Do NOT Affix Student ID Label Here

A

Student Name _____

School Name _____

District Name/LEA _____

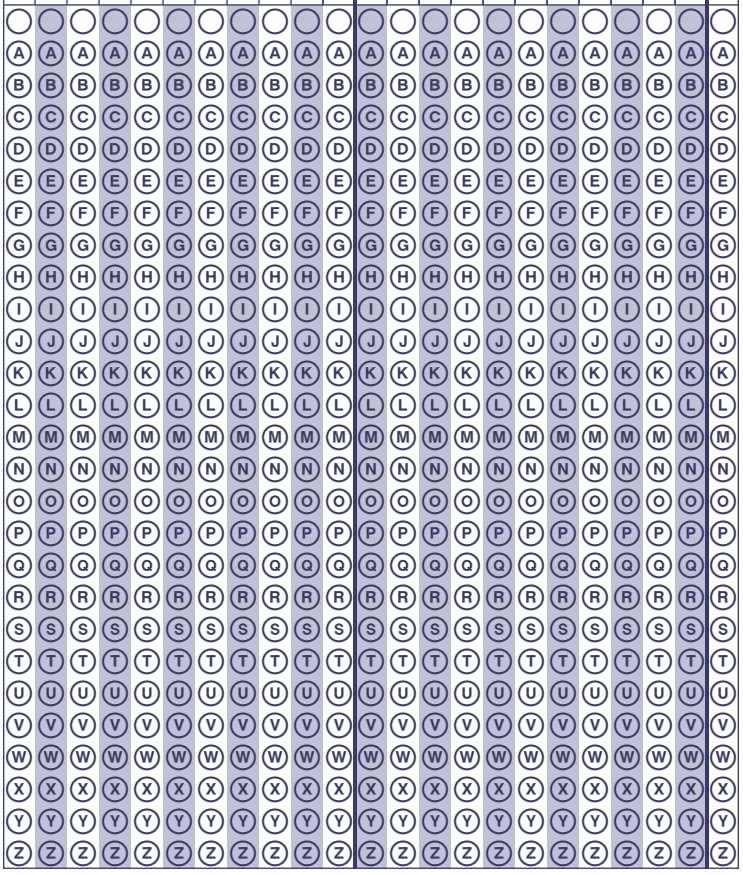
Grade 9

English Language Arts/Literacy

Performance-Based Assessment

Practice Test

B Last Name | First Name | MI



C

Place the Student ID Label Here

D Gender

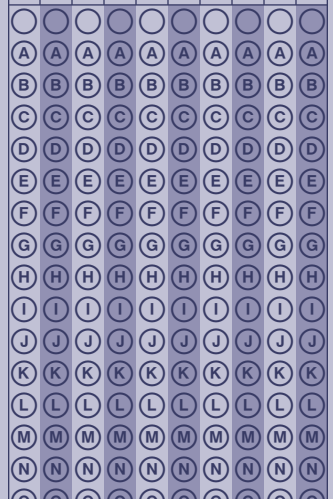
○ Female ○ Male

E Date of Birth

Day		Month	Year			
0	0	○ Jan		0	0	0
1	1	○ Feb	1		1	1
2	2	○ Mar	2		2	2
3	3	○ Apr			3	3
	4	○ May			4	4
	5	○ Jun			5	5
	6	○ Jul			6	6
	7	○ Aug			7	7
	8	○ Sep			8	8
	9	○ Oct		9	9	9
		○ Nov				
		○ Dec				

School Use Only

F State Student Identifier



Directions:

Today, you will be taking the Grade 9 English Language Arts/Literacy Performance-Based Assessment Practice Test.

Read each passage and all questions carefully. Some questions will ask you to choose one correct answer, while others will ask you to choose more than one correct answer. You may look back at the passage or passages as often as necessary.

Mark your answers by filling in the circles in your test booklet. Do not make any stray marks in the test booklet. If you need to change an answer, be sure to erase your first answer completely.

To answer a question that asks you to pick one answer, fill in the circle as follows:

Ⓐ●ⓒⒹⒺⒻⒼ

To answer a question that asks you to pick more than one answer, fill in the circles as follows:

Ⓐ●ⓒ●●ⒻⒼ

Some questions will ask you to provide a written response to the passages you have read. You may plan your response using scratch paper. Be sure to write your response in the box provided in your test booklet. Crossed-out work, writing that falls outside of the box, or work on scratch paper will not be scored.

If you do not know the answer to a question, you may skip it and go on. If you finish the test early, you may review your answers and any questions you may have skipped.

Today you will read and analyze a short story and a passage from another short story. As you analyze these texts, you will gather information and answer questions about each text and its relationship to the other so that you can craft a written response.

