

CRITICAL LENS - STUDENT SAMPLE

English 11R

Robert F. Kennedy once said, "The problem with power is how to achieve its responsible use rather than its irresponsible and indulgent use..." It can be interpreted that it's difficult for people to use power for the greater good rather than for their own personal benefit. This is shown to be true in Ken Kesey's novel One Flew Over the Cuckoo's Nest and in William Shakespeare's play Macbeth. McMurphy is faced with a choice of whether to use his power to help the other patients in his ward or to achieve his own personal benefit, while Macbeth

Restate
 Explain
 Cite
 Thesis

Agree

faced

Q

Charact.

McMurphy has to decide whether to use his power to help disempowered mental patients or to use his power to be released. McMurphy is a rambunctious, rebellious man who gets sent to Nurse Ratched's mental ward after he feigns psychosis in order to avoid going to jail. He very quickly finds himself in a power struggle with the manipulative and controlling nurse. Initially, McMurphy tries to disempower the abusive Nurse Ratched in order to humor the other patients. He uses the ward as a playground as he plays games and makes bets with the other patients that he can upset the nurse. His goal is to gain power by making Nurse Ratched lose her cool, until one day when the patients go to the pool a patient reveals to McMurphy that Nurse Ratched is the one who decides when he will be released from the mental ward. This is significant because McMurphy realizes just how powerful Nurse Ratched is and he understands that his behavior, while humorous, could be ruin his chances of being released. Immediately, his motivation changes from goofing off to avoid jail, to behaving so that he can be released. His power over the nurse is lost when he begins to conform in pursuit of his freedom. But McMurphy's motivation changes again after the

Charact
 Motiv.

other patients reveal to him that they are all voluntary and not committed. McMurphy
 realizes how helpless they are, and that they really need a savior. He then strives to
 empower the patients. He does this by taking them on a fishing trip. He teaches them
 how to fish and, when they struggle and ask for his help, he doesn't help in order to
 force them to learn to do things themselves. The biggest obstacle for McMurphy is the
 Nurse's dictatorial control. She can control his release, and she also uses lobotomies
 and electro-shock therapy as threats and consequences for bad behavior. Nurse Ratched
 is very manipulative and in a climactic moment, she blames McMurphy for the death of
 Billy Bibbit and, in his final effort, he attacks her. This results in McMurphy being
 lobotomized, and he becomes a vegetable. The Chief sees how it disempowers
 McMurphy's legend so he smothers him as a way to save his dignity. The voluntary
 patients leave and the Chief escapes by throwing the control panel through the window.
 This signifies the power that McMurphy was able to restore to the patients because
 before the Chief never thought he could lift it. Even though McMurphy died he took the
 Nurse's cruel power over the patients away.

AND SYMBOLISM motif

conflict

motiv.

CLIMAX

another patient on the ward

A HISTORY OF THE CRITICAL LENS

“It is the responsibility of the writer to expose our many grievous faults and failures and to hold up to the light our dark and dangerous dreams, for the purpose of improvement.” — John Steinbeck (January 2001)

Interpretation:

Thesis:

All literature shows us the power of emotion. It is emotion, not reason, that motivates characters in literature.
— paraphrased from an interview with Duff Brenna

(January 2003)

Interpretation:

Thesis:

“Good people ... are good because they’ve come to wisdom through failure.”

—William Saroyan
(Regents: June 2003)

Interpretation:

Thesis:

“I like flawed characters because somewhere in them I see more of the truth.”

— Nicolas Cage, as quoted in
“His Truth is Out There”
from *Los Angeles Times*,
November 12, 2000

(Regents: August 2005)

Interpretation:

Thesis:

“For what does it mean to be a hero? It requires you to be prepared to deal with forces larger than yourself.”

—Norman Mailer
The Spooky Art, 2003

(June 2007)

Interpretation:

Thesis:

<p>"You must take life the way it comes at you and make the best of it."</p>	<p>—Yann Martel <i>Life of Pi</i>, 2001 (August 2007)</p>
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Interpretation:

Thesis:

Atticus

<p>"Greatness lies not in being strong, but in the right using of strength...."</p>	<p>—Henry Ward Beecher <i>Life Thoughts</i>, 1858</p>
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(January 2008)

Interpretation:

The best people are those that use their power for good.
Atticus uses his power to defend

Thesis:

Tom Robinson against racism, while Ralph attempts to use his leadership skills to maintain order.

<p>"...it is the human lot to try and fail..."</p>	<p>—David Mamet "Attention Must Be Paid" <i>The New York Times</i>, February 13, 2005</p>
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(June 2008)

Interpretation:

t.s.: Atticus uses his respect + influence to fight for what he believes in!

Thesis:

In Lord of the Flies, Ralph uses his skills + influence to lead the boys to rescue.

“You must take life the way it comes at you and make the best of it.”

—Yann Martel
Life of Pi, 2001
(August 2007)

Interpretation:

Thesis:



“Greatness lies not in being strong, but in the right using of strength....”

(January 2008)

—Henry Ward Beecher
Life Thoughts, 1858

Interpretation:

People must use their power for good. McMurphy gains power to save the other patients, while Macbeth abuses his power when ambition poisons him.

