classical pianists concert on Saturday night. (25) I need the credit, but can you guess how I feel about classical music?

How Should Claire Revise Her Paper?

Sentence 3

Did you notice a problem in sentence 3? Look at the sentence again carefully.

Having lived in Florida my entire life, I knew that Everglades National Park were one of the most popular tourist attractions in the country, but I still wasn't interested in a tour.

Look at the verb *were*. This verb should agree with the noun *Everglades National Park*. The proper noun is singular. The sentence should read as follows:

Having lived in Florida my entire life, I knew that Everglades National Park was one of the most popular tourist attractions in the country, but I still wasn't interested in a tour.

Sentence 5

Did you identify a sentence-construction problem here? Look at the sentence again.

I moped around the house, I wished I would catch a cold so that I would have an excuse to stay home, but I never got a sniffle or a sneeze.

This is a run-on. *I moped around the house* is a complete thought. Then the writer starts a new sentence with *I wished I would catch . . .* Only a comma separates the two sentences. How can you correct this run-on?

- *I moped around the house and wished I would catch a cold so that I would have an excuse to stay home. But never got a sniffle or a sneeze.*
- *I moped around the house. Wishing I would catch a cold so that I would have an excuse to stay home but never got a sniffle or a sneeze.*
- *I moped around the house, wishing I would catch a cold so that I would have an excuse to stay home, but I never got a sniffle or a sneeze.*

The first choice can't be right. *But never got a sniffle or a sneeze* is a sentence fragment.

The second choice can't be right, either. *Wishing I would catch a cold . . .* is a fragment, too.

The third choice is the best one. The two parts of the run-on have been combined into one sentence. The second part of the run-on now contains a participial phrase set off by a comma.

Sentences 6–10

Did this paragraph seem a little disconnected to you? Read the paragraph again. Focus on the progression of ideas.

Are the ideas in this paragraph presented in a logical sequence? Look at sentence 7. This sentence talks about Mrs. Cotton making the students read a brochure. Then sentence 8 tells what the writer learned from the brochure. The sequence seems logical so far. But now read sentence 9. The writer explains that she procrastinated at first but then read the material. This sentence should come before sentence 8. The writer has to read the material before she can learn facts about the fish and birds in the Everglades.

By switching sentences 8 and 9, the writer can improve the organization of this paragraph.

Sentence 11

Is sentence 11 clear? Do you understand what the writer is trying to say? Look at the sentence again.

It was as soon as our group arrived when we boarded a tram that went 15 miles through Shark Valley.

This sentence is confusing because it's awkward. The ideas are not presented in a clear and logical way. Which of the following is the most effective way to rewrite the ideas in this sentence?

- *It was as soon as our group arrived when we boarded a tram, we went 15 miles through Shark Valley.*
- *As soon as our group arrived, we boarded a tram that went 15 miles through Shark Valley.*
- *As soon as our group arrived. We boarded a tram that went 15 miles through Shark Valley.*

Look carefully at the first choice. It isn't much clearer than the sentence in the paper, but that's not all that's wrong. This answer choice is a run-on. It is two sentences with only a comma between them.

The second choice is the correct answer. It is a clear and complete sentence.

The third choice looks very similar to the second choice, so let's study it more carefully. Do you see the difference? In the third choice the clause *As soon as our group arrived* is followed by a period. Since this clause is not a complete sentence, it should not be followed by a period. It is an introductory clause that needs to be followed by a comma.

Sentence 13

What about sentence 13? Is this sentence written correctly? Look at the sentence again.

Next we went to the observation tower at the Pa-hay-okee Overlook, the view was spectacular in every direction.

This is another run-on. It is two sentences with only a comma between them. There are many ways to correct run-on sentences. You can write two separate sentences.

*Next we went to the observation tower at the Pa-hay-okee Overlook.
The view was spectacular in every direction.*

You can also combine the two sentences in some way.

Next we went to the observation tower at the Pa-hay-okee Overlook, where the view was spectacular in every direction.

Since the two ideas are closely connected, you can use a semicolon to correct a run-on.

Next we went to the observation tower at the Pa-hay-okee Overlook; the view was spectacular in every direction.

