

# **English III Reading**

**Administered April 2013**

**RELEASED**



# READING

Read the next two selections and answer the questions that follow.

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# Memories of New York City Snow

by Oscar Hijuelos



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- 1 For immigrants of my parents' generation, who had first come to New York City from the much warmer climate of Cuba in the mid-1940s, the very existence of snow was a source of fascination. A black-and-white photograph that I have always loved, circa 1948, its surface cracked like that of a thawing ice-covered pond, features my father, Pascual, and my godfather, Horacio, fresh up from Oriente Province, posing in a snow-covered meadow in Central Park. Decked out in long coats, scarves, and black-brimmed hats, they are holding, in their be-gloved hands, a huge chunk of hardened snow. Trees and their straggly witch's hair branches, glimmering with ice and frost, recede into the distance behind them. They stand on a field of whiteness, the two men seemingly afloat in midair, as if they were being held aloft by the magical substance itself.
  
- 2 That they bothered to have this photograph taken—I suppose to send back to family in Cuba—has always been a source of enchantment for me. That something so common to winters in New York would strike them as an object of exotic admiration has always spoken volumes about the newness—and innocence—of their immigrants' experience. How thrilling it all must have seemed to them, for their New York was so very different from the small town surrounded by farms in eastern Cuba that they hailed from. Their New York was a fanciful and bustling city of endless sidewalks and unimaginably high buildings; of great bridges and twisting outdoor elevated train trestles; of walkup tenement houses with mysteriously dark

basements, and subways that burrowed through an underworld of girded tunnels; of dance halls, burlesque houses, and palatial department stores with their complement of Christmastime Salvation Army Santa Clauses on every street corner. Delightful and perilous, their New York was a city of incredibly loud noises, of police and air-raid sirens and factory whistles and subway rumble; a city where people sometimes shushed you for speaking Spanish in a public place, or could be unforgiving if you did not speak English well or seemed to be of a different ethnic background. (My father was once nearly hit by a garbage can that had been thrown off the rooftop of a building as he was walking along La Salle Street in upper Manhattan.)

3 Even so, New York represented the future. The city meant jobs and money. Newly arrived, an aunt of mine went to work for Pan Am; another aunt, as a Macy's saleslady. My own mother, speaking nary a word of English, did a stint in the garment district as a seamstress. During the war some family friends, like my godfather, were eventually drafted, while others ended up as factory laborers. Landing a job at the Biltmore Men's Bar, my father joined the hotel and restaurant workers' union, paid his first weekly dues, and came home one day with a brand-new white chef's toque in hand. Just about everybody found work, often for low pay and ridiculously long hours. And while the men of that generation worked a lot of overtime, or a second job, they always had their day or two off. Dressed to the hilt, they'd leave their uptown neighborhoods and make an excursion to another part of the city—perhaps to one of the grand movie palaces of Times Square or to beautiful Central Park, as my father and godfather, and their ladies, had once done, in the aftermath of a snowfall.

4 Snow, such as it can only fall in New York City, was not just about the cold and wintry differences that mark the weather of the north. It was about a purity that would descend upon the grayness of its streets like a heaven of silence, the city's complexity and bustle abruptly subdued. But as beautiful as it could be, it was also something that provoked nostalgia; I am certain that my father would miss Cuba on some bitterly cold days. I remember that whenever we were out on a walk and it began to snow, my father would stop and look up at the sky, with wonderment—what he was seeing I don't know. Perhaps that's why to this day my own associations with a New York City snowfall have a mystical connotation, as if the presence of snow really meant that some kind of inaccessible divinity had settled his breath upon us.

Oscar Hijuelos, "Memories of New York City Snow," from *Metropolis Found: New York Is Book Country 25th Anniversary Collection* (New York: New York Is Book Country, 2003). Copyright © by Oscar Hijuelos. Reprinted with the permission of the Jennifer Lyons Literary Agency, LLC, for the author.