Thesis:

McMurphy saves the other patients when he sacrifices himself to the abusive Nurse.

“...it is the human lot to try and fail...”


—David Mamet
“Attention Must Be Paid”
The New York Times, February 13, 2005
(June 2008)

Interpretation:

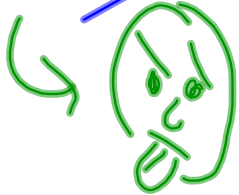
Thesis:

h

B
 E
 A
 C
 T } Intro. - Remember your ingredients
 *Start w/
 R+S!!!

- "I agree with this quote" 
- present tense 😊
- Plays and novels are UNDERLINED
- 2 part thesis -
 Do NOT start a new sentence
 with "While"

Make sure topic sentence connects to lens / states main idea

2 "applies to the quote because..."


LENS BODY PARAGRAPHS

Topic Sentence: Similarly to your thesis, state how the character applies to the quote (state the MAIN IDEA)

The 4 Guiding Questions for your Body Paragraphs:
(Rather than "4 Examples of...")

IDEA 1 - Establish the basics - Who/What/When/Where (Setting/Characterization)

Cite Evidence (Plot)

Explain Relevance

IDEA 2 - What does the character WANT? (Motivation)

Cite Evidence (Plot)

Explain Relevance

Sometimes the conflict drives a character's motivation, so in that case, CONFLICT would come first!

IDEA 3 - What's in the way? (Conflict)

Cite Evidence (Plot)

Explain Relevance

IDEA 4 - What's the outcome? (Resolution)

Cite Evidence (Plot)

Explain Relevance

11R Regents
Tuesday, June 11, 2013

Final Prep Study Guide

1. **EAT** before you arrive.
2. Bring pencils and pens (The essay **MUST** be done in pen!)
3. Dress Comfortably
4. **Use the entire three hours** – You will be tempted to leave early but, before you do, remember that multiple-choice questions can affect your grade dramatically. Staying a few minutes extra and reading over your essay or revising just one more time can also improve your grade. If they give you the time it would be in your best interest to take advantage of it.

Part 1- Listening Section

This section requires you to:

- Listen to a passage and answer EIGHT multiple-choice questions. You will hear the passage twice.
- Take notes when the passage is read the first time,
- Read the multiple choice questions before the second reading.
- Take notes during the second reading or answer the questions.

Part 2 – Reading Comprehension

This section requires you to:

- Read TWO passages and answer TWELVE multiple choice questions.

Pinpoint
 Answers/
 Mark up passages

Part 3 – Two-Genre Short Answer

This section requires you to:

1. Read two passages of different genres that share a common theme.
2. Answer FIVE multiple choice questions based on each passage.
3. Write a well-developed paragraph in which you use ideas from both passages to establish a controlling idea about the given topic. Be sure to devote an equal amount of time to each passage.
5. Write a well developed paragraph in which you choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by **one** of the authors. Use specific details from that passage to develop your paragraph and show how the author uses that element or technique to develop the passage.

#26 -
 state theme of both

#27 -
 1 psg, 1 element -

state the effect of the element

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Part 4 – Critical Lens Essay

This section requires you to:

1. Read and interpret a quote (critical lens)
2. Decide if the lens is a valid statement or an incorrect statement
3. Select two pieces of literature to support your interpretation of the lens (prove or disprove the lens as you have interpreted it.
4. Write a valid thesis specifically stating how each piece of literature addresses your interpretation using specific literary elements in your body paragraphs.
5. Be sure to devote an equal amount of time to each literary work.
6. There are no multiple-choice questions for this essay.
7. Remember for this essay to show that the literary works are UNIQUE and address the lens in different ways PROVING THE SAME INTERPRETATION.

Restate
 Explain
 Agree/Disagree
 (cite TAGS)
 T-thesis

} Intro.

Body P.S.
 T.S.
 4 ideas w/elements
 Clincher

Conclusion - Rephrase Thesis
 Rephr. t.s. 1
 Rephr. f.s. 2
 Rephr. Interp.

“The real hero is always a hero by mistake...”

—Umberto Eco
Travels in Hyperreality, 1986

(August 2008)

Interpretation:

Thesis:

“Fear always springs from ignorance.”

—Ralph Waldo Emerson
*An Oration Delivered Before the Phi Beta Kappa Society,
at Cambridge, August 31, 1837*

(January 2009)

Interpretation:

Thesis:

"The Memory Remains" by Metallica

Fortune, fame	Mirror vain
Mirror vain	Gone insane...
Gone insane	Fortune, fame
But the memory remains	Mirror vain
	Gone insane...
Heavy rings on fingers wave	Dance little tin goddess
Another star denies the grave	
See the nowhere crowd, cry the nowhere	na-na-na
tears of honor	
	Drift away
Like twisted vines that grow	Fade away
That hide and swallow mansions whole	Little tin goddess
And dim the light of an already faded	
prima donna	Ash to ash
	Dust to dust
Fortune, fame	Fade to black
Mirror vain	
Gone insane...	Fortune, fame
Fortune, fame	Mirror vain
Mirror vain	Gone insane...
Gone insane...	Fortune, fame
But the memory remains	Mirror vain
	Gone insane...
Heavy rings hold cigarettes	But the memory remains
Up to lips that time forgets	
While the Hollywood sun sets behind your	Ash to ash
back	Dust to dust
	Fade to black...
And can't the band play on?	But the memory remains
Just listen, they play my song	
Ash to ash	Yeah
Dust to dust	Faded prima donna yeah, yeah
Fade to black	
	[solo]
Fortune, fame	Dance little tin goddess dance

#27 Sample:

In the song, "The Memory Remains" by Metallica, the writer uses several types of **figurative language** to convey the fleeting nature of fame. The author seems to comment on how fame seems to be almost suffocating yet fading at times when he writes, "cry the nowhere tears of honor like twisted vines that grow that hide and swallow mansions whole." The author **compares** fame to twisting vines **to illustrate** that fame can be overwhelming, fast-growing, yet also harmful as evidenced by the word, "swallow." Additionally, he comments on how fame and glory drift away causing pain for the individual who still holds onto the memory of his/her past glamorous life. He writes, "Heavy rings hold cigarettes up to lips that time forgets while the Hollywood sun sets behind your back." In this line, he uses **figurative language to help the reader understand** how the famous are often forgotten by many **as represented** by the setting "hollywood sun." However, "time" seems to be unforgiving as it brings people closer to their death in which they **metaphorically** "fade to black" which **brings about the image** of death. The **figurative language** used **clearly depicts** the down side of fame and how it often leaves an individual disappointed.

Name: _____ *One Flew Over the Cuckoo's Nest* – Ken Kesey
English 11R

Regents Tasks 26 and 27

Directions: Read the following passages; answer the multiple choice questions and written responses for questions 26 and 27.

Passage I

Breaking Free

A new life, for myself, I need to weave.
I need some oxygen, so as I can breathe.
From these chains, I need to break free;
I need the chance just to be totally me.

I need to escape now, from this prison cell; 5
Escape from this existence, I know so well.
Afraid of the world, in my corner, I cower;
I'm just like a bud, that's waiting to flower.

I can't go on like this forever and ever;
The storms in life, I will need to weather. 10
By your actions, my life has been affected;
I'm just like a child: my life is protected.

Sometimes it feels like I am suffocating.
For the perfect moment, I am still waiting.
You know that one day, I will go away; 15
Here, forever more, I just cannot stay.

Into my life, I need to let some light.
From this place, I need to take flight.
I need to try and overcome all my fears.
I need to have my own hopes and ideas. 20

I now need to have my very own space;
I need to live my life at my own pace.
One day, I will be a flower in full bloom,
And that 'one day' may come very soon.

-Angela Wybrow

Passage II

Excerpt from One Flew Over the Cuckoo's Nest by Ken Kesey

The moon straining through the screen of the tub-room windows showed the hunched, heavy shape of the control panel, glinted off the chrome fixtures and glass gauges so cold I could almost hear the click of it striking. I took a deep breath and bent over and took the levers. I heaved my legs under me and felt the grind of weight at my feet. I heaved again and heard the wires and connections tearing out of the floor. I lurched it up to my knees and was able, to get an arm around it and my other hand under it. The chrome was cold against my neck and the side of my head. I put my back toward the screen, then spun and let the momentum carry the panel through the screen and window with a ripping crash. The glass splashed out in the moon, like a bright cold water baptizing the sleeping earth. Panting, I thought for a second about going back and getting Scanlon and some of the others, but then I heard the running squeak of the black boys' shoes in the hall and I put my hand on the sill and vaulted after the panel, into the moonlight.

I ran across the grounds in the direction I remembered seeing the dog go, toward the highway. I remember I was taking huge strides as I ran, seeming to step and float a long ways before my next foot struck the earth. I felt like I was flying. Free. Nobody bothers coming after an AWOL, I knew, and Scanlon could handle any questions about the dead man-no need to be running like this. But I didn't stop. I ran for miles before I stopped and walked up the embankment onto the highway.

Multiple Choice Questions:**Passage I**

1. The tone of the poem can best be described as:
 - A. desperate yet hopeful
 - B. inspiring yet bitter
 - C. indignant and angry
 - D. excited yet wary
2. The line, "By your actions, my life has been affected; I'm just like a child: my life is protected" suggests that:
 - A. the speaker has been trapped by his own fears.
 - B. someone kept the speaker sheltered, yet it had a negative impact.
 - C. the speaker was too afraid to break free.
 - D. the speaker was excited to grow up.
3. In line 23, the author makes use of which of the following elements?
 - A. allusion
 - B. metaphor
 - C. onomatopoeia
 - D. irony

Passage II

4. The narrator says that he doesn't need to run because:
- A. He's faster than the aides.
 - B. No one will notice that he's gone.
 - C. They're too afraid to chase him.
 - D. No one will care that he left.
5. When he says, "I heaved again and heard the wires and connections tearing out of the floor" is illustrates all of the following **EXCEPT**:
- A. His desire to leave has made him powerful.
 - B. He has found his strength again.
 - C. He is now able to do what was impossible before.
 - D. The control panel is a metaphorical obstacle that he can't overcome.
6. Lines 1-3 makes best use of which of the following elements:
- A. imagery
 - B. simile
 - C. allusion
 - D. tone
7. Lines 15-17 emphasizes all of the following ideas **EXCEPT**:
- A. Freedom can be euphoric.
 - B. Freedom can make a person feel invincible.
 - C. Freedom offers feelings of exhilaration.
 - D. Freedom can make a person feel physically exhausted.