Sentence 20

Did you notice a usage error in this sentence? It's a common mistake, so you may not have caught it the first time. Take a look at the sentence again.

As I got back on the bus, I realized that while I had certainly learned a lot about the Everglades, I had also learned something about me.

Look at the pronoun at the end of the sentence. Has the writer used the right case for this pronoun? Remember that when a writer is talking about himself or herself, there are four different pronoun cases that can be used: *I*, *me*, *my*, *myself*.

The writer used the objective-case pronoun *me*. That is not the correct case for this sentence. The writer should have used the reflexive-case pronoun *myself* because the pronoun refers to the subject (*I*) of the verb (*had learned*).

Read the sentence again with the correct pronoun.

As I got back on the bus, I realized that while I had certainly learned a lot about the Everglades, I had also learned something about myself.

Sentence 22

Did you identify a mechanics error in this sentence? Look at the sentence again.

I vowed that from now on I would try to not make a judgment about a place, a person, or an experinece without first making sure that I really had all the facts.

Are the commas in this sentence used correctly? Are there any proper nouns or proper adjectives that the writer has forgotten to capitalize? Are all the words spelled correctly?

Look carefully at this word: *experince*. Is it spelled correctly?

There is a spelling rule that can help you with this word. Think about the “i before e” rule. The rule says that when *i* and *e* come together, the *i* usually comes first. The *e* comes first if the two letters follow a *c* or stand for the /a/ sound. The letters in this word don’t follow a *c* or stand for an /a/ sound, so the *i* should come before the *e*. The word should be spelled like this: *experince*.

Sentence 24

What about this sentence? Did you identify another error in mechanics?

My music teacher has offered extra credit to students who attend a classical pianists concert on Saturday night.

Study the sentence and think about punctuation, capitalization, and spelling. What change would you make in this sentence?

- Change *music teacher* to *Music teacher*?
- Change *classical* to *classacil*?
- Change *pianists* to *pianist’s*?

The first choice is incorrect because there is no reason to capitalize the word *music*.

The second choice is incorrect because *classical* is already spelled correctly.

The third choice is the right answer. The word *pianists* is the plural of the word *pianist*. The writer doesn’t need a plural form here. The writer needs a possessive form to show that the concert “belongs to” the pianist. An apostrophe must be used in this word.

How Does TAKS Test the Skills You Have Been Reviewing?

On the Exit Level TAKS ELA test, you will be asked to review some papers written by exit level students. The papers will contain mistakes. You will need to study the papers and decide how each should be corrected and improved. Remember that you will not be able to use a dictionary on this part of the test.

The papers on the following pages are like the ones you will see on a real TAKS test. As you read each paper, think about what needs to be changed.

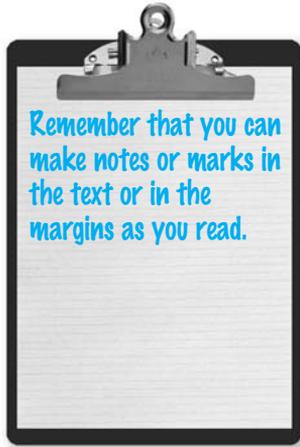
- Read the first paper and think about how you would correct and improve it.
- Look at the first question and the corresponding answer choices. Decide which answer choice is correct and mark it. Read the rest of the questions and mark an answer for each one.
- Look at pages 153–154 of the Answer Key. Compare your answers to the ones given there. Read the explanation next to each answer choice. These explanations will help you understand why one choice is correct and the others are not.
- Read the second paper and answer the corresponding questions.
- Return to the Answer Key and look at pages 154–156. Compare your answers to the ones given there.



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On Your Own: Practice Passage 1 and Questions

Taylor wrote this report for a U.S. history assignment. As part of a peer conference, you are supposed to read the report and think about the corrections and improvements he should make. When you finish reading, answer the questions that follow.



The Beginning of the American Revolution

(1) Crispus Attucks is remembered as the first hero of the American Revolution because of an incident that happened on March 5, 1770. (2) Even though our country's fight for independence had not yet began, Attucks was involved in a riot known as the Boston Massacre. (3) This was the first event leading up to the American Revolution.