**Use "Golden Year" (pp. 4–5) to answer questions 1–6. Then fill in the answers on your answer document.**

- 1** Which line provides the strongest evidence that the selection is a work of science fiction?
- A** *Alice had modeled the grove on the clearing in the Maine woods where he had proposed to her. . . .*
  - B** *Will had not returned to the grove since Alice's fatal illness, six years earlier. . . .*
  - C** *They had come there for every anniversary after they moved to the Moon—36 anniversaries in all.*
  - D** *It was as if Alice herself were reaching to him from the past, so close he could touch her.*

- 
- 2** Read these lines from paragraph 1.

*It was only when Will found himself among the poplars, maples and oaks of a grove in Aventine Habitat's eastern park that he figured out why he'd felt so antsy all morning. Why he was so restless that he'd decided to defy the aches and lethargy that were now his constant companions, to leave his room for the first time in weeks and go for a long walk through the habitat.*

These sentences suggest that the story's conflict will involve Will's struggle with —

- F** a hostile environment
- G** old age and isolation
- H** a complex moral dilemma
- J** feelings of inadequacy

- 3** The grove in Aventine Habitat’s eastern park can best be interpreted as a symbol of —
- A** Will’s feelings of grief
  - B** Will’s reluctance to move to the Moon
  - C** Alice’s love for Will
  - D** Alice’s dying wish

- 
- 4** In paragraph 5, the word *visceral* means —
- F** factual
  - G** figurative
  - H** intellectual
  - J** instinctive

- 5 Read these lines from the selection.

*He pressed his hand to the trunk of one of the largest maples, and was struck by how much the bark, gray and brown, with light streaks and dark spots, looked like the age-mottled skin on the back of his hand.*

This image emphasizes —

- A the changing of the seasons
- B Will's deep love of nature
- C the passing of Will's youth
- D the tree's diseased state

- 
- 6 In paragraph 2, the author uses a metaphor to —

- F show Will's increasing dedication to Alice over the years
- G emphasize the importance of Alice's achievement
- H reveal Alice's original inspiration for designing the grove
- J depict Will's memories of the growth of the trees in the grove

**Use “Memories of New York City Snow” (pp. 6–7) to answer questions 7–10. Then fill in the answers on your answer document.**

- 7** In paragraph 2, the author uses semicolons and commas to string together multiple phrases into two very long consecutive sentences in order to —
- A** create a vivid image of how complex the city must have appeared to the immigrants
  - B** reflect the evolution of the urban lifestyle of New York City in the 1940s
  - C** provide an objective description of the many hazards Cuban immigrants faced
  - D** describe the wonderful opportunities that only New York City could supply

- 
- 8** In the final sentence of the essay, the author’s diction results in a tone that can best be described as —
- F** intolerant
  - G** reverent
  - H** strident
  - J** moralistic

9 In this essay, the author uses snow as a symbol of —

- A hostility and resentment
- B expansion and development
- C innocence and peace
- D love and devotion

---

10 Which of these best conveys the importance of appearance to the Cuban immigrants discussed in the essay?

- F *Dressed to the hilt, they'd leave their uptown neighborhoods and make an excursion to another part of the city. . . .*
- G *For immigrants of my parents' generation, . . . the very existence of snow was a source of fascination.*
- H *My own mother, speaking nary a word of English, did a stint in the garment district as a seamstress.*
- J *Delightful and perilous, their New York was a city of incredibly loud noises, of police and air-raid sirens and factory whistles and subway rumble. . . .*

**Use “Golden Year” and “Memories of New York City Snow” to answer questions 11–15. Then fill in the answers on your answer document.**

**11** Both selections explore the theme of —

- A** adapting to life in a foreign environment
- B** grieving the loss of a loved one
- C** coping with a hostile native population
- D** identifying with a previous generation

---

**12** Unlike the depiction of nature in “Memories of New York City Snow,” in “Golden Year” —

- F** nature is depicted as having a strong effect on human thoughts and feelings
- G** what appears to be natural has been created by humans
- H** the description of the natural environment can be interpreted as symbolic
- J** the forces of nature are depicted as being hostile to human survival

**13** Both Will in “Golden Year” and the narrator’s father in “Memories of New York City Snow” are sympathetic characters because they are depicted as being —

- A** sentimental about their surroundings
- B** very hardworking and devoted fathers
- C** weary and broken down from a long life
- D** happy to be living far from their homeland