26. Write a well-developed paragraph in which you use ideas from both Passage I (the poem) and Passage II (the excerpt) to establish a controlling idea about the need to escape. Develop your controlling idea using specific examples and details from both Passage I and Passage II.

27. Choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by one of the authors. Using specific details from either Passage I (the essay excerpt) or Passage II (the poem), in a well-developed paragraph, show how the author uses that element or technique to develop the passage.

DO NOW:

1. Take out Reading Comp HW
2. Complete the 2nd set of Reading Comp "Part 3" - "The yellow mittens..."

~~One~~ ^{singular} must follow
 People ~~the~~ ^{plural} their heart's

1. Read Qs only
2. Mark lines that are noted

#26 -

- Pronoun-Antecedent Agreement
- State theme ---"proves that . . ."
- cite 2 lines (don't just reference the line numbers)
- speaker says or author writes - not interchangeable
- no you/your
- no "talks about"
- authors use elements, not speakers or characters...

→ also applies to #27

Proves the topic of escape

~~of~~ = topic (escape = subject)

..... that = theme (what does the author say about the topic)

I.S. = Both authors (TAG)

prove that it can be both exciting and challenging to develop a new skill.

Topic: Subject (What the ^{the} psg is about)

Theme: What is the author saying about the topic provided
(* full sentence)

Both pieces to escape ~~talk about~~ the desire
... ~~or~~ address the topic of escape

Both pieces prove that the
desire to escape can be compelling.

Sample #26:

→ Both psqs, 1 theme

Theme

In the excerpt from One Flew Over the Cuckoo's Nest by Ken Kesey and the poem, "Breaking Free" by Angela Wybrow, both authors convey that the only way to be free in an oppressive environment is by leaving it and never returning.

With his new found confidence, Chief Bromden was able to realize that he must escape the mental institution and start a new life. "I felt like I was flying . Free."

After symbolically throwing the control panel, which represents the Nurse's extreme control over the patients, out of the window, Chief is able to escape and feel a sense of freedom he hasn't been able to feel since he was admitted to the ward.

Likewise, the speaker of the poem also desires escape. The speaker feels too sheltered from life and is unable to grow into an adult in her current environment. "I now need to have my very own space; I need to live my life at my life at my own pace. One day, I will be a flower in bloom."

The speaker shows that she can no longer live when her life is being stifled by another. When people cannot live their lives to the fullest due to another's excessive control, it creates an unrest that can only be sated by escape.

He says,

transitioning

She realizes that

Rephrase theme

#27: ONE PASSAGE, ONE ELEMENT!

-figurative language includes simile, metaphor, and imagery!

-don't drop in quotes - weave them in subtly ^{Idea +} cite

* explain what the elements is showing, not THAT it is showing something

* explain the EFFECTIVENESS of the element

-author WRITES....speaker SAYS

-If you get stuck, the prose (non-poetry passage) always includes the "big 3" elements (characterization, motivation, conflict).

-Cite 2 pieces of evidence!

SAMPLE #27 FROM CUCKOO'S NEST EXCERPT

In One Flew Over the Cuckoo's Nest by Ken Kesey, he uses figurative language to illustrate Chief Bromden's euphoria and astonishment when he left the mental ward. ^{The speaker} Kesey states, "The glass

splashed out in the moon, like a bright cold water baptizing the sleeping earth." The figurative language used illustrates Chief's new beginning.

J Kesey compares the glass shattering to water from a baptism drawing the association that as soon as the glass hit the floor, Chief was "baptized" and was now a new man. Furthermore, Kesey ^{writes} states, "I was

taking huge strides as I ran, seeming to step and float a long ways before my next foot struck the earth." The figurative language is best used when Kesey uses the word "float." ^(dichotomy) This reveals that Chief Bromden's euphoria was so high that he couldn't even feel the ground. Kesey's figurative language can be seen throughout the novel but was finest in the last excerpt.

LENS POST

"REACT" to the Lens!