(4) Attucks, whose father was a slave and his mother was a Native American of the Natick tribe, was born in Massachusetts around 1723. (5) Attucks escaped from slavery in 1750, when he was about 27 years old. (6) He then worked as a seaman on a whaling ship for 20 years, until that fateful day in 1770.

(7) At the time of the massacre, Boston was occupied by 700 armed British soldiers. (8) They were stationed there to protect the men who collect taxes for King George of Great Britain. (9) Despite frequent disturbances over taxation without representation, none having yet resulted in violence.

(10) That all changed on March 5, 1770, when a fight broke out in front of the Customs House, where taxes were collected to send to Great Britain. (11) Boston was founded by British immigrants. (12) An argument had erupted between a barber's apprentice and a British soldier, the soldier refused to pay for the haircut he had just received. (13) When the apprentice tried to force the soldier to pay, another soldier entered the fray and pushed the apprentice down.

(14) A noisy crowd gathered, and Attucks whose ship had just come into port, saw what was happening. (15) He led a group of sailors carrying sticks and rocks to the scuffle to defend the apprentice's rites. (16) The British soldiers fired their weapons, leaving five Americans fatally wounded and six injured. (17) Attucks was the first to fall.

(18) No one is sure exactly what Attucks did. (19) Some witnesses were convinced that he had struck the British soldiers; Others said that he had not. (20) Some people said that even if Attucks had hit the soldiers, it was clearly an act of self-defense.

(21) Although similar incidents occurred after this, it is said that our nation's fight for independence started with that episode five years before the War of Independence was officially declared. (22) Today we honor Crispus Attucks for his bravery and his sacrifice for justice and freedom.

Question 1

What change, if any, should be made in sentence 2?

- A Change *country's* to *countries'*
- B Change *began* to *begun*
- C Change *Massacre* to *massacre*
- D Make no change

 Answer Key: page 153

Question 2

What change, if any, should be made in sentence 4?

- A Delete the comma after *Attucks*
- B Change *his* to *whose*
- C Change *Natick* to *natick*
- D Make no change

 Answer Key: page 153

Question 3

What change should be made in sentence 8?

- A Change *were stationed* to *was stationed*
- B Insert a comma after *there*
- C Change *collect* to *collected*
- D Change *King* to *king*

 Answer Key: page 153

Question 4

What change should be made in sentence 9?

- A Change *disturbances* to *disturbences*
- B Delete the comma after *representation*
- C Change *having* to *had*
- D Insert *no* after *in*

 Answer Key: page 153

Question 5

What is the most effective way to improve the organization of the fourth paragraph (sentences 10–17)?

- A Delete sentence 11
- B Move sentence 13 to the end of the paragraph
- C Move sentence 16 to the beginning of the paragraph
- D Delete sentence 17

 Answer Key: page 153

Question 6

What revision, if any, is needed in sentence 12?

- A An argument had erupted between a barber's apprentice and a British soldier because the soldier refused to pay for the haircut he had just received.
- B An argument had erupted. Between a barber's apprentice and a British soldier refusing to pay for the haircut he had just received.
- C An argument had erupted between a barber's apprentice and a British soldier. Who refused to pay for the haircut he had just received.
- D No revision is needed.

 Answer Key: page 153

Question 7

What change, if any, should be made in sentence 14?

- A Insert a comma after *Attucks*
- B Change *had just come* to *had just came*
- C Change *happening* to *happenning*
- D Make no change

 Answer Key: page 154

Question 8

What change should be made in sentence 15?

- A Insert a comma after *rocks*
- B Change *defend* to *defense*
- C Change *apprentice's* to *apprentices'*
- D Change *rites* to *rights*

 Answer Key: page 154

Question 9

What change should be made in sentence 19?

- A Change *were convinced* to *was convinced*
- B Change *struck* to *stricken*
- C Change *the British soldiers* to *them*
- D Change *Others* to *others*

 Answer Key: page 154

Question 10

What change should be made in sentence 21?

- A Change *ocured* to *occurred*
- B Delete the comma
- C Change *War of Independence* to *war of independence*
- D Change *officially* to *official*

 Answer Key: page 154

On Your Own: Practice Passage 2 and Questions

Jeffery wrote this paper for his English class. He's asked you to help him revise and edit the paper. Read Jeffery's paper and think about how you would correct and improve it. Then answer the questions that follow.