---

**14** Both Will in “Golden Year” and the men in “Memories of New York City Snow” —

- F** struggle with pain and loneliness
- G** regret leaving their homeland
- H** make an excursion to a park
- J** are forced to work long hours

---

**15** Read these lines from the selections.

**Golden Year**

*The trees around him blazed with the most majestic display of autumn colors he’d ever seen, a swirling kaleidoscope that glowed and burned and sparkled.*

**Memories of New York City Snow**

*Trees and their straggly witch’s hair branches, glimmering with ice and frost, recede into the distance behind them.*

Both quotations create a striking image, but while the diction in “Golden Year” makes the trees seem warm and inviting, the diction in “Memories of New York City Snow” makes the trees seem —

- A** friendly and welcoming
- B** old and dead
- C** lush and comforting
- D** cold and remote

BE SURE YOU HAVE RECORDED ALL OF YOUR ANSWERS  
ON THE ANSWER DOCUMENT.

**SHORT ANSWER #1**

**DIRECTIONS**

**Answer the following question in the box labeled “Short Answer #1” on page 2 of your answer document.**

How is nature important in “Golden Year” and “Memories of New York City Snow”? Support your answer with evidence from **both** selections.

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

## For the Birds: Which Seeds Are Best?

by David Lukas

National Wildlife Magazine

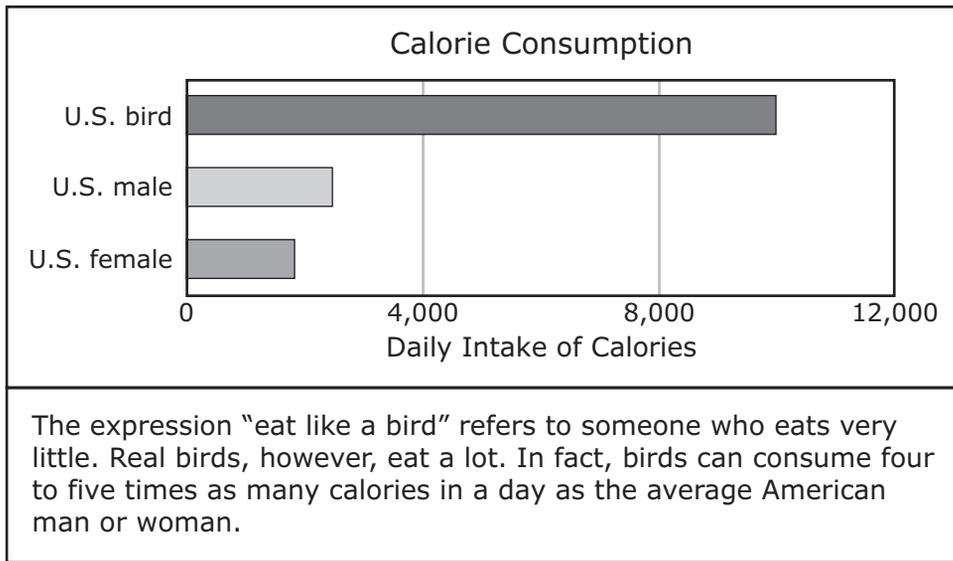
October/November 2009

- 1 As the weather turns cooler, it's time for backyard birders to start cleaning out feeders and stocking up on supplies for winter feeding. Trying to decide which birdseed to buy? Surprisingly, the answer is not clear-cut. Despite our enthusiasm for backyard feeding—more than 50 million people feed wild birds in the United States alone—very little science has gone into understanding the nutritional needs of wild birds or even which seeds they like to eat.
- 2 According to David Horn, associate professor of ecology at Millikin University and a leading expert on the subject, "wild bird feeding is one of our most understudied wildlife management issues." To promote smarter decisions about birdseeds and how to feed wild birds, he recently established the National Bird-Feeding Society ([www.birdfeeding.org](http://www.birdfeeding.org)). Many of the group's recommendations will be based on Project Wildbird, a 2005–2008 study led by Horn in which several thousand volunteers contributed observations from their backyard feeders. Among the study's results are that black oil sunflower, white proso millet, nyjer (thistle) seed and sunflower chips are the most highly sought after seeds for reasons that are only now being researched (see [www.projectwildbird.org](http://www.projectwildbird.org)).
- 3 To stay healthy, birds must consume a mix of fats, proteins, carbohydrates and various vitamins and minerals to fuel a metabolism that can require up to a whopping 10,000 calories a day (equivalent to a human consuming 155,000 calories). A bird's inner furnace burns especially hot during flight and the breeding season and on the coldest days, which means the animals must make highly efficient choices about what they eat.