Restate the quote

Explain it

Agree/disagree

Cite TAGS

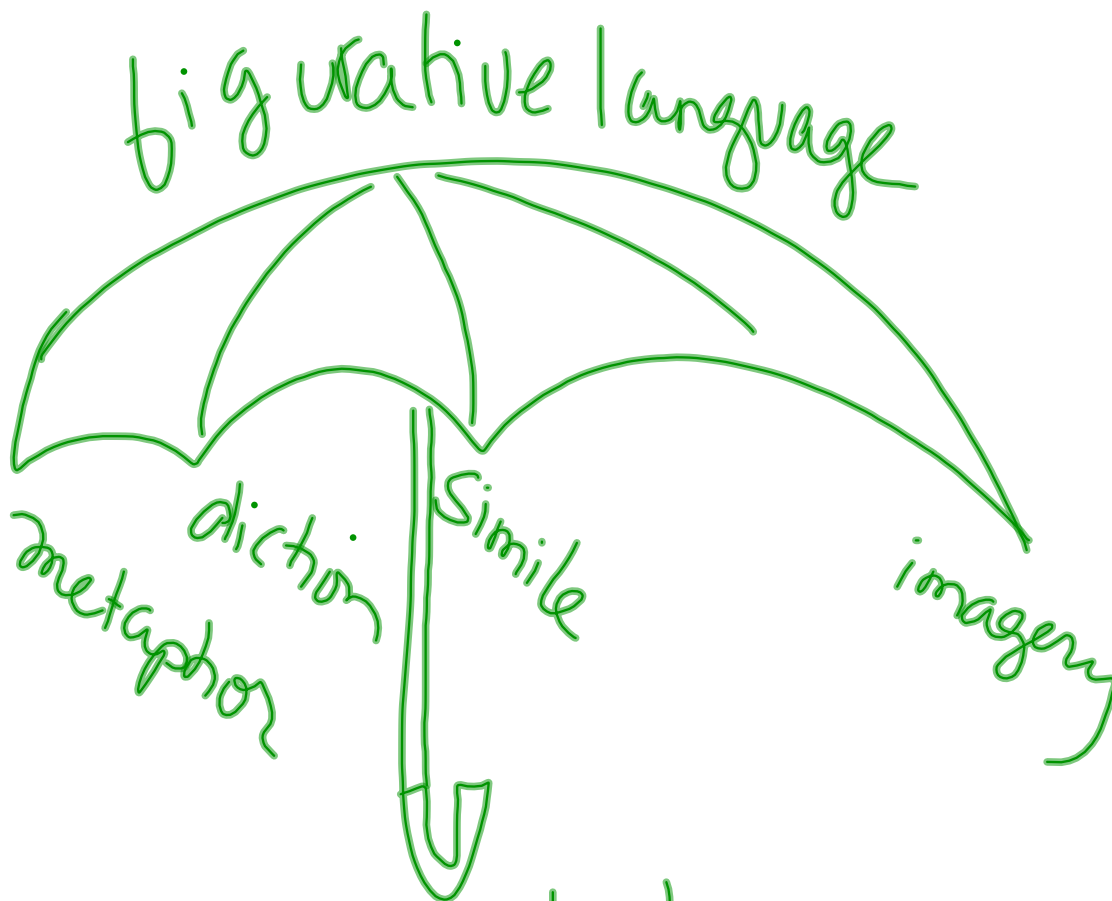
Thesis

} Intro.
Ingredients

Thesis: 2 part thesis: Atticus....., while Macbeth...

Topic Sentence: Main Idea - how the character applies to the lens

Do NOT write "...applies to the lens because..."



...Imagery illustrates
... by ~~using~~ using a metaphor to compare...
it illustrates/shows/demonstrates.

How to Study:

Review literature notes - know 5 texts very well

Review outlines for lens, 26, 27

Read samples I've given you/posted throughout the year

Review comments on past essays

Review editing sheet (peer/self eval.)

Read anchor papers from the state on the NYSED website (linked on Weebly)

LENS BODY PARAGRAPHS

Topic Sentence: Similarly to your thesis, state how the character applies to the quote (state the MAIN IDEA)

The 4 Guiding Questions for your Body Paragraphs:
(Rather than "4 Examples of...")

IDEA 1 - Establish the basics - Who/What/When/Where (Setting/Characterization)
Cite Evidence (Plot)
Explain Relevance *> connect to lens!*

IDEA 2 - What does the character WANT? (Motivation) **Sometimes the conflict drives a character's motivation, so in that case, CONFLICT would come first!**
Cite Evidence (Plot)
Explain Relevance

IDEA 3 - What's in the way? (Conflict) *Symbolism/foreshadowing*
Cite Evidence (Plot)
Explain Relevance *p956*

IDEA 4 - What's the outcome? (Resolution)
Cite Evidence (Plot)
Explain Relevance

In-Class PRACTICE REGENTS

Part 2 (Questions 9–20)

Directions (9–20): Below each passage, there are several multiple-choice questions. Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you.

Reading Comprehension Passage A

#10 [

...Despite being overstretched, [Chef] Bugnard [of the Cordon Bleu cooking school] was infinitely kind, a natural if understated showman, and he was tireless in his explanations. He drilled us in his careful standards of doing everything the “right way.” He broke down the steps of a recipe and made them simple. And he did so with a quiet authority, insisting that we thoroughly analyze texture and flavor: “But how does it taste, Madame Scheeid?”

5 One morning he asked, “Who will make *oeufs brouillés* today?”

The GIs [my fellow students] were silent, so I volunteered for scrambled-egg duty. Bugnard watched intently as I whipped some eggs and cream into a froth, got the frying pan very hot, and slipped in a pat of butter, which hissed and browned in the pan.