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The Ride of Your Life

(1) For more than an hour, you shuffle slowly through the line. (2) Finally on the loading platform you're strapped into a harness with your arms raised. (3) The machine churns to life, and you are lifted into a horizontal position. (4) Posed like a superhero in flight you creep up a 115-foot starter hill with nothing—no train, no track, just space—between you and the ground. (5) For the next three minutes, supported from above, you dive at the ground and just miss it, swoop through a pretzel-shaped inverted loop, and spin wildly through a 360-degree roll. (6) It's the ride of a lifetime.

(7) There's the Superman Ride of Steel at Six Flags of New England, the Phantom's Revenge at Kennywood in Pittsburgh, and the Goliath at Six Flags Magic Mountain. (8) Since the debut of the first hypercoaster, these thrilling roller coasters have set records for speed, intensity, excitement, and popularity. (9) The first hypercoaster was the Magnum XL-200 at Cedar Point in Iowa. (10) As enthusiasts say, hypercoasters, which must have one drop of at least 200 feet, "pack a lot of G's." (11) A "G" is the force of gravity that you experience daily. (12) Speed and sudden changes in direction can increase or decrease the G-load that you feel. (13) A few seconds of going up very fast will make you feel heavy, whereas a sudden drop can give you "air time," the sensation of floating.

(14) Beyond the thrills of hypercoasters, however, there are some troubling questions that roller-coaster and theme-park enthusiasts have been forced to consider. (15) Some doctors worry that the sudden plunges and reversals in direction may slosh their brains around inside their skulls. (16) In extreme cases this might even cause bleeding and tearing of the brain. (17) Industry leaders have commissioned numerous studies, who take these concerns seriously. (18) However, when an injury is observed, experts say it's hard to pin the blame on a single two- or three-minute ride.

(19) Although most roller coasters have excellent safety records, a few states are beginning to regulate the speeds and G-forces of its hypercoasters. (20) Signs are often posted that warn people with certain medical conditions to stay off these rides. (21) Will these signs someday warn of brain injuries as well? (22) That's a distinctly possibility, but it doesn't seem to be stopping many thrill-seekers yet. (23) At theme parks around the country, people continue to line up for the opportunity to experience a sensation that's about as close to flying as a person can get.

Question 11

What change, if any, should be made in sentence 3?

- A Change *churns* to *churn's*
- B Delete *and*
- C Change *position* to *position*
- D Make no change



Answer Key: page 154

Question 12

What change, if any, should be made in sentence 4?

- A Insert a comma after *flight*
- B Change *creep* to *crept*
- C Change *with* to *without*
- D Make no change



Answer Key: page 154

Question 13

What is the most effective way to combine sentences 8 and 9?

- A Since the debut of the first hypercoaster, these thrilling roller coasters have set records for speed, intensity, excitement, and popularity, the first hypercoaster was the Magnum XL-200 at Cedar Point in Iowa.
- B Since the debut of the first hypercoaster, the Magnum XL-200 at Cedar Point in Iowa, these thrilling roller coasters have set records for speed, intensity, excitement, and popularity.
- C Since the debut of the first hypercoaster, these thrilling roller coasters have set records like the Magnum XL-200 at Cedar Point in Iowa for speed, intensity, excitement, and popularity.
- D Since the debut of the first hypercoaster, these thrilling roller coasters have set records for speed, intensity, excitement, and popularity, and the first hypercoaster was the Magnum XL-200 at Cedar Point in Iowa.



Answer Key: page 155

Question 14

What change, if any, should be made in sentence 14?

- A Delete the comma after *hypercoasters*
- B Change *there* to *they're*
- C Change *are* to *is*
- D Make no change



Answer Key: page 155

Question 15

The meaning of sentence 15 can be clarified by changing the first *their* to —

- A your
- B doctors'
- C riders'
- D someone's



Answer Key: page 155

Question 16

What is the most effective way to rewrite the ideas in sentence 17?

- A Industry leaders have commissioned numerous studies, they take these concerns seriously.
- B Industry leaders, commissioning numerous studies, they take these concerns seriously.
- C Industry leaders have commissioned numerous studies. And take these concerns seriously.
- D Industry leaders, who take these concerns seriously, have commissioned numerous studies.