In winter, birds need to eat as much as 20 times more food than at other times of the year. Research has shown that backyard bird feeders, filled with fresh, good-quality seeds, help fill this need.

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- 4 A backyard feeder is an especially efficient place to forage because it mimics what scientists call a “resource patch,” a cluster of food much like a fruit-laden apple tree. But although a feeder offers an abundance of food, evolutionary pressures encourage birds to continuously sample a wide variety of foods because any bird that becomes dependent on a single patch or type of food will perish if it runs out.
  
- 5 This means you don’t have to worry that birds will become overly dependent on your feeder. Indeed, in a classic study of black-capped chickadees, ecologist Margaret Clark Brittingham of the University of Wisconsin found that even when they have access to unlimited feeder food, these voracious seedeaters obtain 79 percent of their daily energy needs from a variety of wild sources. Birds are remarkably proficient at assessing potential food items for nutritional content and quality. If you watch your feeder closely, you may observe the animals lightly rattling individual seeds in their bills to weigh and taste them before deciding whether to drop them to the ground or eat them. Low-quality foods are discarded and a consistently low-quality food patch may be avoided for a while—a behavior called “neophobia” that explains why birds learn to avoid your feeder if you put out old, moldy or inedible seeds.
  
- 6 At the University of California–Davis, animal nutrition expert Kirk Klasing is studying how birds taste and assess the nutritional profiles of foods. He recently discovered that the animals “mostly taste umami,” referring to the Japanese term for one of the five basic tastes, in this case a taste for protein. This benefits birds, says Klasing, because seeds high in protein are nearly always high in fat, and fat provides the energy boost that gets a bird through cold winter nights or the energetically demanding needs of flight. It’s possible that birds may taste the fat content of seeds as well.
  
- 7 Project Wildbird also found that favored seeds tend to be high in protein and fat. In addition, studies have revealed that birds choose seeds that are easily handled and digested (like millet), emphasizing that for birds, eating is not

only about nutrition but about consuming a lot of food very quickly while avoiding predators. Research has shown that given a choice between high-quality, cumbersome seeds or low-quality, easily handled seeds, birds consistently choose the latter.

- 8 Whichever seeds you buy, a growing body of evidence shows that backyard feeding helps wild birds—the animals’ growth rates, survival rates, breeding success and clutch sizes all improve markedly when they have access to feeders. Putting out high-quality seeds, bought as fresh as possible and stored in a dry, clean place, seems to offer seed-eating birds the best of all worlds: highly nutritious food that is also easily processed. And in the depths of winter, when a bird’s food needs may increase up to 20-fold, that is nothing to turn your beak up at.

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- 16** To support his thesis, the author —
- F** examines claims made by birdseed dealers
  - G** notes that current practices are based on guesswork
  - H** refers to best-selling books on the subject
  - J** cites experts from several universities
- 

- 17** What can the reader conclude from paragraph 7?
- A** Birds can be discriminating and efficient eaters.
  - B** Most birds will eat anything high in fat and protein.
  - C** Research has resulted in contradictory conclusions.
  - D** Watching out for predators prevents birds from eating well.
- 

- 18** Which sentence best summarizes the author’s advice?
- F** *At the University of California–Davis, animal nutrition expert Kirk Klasing is studying how birds taste and assess the nutritional profiles of foods.*
  - G** *Putting out high-quality seeds, bought as fresh as possible and stored in a dry, clean place, seems to offer seed-eating birds the best of all worlds: highly nutritious food that is also easily processed.*
  - H** *Many of the group’s recommendations will be based on Project Wildbird, a 2005–2008 study led by Horn in which several thousand volunteers contributed observations from their backyard feeders.*
  - J** *If you watch your feeder closely, you may observe the animals lightly rattling individual seeds in their bills to weigh and taste them before deciding whether to drop them to the ground or eat them.*