10 “Non!” he said in horror, before I could pour the egg mixture into the pan. “That is absolutely wrong!” ...

With a smile, Chef Bugnard cracked two eggs and added a dash of salt and pepper. “Like *this*,” he said, gently blending the yolks and whites together with a fork. “Not too much.”

15 He smeared the bottom and sides of the frying pan with butter, then gently poured the eggs in. Keeping the heat low, he stared intently at the pan. Nothing happened. After a long three minutes, the eggs began to thicken into a custard. Stirring rapidly with the fork, sliding the pan on and off the burner, Bugnard gently pulled the egg curds together—“Keep them a little bit loose; this is very important,” he instructed. “Now the cream or butter,” he said, looking at me with raised eyebrows. “This will stop the cooking, you see?” I nodded, and he turned the scrambled eggs out onto a plate, sprinkled a bit of parsley around, and said, “Voilà!” ...

20 It was a remarkable lesson. No dish, not even the humble scrambled egg, was too much trouble for him. “You never forget a beautiful thing that you have made,” he said. “Even after you eat it, it stays with you—*always*.” ...

I was in pure, flavorful heaven at the Cordon Bleu. Because I had already established a good basic knowledge of cookery on my own, the classes acted as a catalyst for new ideas, and almost immediately my cooking improved. Before I’d started there, I would often put too many herbs and spices into my dishes. But now I was learning the French tradition of extracting the full, essential flavors from food—to make, say, a roasted chicken taste really *chickeny*. ...

30 But not everything was perfect. Madame Brassart [the school’s owner] had crammed too many of us into the class, and Bugnard wasn’t able to give the individual attention I craved. There were times when I had a penetrating question to ask, or a fine point that burned inside of me, and I simply wasn’t able to make myself heard. All this had the effect of making me work even harder.

35 I had always been content to live a butterfly life of fun, with hardly a care in the world. But at the Cordon Bleu, and in the markets and restaurants of Paris, I suddenly discovered that cooking was a rich and layered and endlessly fascinating subject. The best

way to describe it is to say that I fell in love with French food—the tastes, the processes, the history, the endless variations, the rigorous discipline, the creativity, the wonderful people, the equipment, the rituals.

I had never taken anything so seriously in my life—my husband and cat excepted—and
45 I could hardly bear to be away from the kitchen. ...

—Julia Child and Alex Prud'homme
adapted and excerpted from *My Life in France*, 2007
Anchor Books

- | | |
|--|--|
| <p>9 The description of Chef Bugnard as a “natural ... showman” (line 2) indicates that he was a teacher who</p> <ul style="list-style-type: none"> (1) engaged his students (2) demanded obedience (3) expected success (4) discouraged his students. <p>10 The reference to Chef Bugnard’s “standards of doing everything the right way” (line 3) probably means that he required</p> <ul style="list-style-type: none"> (1) compliments (2) payment (3) attention (4) perfection <p>11 The narrator uses the phrase “After a long three minutes” (lines 17 and 18) to emphasize a sense of</p> <ul style="list-style-type: none"> (1) completion (2) unreality (3) anticipation (4) boredom | <p>12 As described in the passage, Madame Brassart’s policies caused the narrator to feel</p> <ul style="list-style-type: none"> (1) overworked by unscheduled assignments (2) frustrated by large class sizes (3) desperate for financial support (4) embarrassed to ask for assistance <p>13 When the narrator describes her previous “butterfly life” (line 38), she implies that she had been</p> <ul style="list-style-type: none"> (1) casual (2) forgetful (3) unhappy (4) fragile <p>14 What is the format in which this passage is organized?</p> <ul style="list-style-type: none"> (1) order of importance (2) chronological order (3) personal anecdotes (4) comparison and contrast |
|--|--|

Handwritten notes in green ink:

- Arrows pointing from question 14 to the word "story" written in quotes.
- Arrows pointing from question 14 to the word "I" written in quotes.

Take out Part 2 + 3 Rdg Comp Practice

way to describe it is to say that I fell in love with French food—the tastes, the processes, the history, the endless variations, the rigorous discipline, the creativity, the wonderful people, the equipment, the rituals.

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who

- (1) engaged his students
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- (3) expected success
- (4) discouraged his students

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- (1) compliments
- (2) payment
- (3) attention
- (4) perfection

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- (1) completion
- (2) unreality
- (3) anticipation
- (4) boredom

12 As described in the passage, Madame Brassart's policies caused the narrator to feel

- (1) overworked by unscheduled assignments
- (2) frustrated by large class sizes
- (3) desperate for financial support
- (4) embarrassed to ask for assistance

13 When the narrator describes her previous "butterfly life" (line 38), she implies that she had been

- (1) casual
- (2) forgetful
- (3) unhappy
- (4) fragile

14 What is the format in which this passage is organized?

- (1) order of importance
- (2) chronological order
- (3) personal anecdotes
- (4) comparison and contrast

→ stories - "I"

3 → 89/10

2 → 7/8

1 → 6/5

Reading Comprehension Passage B

You never forget your first iceberg.