 Answer Key: page 155

Question 17

Jeffery wants to add this sentence to the third paragraph (sentences 14–18):

The rider might have had a previously undiagnosed problem that caused extra sensitivity to the G-forces.

Where is the best place to insert this sentence?

- A At the beginning of the paragraph
- B After sentence 14
- C After sentence 16
- D At the end of the paragraph

 Answer Key: page 155

Question 18

What change, if any, should be made in sentence 19?

- A Change *are beginning* to **is beginning**
- B Change *regulate* to **regulation**
- C Change *its* to **their**
- D Make no change

 Answer Key: page 156

Question 19

What transition could best be added to the beginning of sentence 20?

- A However,
- B In fact,
- C Nevertheless,
- D Finally,

 Answer Key: page 156

Question 20

What change should be made in sentence 22?

- A Change *distinctly* to **distinct**
- B Change *possibility* to **posibility**
- C Delete the comma
- D Change *doesn't seem* to **don't seem**

 Answer Key: page 156

Answers to “Try It” Activities

Page 113

Possible Answers:

Arturo found a working flashlight buried in the sand at the park.

Although remembering facts for a test is difficult, coming up with a memory trick can help.

The children in the preschool seemed restless, so the teachers planned a special field trip.

Page 115

Possible Answers:

Fatima yawned and wondered when the long, dull play would be over.

Finally beginning to grasp the concepts of algebra, Val scored an 85 on last week’s test.

Hiding in the tent, Billy and Herman watched the very hungry bear tear through their provisions.

Page 116

Possible Answers:

Delete the phrase *to give them electricity*.

Delete the clause *until every dog is barking*.

Delete the phrase *a member of the debate team*.

Page 119

Possible Answers:

Because Harry watered the tree every day, it grew tall, and its leaves turned dark green.

Many students were unprepared for Mrs. Thompson’s pop quiz.

Kurt tried to open the third-floor window so that he could water the flowers in the window box.

Friendly natives readily shared their food with the explorers.

Dudley’s car wouldn’t start on Tuesday or Wednesday.

The committee presented a report about student apathy to the student council.

Page 121

burn, is, are, remain, run

Page 122

found, swam, came, told, took, had brought, had sat

Page 123

asked, was, will fix, ran

Page 125

her, their, them, my

Page 127

Angie was sick for a **whole** week. She **passed** the time by reading **quite** a few good books. She didn’t mind missing school, **except** for the day that Mr. Simpson visited her art class. He taught the students how to sketch with pencils. Angie enjoyed drawing more **than** anything else. She had really looked forward to hearing Mr. Simpson’s **advice**. She would just have to write him a letter and see **whether** he’d meet with her on another day.

Page 129

normal, smoothly, unbelievable

Page 132

In 1994 the population of Texas surpassed the population of New York, making Texas the second-most populous state in the country. Texas’s largest city, Houston, boasts a population of more than 3 million and a low cost of living. It ranks as one of the largest, most affordable cities in the United States. The city was named for Sam Houston, a Texas military hero, and has been around for almost 200 years. Houston was actually the capital of the Lone Star State from 1837 to 1840. Houston’s residents enjoy the low cost of living that the city offers, but they are also very proud of several famous tourist attractions: Six Flags AstroWorld, NASA, and the Gulf Coast.

Page 133

Renée noted, “The service project has to be finished before the end of the year.”

“I can go today,” Justine offered, “and get some information from the shelter.”

“That sounds great!” Rylie cried exuberantly. “Maybe we can get started next week.”

Page 134

Under the **Brooklyn Bridge** Darcy laid out her picnic lunch. She had a **Greek** salad with **French** dressing while enjoying a breathtaking view of the **Hudson River**. She had had trouble finding good **Mexican** food in **New York**, but the **Italian** restaurants were unbelievable. When she heard some **Chicago**-style jazz playing on the street, Darcy knew this was her kind of city.

“The Beginning of the American Revolution”

Question 1 (page 146)

Verb Form

- A Incorrect. The word *country* is singular, so it needs *-s* to show possession.
- B **Correct.** *Began* is in past tense. This sentence requires the past perfect tense, *had begun*.
- C Incorrect. The Boston Massacre is the name of a historic event. It should be capitalized.
- D Incorrect. The sentence contains a usage mistake.