**19** What is the main purpose of paragraph 1?

- A** To emphasize the rapid growth in popularity of backyard bird feeding
  - B** To introduce an issue faced by the large number of people who feed birds
  - C** To explain the results of recent studies on bird-feeding habits
  - D** To recommend the best types of seeds to place in bird feeders
- 

**20** In paragraph 4, which word best describes an act of searching?

- F** *perish*
  - G** *sample*
  - H** *mimics*
  - J** *forage*
- 

**21** What is the primary purpose of the caption included with the photograph?

- A** It suggests that supplying birds with seed isn't necessary during the summer.
- B** It underscores the benefit of backyard bird feeders.
- C** It calls attention to how selective birds can be about the food they consume.
- D** It explains the importance of providing a variety of seeds for birds to eat.

**22** Paragraph 5 helps readers understand that —

- F** birds avoid feeding from one backyard for more than a day or two
  - G** people need to pay close attention to the cost of birdseed
  - H** feeding birds will not encourage them to abandon feeding in the wild
  - J** birds cannot distinguish between different types of seeds
- 

**23** Why does the author include information from Kirk Klasing in paragraph 6?

- A** To emphasize that a number of scientists are participating in bird-nutrition research
  - B** To demonstrate that birds are more clever than people usually think
  - C** To relate bird nutrition to a common Japanese nutritional term
  - D** To show the connection between birdseed's nutritional content and its taste
- 

**24** Look at the graph included with the article. The information provided can best be described as —

- F** exaggerated
- G** chronological
- H** quantitative
- J** inconclusive

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

Copyright restrictions prevent "Wild Geese" by Mary Oliver from being displayed in this format. The poem is included in Mary Oliver's collection of poems *Dream Work*, available online and through libraries.

A photograph was included with this selection in the printed version of the English III Reading test and is shown below.



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**25** Read these lines from the poem.

You do not have to walk on your knees  
for a hundred miles through the desert, repenting.  
  
Meanwhile the wild geese, high in the clean blue air,  
are heading home again.

By juxtaposing the two images contained in these lines, the poem suggests that —

- A** geese possess a beauty and strength that people lack
- B** like most animals, people are controlled by instinct
- C** the natural world is free of guilt and accusation
- D** animals are able to choose their own path

---

**26** Which of these lines provides the best evidence that the poem promotes gaining self-awareness through intuition?

- F** You only have to let the soft animal of your body/love what it loves.
- G** Meanwhile the wild geese, high in the clean blue air,/are heading home again.
- H** Meanwhile the sun and the clear pebbles of the rain/are moving across the landscapes,
- J** You do not have to walk on your knees/for a hundred miles through the desert, repenting.

27 Read the following dictionary entry.

**place** \ˈplās\ *n*  
**1.** the set of dishes, knives, forks, and spoons arranged on a table for one person to use **2.** a point in a book or other text reached by a reader at a particular time **3.** the position where someone or something is, or where it should be **4.** the position of a numeral in a series indicated in decimal or similar notation, especially one after the decimal point

Which definition best matches the use of the word *place* in line 17?

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

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28 Read these lines from the poem.

Tell me about despair, yours, and I will tell you mine.  
Meanwhile the world goes on.

These lines suggest —

- F the futility of talk
- G the need for forgiveness
- H the desire for change
- J the uselessness of hope

**29** By beginning lines 1, 2, and 4 with “You” and then beginning lines 7, 8, and 12 with “Meanwhile,” the poet emphasizes —

- A** the moral imperative for each person to take responsibility for protecting the natural world
- B** the contrast between the misery of a person lost in despair and the magnificence of the natural world
- C** the parallel between the changing phases in a person’s life and the eternal cycles found in nature
- D** the need for each person to understand the geographic features of his or her natural environment

---

**30** Read these lines from the poem.

Meanwhile the sun and the clear pebbles of the rain  
are moving across the landscapes,  
over the prairies and the deep trees,  
the mountains and the rivers.  
Meanwhile the wild geese, high in the clean blue air,  
are heading home again.