The mass of drifting ice that dwarfs your ship is so beautiful, yet so improbable looking, that you simply gaze in wonder. It seems that nothing that large could be natural—and then it strikes you that something so enormous could *only* be natural.

5 Another realization soon dawns: These rock-hard floating mountains are dangerous. Think not only of the 1912 *Titanic* disaster but of hundreds of other accidents, most recently the sinking (with no loss of life) of the Antarctic tour ship *Explorer* in November 2007. ...

10 Now, as climate change is raising global temperatures, more icebergs are being born. Antarctica generates far more of them than Greenland, the source of bergs in Arctic waters. Antarctica's are also much larger, sometimes reaching the size of small countries. Recent data show the average atmospheric temperature has increased about 4.5 degrees Fahrenheit in the western Antarctic Peninsula since the 1940s, making the region, along with northwestern North America and Siberia, among the fastest warming on earth. This
15 jump has been implicated in the recent collapse of major ice shelves along the Antarctic Peninsula, including the Wilkins Ice Shelf in 2008. As a result, thousands of new icebergs have calved, or broken off, from ice shelves into the Southern Ocean at an accelerated rate.

20 Even as more icebergs are being created, scientists are learning that these dangerous beauties are far from sterile, inert masses of ice. In fact, they dramatically alter their environments biologically, chemically, and physically, making them islands of life in the open sea. Knowledge of icebergs' crucial role in the Antarctic ecosystem has come only in recent years. Observers at sea had long remarked that they attract seals, penguins, and seabirds, and divers had noticed that fish are more numerous near them than in the surrounding sea. Now scientists are learning just what the attraction is all about.

25 Depending on their size, location, and the season, icebergs can be nurturers or destroyers. During their existence—typically years from calving from an Antarctic or Greenlandic glacier to their gradual melting as they drift into lower latitudes—they support animals on, around, even *inside* their magnificent ramparts. They fertilize the ocean with nutrients, boosting plankton production. Grounded bergs can shelter areas of the seafloor, protecting bottom-dwelling creatures from free-floating icebergs, which can be
30 bottom-scouring marauders, furrowing the seabed at depths of more than a thousand feet like gigantic plows, destroying all marine life unable to move out of the way. Large bergs can also trap sea ice, impeding its annual breakup and thus depriving phytoplankton (algae that take their name from the Greek words for "plant" and "wanderer") of life-giving
35 sunlight, breaking the food chain at its first link. ...

40 From personal experience, I know that icebergs will continue to astonish and captivate visitors to the polar regions with their size and ethereal¹ beauty. But now—just when these ecosystems are in rapid flux due to global climate change—these frozen masses are taking on a new dimension of wonder as we uncover their critical role in the biology and chemistry of polar seas. No longer can we look at icebergs as mere passive beauties. They are active agents of change, each one an icy oasis trailing a wake of life as it drifts on its inexorable² oceanic journey to melting.

—Jeff Rubin
excerpted from "Life on Ice"
Audubon, January–February 2009

¹ethereal — heavenly

²inexorable — relentless

15 Lines 5 through 8 introduce the concept of

- (1) peril
- (2) mystery
- (3) humor
- (4) peacefulness

16 By describing icebergs as "being born" (line 9), the author is able to

- (1) explain the scientific importance of icebergs
- (2) measure the water displacement of one iceberg
- (3) show the difference between iceberg sizes
- (4) relate icebergs to human experience

17 In comparing the icebergs of Greenland with those of Antarctica, the passage reveals that those of Antarctica are

- (1) less prevalent
- (2) more rounded
- (3) more massive
- (4) less attractive

18 According to the passage, scientists are now discovering that some icebergs are able to

- (1) provide power
- (2) produce echoes
- (3) warn sailors
- (4) sustain life

19 The final paragraph indicates that icebergs will continue to be sources of

- (1) superstition
- (2) fascination
- (3) pollution
- (4) recreation

20 In developing the passage, the author depends heavily upon

- (1) facts and details
- (2) dialogue and stories
- (3) fantasy and humor
- (4) question and answer

???

Part 3 (Questions 21–27)

Directions: On the following pages read Passage I (an excerpt from an essay) and Passage II (a poem) about developing a skill. You may use the margins to take notes as you read. Answer the multiple-choice questions on the answer sheet provided for you. Then write your response for question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet.

Passage I

The yellow mittens I made in seventh-grade home economics proved that I dreamed in color. For the unit on knitting, we were supposed to turn in a pair of mittens. The two hands had to be precisely the same size so that when we held them together, palm to palm, no extra stitches would stick out from the thumb, the tip of the fingers, or the cuff. Somewhere
5 between making the fourth and the fifth mitten to fulfill this requirement, I dreamed that the ball of yellow yarn in my bag had turned green. Chartreuse, leaf, Granny Smith, lime, neon, acid green. The brightness was electric. I woke up knowing that I was, once again, doomed for a D in home ec. ...