Question 2 (page 146)

Parallelism

- A Incorrect. The phrase that follows *Attucks* is a nonrestrictive appositive, so it should be set off by commas.
- B **Correct.** To be parallel, the sentence should read *whose father . . .* and *whose mother . . .*
- C Incorrect. Natick is the name of a tribe, so it is a proper noun and should be capitalized.
- D Incorrect. There is a sentence-construction mistake in this sentence.

Question 3 (page 146)

Verb Tense

- A Incorrect. The subject *They* is plural, so the verb should be *were stationed*.
- B Incorrect. There is no reason to use a comma to set off the phrase *to protect the men . . .*
- C **Correct.** This sentence and this passage are in the past tense. The verb should be *collected*.
- D Incorrect. *King* is a title, so it should be capitalized.

Question 4 (page 146)

Sentence Fragment

- A Incorrect. The word *disturbances* is spelled correctly in the passage.
- B Incorrect. The comma is necessary because it sets off three prepositional phrases.
- C **Correct.** Using the verb phrase *having yet resulted* creates a sentence fragment.
- D Incorrect. The word *none* has already been used. To insert the word *no* would create a double negative.

Question 5 (page 146)

Extraneous Sentence

- A **Correct.** Sentence 11 is extraneous. The paragraph is about a specific incident that happened on March 5, 1770. It doesn't matter who founded Boston.
- B Incorrect. Sentence 13 directly relates to sentence 12, so it can't be moved to the end of the paragraph.
- C Incorrect. The paragraph is describing a sequence of events. The British soldiers fired after the sailors carried sticks and rocks to the scuffle, so this sentence shouldn't be moved.
- D Incorrect. This sentence is important. The whole passage is about what happened to Crispus Attucks, so the reader needs to know that he fell during the fighting.

Question 6 (page 147)

Run-on Sentence

- A **Correct.** This answer choice is a clear and complete sentence.
- B Incorrect. This answer choice contains a sentence fragment (*Between a barber's apprentice . . .*).
- C Incorrect. This answer choice contains a sentence fragment (*Who refused to pay for the . . .*).
- D Incorrect. The sentence in the passage is a run-on. It is two sentences without the proper punctuation or capitalization between them.

Question 7 (page 147)

Comma

- A Correct.** The clause *whose ship had just come into port* needs to be set off by commas.
- B Incorrect.** The verb form *had just come* is correct.
- C Incorrect.** The word *happening* is spelled correctly in the passage.
- D Incorrect.** There is a punctuation error in this sentence.

Question 8 (page 147)

Homonym

- A Incorrect.** There is no reason to set off the phrase *to the scuffle to defend . . .*
- B Incorrect.** The word *defense* is a noun, and this sentence needs the verb *defend*.
- C Incorrect.** The writer is talking about one *apprentice*, so adding *-s* is correct.
- D Correct.** The word *rite* refers to a solemn or ceremonial act. The sailors weren't trying to defend any sort of act. They were trying to defend the apprentice's freedoms granted under the law. That word is spelled *rights*.

Question 9 (page 147)

Capitalization

- A Incorrect.** *Witnesses* is a plural noun, so you need the plural verb *were convinced*.
- B Incorrect.** The correct verb form is *struck*.
- C Incorrect.** Replacing *the British soldiers* with *them* would create an indefinite reference. Readers might not know who *them* refers to.
- D Correct.** When you use a semicolon to combine two sentences, you do not need to start the second sentence with a capital letter.

Question 10 (page 147)

Spelling

- A Correct.** The word *occurred* should have two *r*'s.
- B Incorrect.** The comma is being used to set off an introductory subordinate clause.
- C Incorrect.** The name of a specific war is a proper noun, so it should be capitalized.
- D Incorrect.** This word is modifying the verb *was declared*, so it should be an adverb. *Officially* is the correct form because it is an adverb.

"The Ride of Your Life"

Question 11 (page 150)

Spelling

- A Incorrect.** The word *churns* is a verb. A verb does not show possession.
- B Incorrect.** If *and* is deleted, the sentence will be a run-on.
- C Correct.** This word is spelled incorrectly in the passage. It should be spelled *position*.
- D Incorrect.** There is a spelling error in the sentence.