The tone of this section of the poem can best be described as —

- F** uplifting
- G** straightforward
- H** conversational
- J** condescending

**31** Read these lines from the poem.

Whoever you are, no matter how lonely,  
the world offers itself to your imagination,  
calls to you like the wild geese, harsh and exciting—  
over and over announcing your place  
in the family of things.

These lines suggest that the poet's purpose for writing the poem is to persuade the reader to —

- A** re-examine old assumptions about human nature compared with the nature of wild animals
- B** appreciate how natural forces work in nature
- C** develop an understanding of the role people play in the natural world
- D** overcome alienation by creating a new relationship with the natural world

---

**32** The tone of the photograph can best be described as —

- F** scornful
- G** uninhibited
- H** fierce
- J** apprehensive

Read the selection and choose the best answer to each question. Then fill in the answer on your answer document.

# The Case for Short Words

from *The Miracle of Language*

by *Richard Lederer*

- 1 When you speak and write, there is no law that says you have to use big words. Short words are as good as long ones, and short, old words—like *sun* and *grass* and *home*—are best of all. A lot of small words, more than you might think, can meet your needs with a strength, grace, and charm that large words do not have.
- 2 Big words can make the way dark for those who read what you write and hear what you say. Small words cast their clear light on big things—night and day, love and hate, war and peace, and life and death. Big words at times seem strange to the eye and the ear and the mind and the heart. Small words are the ones we seem to have known from the time we were born, like the hearth fire that warms the home.
- 3 Short words are bright like sparks that glow in the night, prompt like the dawn that greets the day, sharp like the blade of a knife, hot like salt tears that scald the cheek, quick like moths that flit from flame to flame, and terse like the dart and sting of a bee.
- 4 Here is a sound rule: Use small, old words where you can. If a long word says just what you want to say, do not fear to use it. But know that our tongue is rich in crisp, brisk, swift, short words. Make them the spine and the heart of what you speak and write. Short words are like fast friends. They will not let you down.
- 5 The title of this chapter and the four paragraphs that you have just read are wrought entirely of words of one syllable. In setting myself this task, I did not feel especially cabined, cribbed, or confined. In fact, the structure helped me to focus on the power of the message I was trying to put across.

## Long & Complicated vs. Short & Simple

Why use this long word . . .	. . . when this short word can express the same idea?
ameliorate	improve
bifurcate	split
expectorate	spit
obfuscate	hide
plenary	full
terminate	end

- 6 One study shows that twenty words account for twenty-five percent of all spoken English words, and all twenty are monosyllabic. In order of frequency they are: *I, you, the, a, to, is, it, that, of, and, in, what, he, this, have, do, she, not, on, and they*. Other studies indicate that the fifty most common words in written English are each made of a single syllable.
- 7 For centuries our finest poets and orators have recognized and employed the power of small words to make a straight point between two minds. A great many of our proverbs punch home their points with pithy monosyllables: "Where there's a will, there's a way," "A stitch in time saves nine," "Spare the rod and spoil the child," "A bird in the hand is worth two in the bush."
- 8 Nobody used the short word more skillfully than William Shakespeare, whose dying King Lear laments:
- And my poor fool is hang'd! No, no, no life!  
Why should a dog, a horse, a rat have life,  
And thou no breath at all? . . .  
Do you see this? Look on her; look, her lips.  
Look there, look there!
- 9 Shakespeare's contemporaries made the King James Bible a centerpiece of short words—"And God said, Let there be light: and there was light. And God saw the light, that it was good." The descendants of such mighty lines live on in the twentieth century. When asked to explain his policy to Parliament, Winston Churchill responded with these ringing monosyllables: "I will say: it is to wage war, by sea, land, and air, with all our might and with all the strength that God can give us." In his "Death of the Hired Man" Robert Frost observes that "Home is the place where, when you have to go there,/They have to take you in." And William H. Johnson uses ten two-letter words to explain his secret of success: "If it is to be,/It is up to me."
- 10 You don't have to be a great author, statesman, or philosopher to tap the energy and eloquence of small words. Each winter I ask my ninth graders at St. Paul's School to write a composition composed entirely of one-syllable words. My students greet my request with obligatory moans and groans, but, when they return to class with their essays, most feel that, with the pressure to produce high-sounding polysyllables relieved, they have created some of their most powerful and luminous prose. Here are submissions from two of my ninth graders:
- 11 What can you say to a boy who has left home? You can say that he has done wrong, but he does not care. He has left home so that he will not have to deal with what you say. He wants to go as far as he can. He will do what he wants to do.
- 12 This boy does not want to be forced to go to church, to comb his hair, or to be on time. A good time for this boy does not lie in your reach, for

what you have he does not want. He dreams of ripped jeans, shorts with no starch, and old socks.