I didn't knit again until graduate school when I met a woman from Germany with a closet full of beautiful sweaters. Sabina came to our seminar wearing a soft angora cardigan
10 one week, a sturdy fisherman's pullover the next.

"I make all my sweaters," she said. "I can teach you."

I told her about my mitten fiasco.¹

"Knitting is easy," Sabina insisted. "A sweater's bigger than a mitten but much
15 simpler."

"The patterns will confuse me."

"You don't need patterns. You can make things up as you go."

Sabina took me to a local yarn store, where I bought skeins² of red cotton yarn. Following her instructions, I first knit the body of the sweater: two flat pieces, front and
20 back, with a few simple decreases to shape the shoulders and the neck. The pieces were surprisingly easy to sew together. Sabina showed me how to pick up the stitches along the arm opening, connect the new yarn, and knit the sleeves, going from the shoulder to the wrist. I finished the sweater in a month. The result was slightly lopsided—one sleeve was
25 half an inch wider than the other around the elbow—but the arms looked more or less even once I put the sweater on. The small mistakes in a knitted garment disappear when the garment is on the body, where it belongs. That might have been the most important thing I learned from my first sweater. ...

In my first ten years of knitting, I took full advantage of the forgiving quality of yarn and made hats and scarves from patterns that had only five- to ten-sentence directions. For
30 sweaters, I made three tubes (one big tube for the body, two smaller tubes for the sleeves) and then knitted them together at the yoke and shoulders so I didn't have to sew the pieces together at the end. If, half way through the body or the sleeve, I noticed the piece getting wider faster than I'd expected, I simply stopped increasing stitches; if the piece looked too small, I increased more. It was just as Sabina had told me: I could make things up as I went
35 along.

¹fiasco — a complete failure

²skeins — a length of thread or yarn wound in a loose coil

40 My favorite project was a hat from a pattern I found in a yarn store on a visit to Portland, Oregon. I bought the thick mohair yarn and extra needles so I could start knitting the first one in my hotel room. The hat, which I finished on the flight home the next day, looked more like a lamp shade; the brim came down to my shoulders. At home, I threw this enormous hat in the washer, set it on hot wash and cold rinse, and ran the cycle twice. Just as the pattern promised, the hat came out shrunk and "felted": the stitches had contracted till they were invisible, leaving a dense, fuzzy nap. I reshaped the hat on a mixing bowl about the size of my head, and by the time it dried, it looked like a professionally made bowler.³ ...

—Kyoko Mori
excerpted from "Yarn"
Harvard Review, Spring 2003

³bowler — a derby hat

Passage II
Spanish Lessons

My wife moves room to room,
touching our humble belongings
with a wand of new words—
the iron, the coffee pot, the radio—
5 making them notice themselves
for the first time in years.
In the kitchen, I hear her
cracking a few round syllables
into a pan of *agua*,¹ followed soon
10 by a brisk, guttural² bubbling,
and later she's climbing the stairs
with an armload of colorful noises,
dropping a few shaggy petals
on every other step. She's going
15 to fill the bathtub now and scatter
fresh flowers of language
over the surface, then lie there
steeping³ among them, calling out
the new names for shampoo,
20 for bath mat, toilet, and toothbrush,
lying there with her ears just out of
the water, loving the echoes.

—Ted Kooser
The Kenyon Review, Winter 2008

¹agua — Spanish word for water

²guttural — throaty

³steeping — soaking in

Multiple-Choice Questions

Directions (21–25): Select the best suggested answer to each question and record your answer on the separate answer sheet provided for you.

Passage I (the essay excerpt) — Questions 21–23 refer to Passage I.

- 21 The first paragraph suggests that the author's initial experience with knitting was
 (1) unsuccessful (3) distracting
 (2) inspiring (4) addictive
 "fiasco"
- 22 The author was motivated to learn to knit after
 (1) finishing a successful home economics project
 (2) seeing the beauty of a finished product
 (3) finding her grandmother's knitting supplies
 (4) receiving encouragement from a favorite aunt
- 23 An important lesson learned from Sabina was
 (1) practice is important
 (2) pay attention in class
 (3) more negative criticism
 (4) errors can be acceptable

Passage II (the poem) — Questions 24–25 refer to Passage II.

- 24 As used in line 3, the word "wand" most nearly means
 (1) resource (3) assortment
 (2) distrust (4) confusion
- 25 How has learning Spanish affected the narrator's ^{write}
 (1) It made her appear rejuvenated.
 (2) It brought her closer to her heritage.
 (3) It alienated her from her husband.
 (4) It caused her problems at work.

Short-Response Questions

Directions (26–27): Write your responses to question 26 on page 1 of your essay booklet and question 27 on page 2 of your essay booklet. Be sure to answer **both** questions.

26 Write a well-developed paragraph in which you use ideas from **both** Passage I (the essay excerpt) and Passage II (the poem) to establish a controlling idea about developing a skill. Develop your controlling idea using specific examples and details from **both** Passage I and Passage II.

27 Choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by **one** of the authors. Using specific details from **either** Passage I (the essay excerpt) **or** Passage II (the poem), in a well-developed paragraph, show how the author uses that element or technique to develop the passage.