Question 12 (page 150)

Comma

- A Correct.** The participial phrase *Posed like a superhero in flight* should be set off with a comma.
- B Incorrect.** The passage is in present tense thus far, so there is no reason for a tense shift here.
- C Incorrect.** Changing *with* to *without* would create a double negative.
- D Incorrect.** There is a punctuation error in this sentence.

Question 13 (page 150)**Sentence Combining**

- A Incorrect. This answer choice is a run-on. It is two complete sentences without the correct punctuation or capitalization between them.
- B **Correct.** This answer choice is a clear and complete sentence.
- C Incorrect. This answer choice is awkward and confusing.
- D Incorrect. This answer choice is redundant.

Question 14 (page 150)**Make No Change**

- A Incorrect. The word *however* needs to be set off by commas.
- B Incorrect. *There* is the correct homonym to use since *they're* means *they are*.
- C Incorrect. The subject of this sentence is *questions*. Since the noun *questions* is plural, the verb should be *are*.
- D **Correct.** There are no mistakes in this sentence, so nothing needs to be changed.

Question 15 (page 150)**Indefinite Reference**

- A Incorrect. *Your* is just another pronoun. It doesn't clarify the meaning of the sentence at all.
- B Incorrect. The doctors are the ones who are worried. There is nothing to suggest they are the ones riding the roller coasters.
- C **Correct.** The doctors are worried about the riders' brains. The meaning of the sentence is much clearer now.
- D Incorrect. *Someone's* is no clearer than *their*. Readers still can't tell whose brains the writer is talking about.

Question 16 (page 151)**Misplaced Modifier**

- A Incorrect. This answer choice is a run-on. It is two sentences put together without the correct punctuation or capitalization between them.
- B Incorrect. This answer choice is awkward and contains a double indicator.
- C Incorrect. This answer choice contains a sentence fragment (*And take these concerns seriously*).
- D **Correct.** This answer choice is a clear and complete sentence. The phrase *who take these concerns seriously* is now modifying the correct noun phrase, *Industry leaders*.

Question 17 (page 151)**Sequence/Logical Progression**

- A Incorrect. This sentence wouldn't make any sense at the beginning of the paragraph, because readers don't know which rider the sentence is referring to.
- B Incorrect. Sentence 14 talks about some troubling questions, but it still makes no reference to a rider.
- C Incorrect. At first glance it looks as though the sentence might make sense here, but if you read the entire paragraph with the sentence inserted after sentence 16, the progression of ideas is not logical.
- D **Correct.** Although sentence 18 doesn't actually include the word *rider*, we know that when the writer refers to an injury, he is talking about a rider who has been injured. He writes that "it's hard to pin the blame on a single two- or three-minute ride." The new sentence should follow this one because it suggests something else that might have caused the injury.

Question 18 (page 151)

Pronoun-Antecedent Agreement

- A Incorrect. The noun *states* is plural, so the verb should be *are beginning*.
- B Incorrect. A verb is needed here, so *regulate* is the correct word.
- C **Correct.** The pronoun refers to the plural noun *states*. The correct pronoun to use is *their*.
- D Incorrect. There is a usage error in this sentence.

Question 19 (page 151)

Transition

- A Incorrect. *However* suggests a contrast, and that is not the relationship between sentences 19 and 20.
- B **Correct.** *In fact* suggests that the writer is going to give even more support for the statement he just made. That's what sentence 20 does; it tells about something else people are doing to regulate the safety of roller coasters.
- C Incorrect. *Nevertheless* suggests that something is happening in spite of something else. That's not the relationship between sentences 19 and 20.
- D Incorrect. *Finally* suggests that the idea in sentence 20 is the last in a sequence of events or ideas, but that's not the case.

Question 20 (page 151)

Adjective/Adverb

- A **Correct.** *Distinctly* is an adverb. The adjective *distinct* is needed to modify the noun *possibility*.
- B Incorrect. This word is spelled correctly in the passage.
- C Incorrect. The comma is separating the two main clauses in a compound sentence, so it should be there.
- D Incorrect. *It* is a singular subject, so *doesn't seem* is the correct verb form.