- 13 So now this boy is on a bus to a place he dreams of, a place with no rules. This boy now walks a strange street, his long hair blown back by the wind. He wears no coat or tie, just jeans and an old shirt. He hates your world, and he has left it.

—CHARLES SHAFFER

- 14 For a long time we cruised by the coast and at last came to a wide bay past the curve of a hill, at the end of which lay a small town. Our long boat ride at an end, we all stretched and stood up to watch as the boat nosed its way in.

- 15 The town climbed up the hill that rose from the shore, a space in front of it left bare for the port. Each house was a clean white with sky blue or gray trim; in front of each one was a small yard, edged by a white stone wall strewn with green vines.

- 16 As the town basked in the heat of noon, not a thing stirred in the streets or by the shore. The sun beat down on the sea, the land, and the back of our necks, so that, in spite of the breeze that made the vines sway, we all wished we could hide from the glare in a cool, white house. But, as there was no one to help dock the boat, we had to stand and wait.

- 17 At last the head of the crew leaped from the side and strode to a large house on the right. He shoved the door wide, poked his head through the gloom, and roared with a fierce voice. Five or six men came out, and soon the port was loud with the clank of chains and creak of planks as the men caught ropes thrown by the crew, pulled them taut, and tied them to posts. Then they set up a rough plank so we could cross from the deck to the shore. We all made for the large house while the crew watched, glad to be rid of us.

—CELIA WREN

- 18 You too can tap into the vitality and vigor of compact expression. Take a suggestion from the highway department. At the boundaries of your speech and prose place a sign that reads "Caution: Small Words at Work."

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- 33** In paragraphs 10 through 17, the author bolsters his position by —
- A** citing researchers with similar views
  - B** demonstrating the foolishness of opposing points of view
  - C** illustrating that students approach writing differently from adults
  - D** providing examples from his own classroom
- 

- 34** One technique the author uses to support his case in the selection is —
- F** using short words himself
  - G** giving examples of foreign words and phrases
  - H** citing the scientific principles behind language acquisition
  - J** noting opposing views
- 

- 35** Which technique does the author use in paragraph 3?
- A** Foreshadowing
  - B** Testimonials
  - C** Questions
  - D** Figurative language

**36** What is the author’s primary purpose for writing this selection?

- F** To convince readers that communication can be improved through the use of short, precise words
  - G** To complain that long words have steadily replaced short words to the point that people no longer understand many short words
  - H** To suggest that our modern, technologically driven culture has been forced to rely on increasingly complex words in order to convey meaning
  - J** To prove that there is no need for English to use words longer than two or three syllables
- 

**37** What is the primary purpose of paragraph 9?

- A** To break down English into its basic parts
  - B** To support the author’s premise with illustrations
  - C** To demonstrate the limitations of single-syllable words
  - D** To suggest that English is a simple language
- 

**38** Based on his argument in the selection, with which of the following statements about the table titled “Long & Complicated vs. Short & Simple” would the author most likely agree?

- F** Shorter words like those in the right-hand column aren’t necessarily easier to understand.
- G** Words like those in the left-hand column are more precise.
- H** The main problem with words like those in the left-hand column is that they come from foreign languages.
- J** Using words like those from the right-hand column can improve writing.

**SHORT ANSWER #2**

**DIRECTIONS**

**Answer the following question in the box labeled "Short Answer #2" on page 3 of your answer document.**

After reading "The Case for Short Words," do you think the author makes a convincing case that short words are effective? Explain your answer and support it with evidence from the selection.

















**STAAR  
English III  
Reading  
April 2013**