Read the story "Departure," about a young man leaving home, by United States writer Sherwood Anderson (1876–1941). Then answer questions 1 through 3.

Departure

by Sherwood Anderson

1 Young George Willard got out of bed at four in the morning. It was April and the young tree leaves were just coming out of their buds. The trees along the residence streets in Winesburg are maple and the seeds are winged. When the wind blows they whirl crazily about, filling the air and making a carpet underfoot.

2 George came downstairs into the hotel office carrying a brown leather bag. His trunk was packed for departure. Since two o'clock he had been awake thinking of the journey he was about to take and wondering what he would find at the end of his journey. The boy who slept in the hotel office lay on a cot by the door. His mouth was open and he snored lustily. George crept past the cot and went out into the silent deserted main street. The east was pink with the dawn and long streaks of light climbed into the sky where a few stars still shone.

3 Beyond the last house on Trunion Pike in Winesburg there is a great stretch of open fields. The fields are owned by farmers who live in town and drive homeward at evening along Trunion Pike in light creaking wagons. In the fields are planted berries and small fruits. In the late afternoon in the hot summers when the road and the fields are covered with dust, a smoky haze lies over the great flat basin of land. To look across it is like looking out across the sea. In the spring when the land is green the effect is somewhat different. The land becomes a wide green billiard table on which tiny human insects toil up and down.

4 All through his boyhood and young manhood George Willard had been in the habit of walking on Trunion Pike. He had been in the midst of the great open place on winter nights when it was covered with snow and only the moon looked down at him; he had been there in the fall when bleak winds blew and

GO ON ▶

on summer evenings when the air vibrated with the song of insects. On the April morning he wanted to go there again, to walk again in the silence. He did walk to where the road dipped down by a little stream two miles from town and then turned and walked silently back again. When he got to Main Street clerks were sweeping the sidewalks before the stores. "Hey, you George. How does it feel to be going away?" they asked.

5 The westbound train leaves Winesburg at seven forty-five in the morning. Tom Little is conductor. His train runs from Cleveland to where it connects with a great trunk line railroad with terminals in Chicago and New York. Tom has what in railroad circles is called an "easy run." Every evening he returns to his family. In the fall and spring he spends his Sundays fishing in Lake Erie. He has a round red face and small blue eyes. He knows the people in the towns along his railroad better than a city man knows the people who live in his apartment building.

6 George came down the little incline from the New Willard House at seven o'clock. Tom Willard carried his bag. The son had become taller than the father.

7 On the station platform everyone shook the young man's hand. More than a dozen people waited about. Then they talked of their own affairs. Even Will Henderson, who was lazy and often slept until nine, had got out of bed. George was embarrassed. Gertrude Wilmot, a tall thin woman of fifty who worked in the Winesburg post office, came along the station platform. She had never before paid any attention to George. Now she stopped and put out her hand. In two words she voiced what everyone felt. "Good luck," she said sharply and then turning went on her way.

8 When the train came into the station George felt relieved. He scampered hurriedly aboard. Helen White came running along Main Street hoping to have a parting word with him, but he had found a seat and did not see her. When the train started Tom Little punched his ticket, grinned and, although he knew George well and knew on what adventure he was just setting out, made no comment. Tom had seen a thousand George Willards go out of their towns to the city. It was a commonplace enough incident with him. In the smoking car there was a man who had just invited Tom to go on a fishing trip to Sandusky Bay. He wanted to accept the invitation and talk over details.

9 George glanced up and down the car to be sure no one was looking, then took out his pocketbook and counted his money. His mind was occupied with a desire not to appear green. Almost the last words his father had said to him concerned the matter of his behavior when he got to the city. "Be a sharp one,"

Tom Willard had said. "Keep your eyes on your money. Be awake. That's the ticket. Don't let anyone think you're a greenhorn."

10 After George counted his money he looked out of the window and was surprised to see that the train was still in Winesburg.

11 The young man, going out of his town to meet the adventure of life, began to think but he did not think of anything very big or dramatic. Things like his mother's death, his departure from Winesburg, the uncertainty of his future life in the city, the serious and larger aspects of his life did not come into his mind.

12 He thought of little things—Turk Smollet wheeling boards through the main street of his town in the morning, a tall woman, beautifully gowned, who had once stayed overnight at his father's hotel, Butch Wheeler the lamp lighter of Winesburg hurrying through the streets on a summer evening and holding a torch in his hand, Helen White standing by a window in the Winesburg post office and putting a stamp on an envelope.

13 The young man's mind was carried away by his growing passion for dreams. One looking at him would not have thought him particularly sharp. With the recollection of little things occupying his mind he closed his eyes and leaned back in the car seat. He stayed that way for a long time and when he aroused himself and again looked out of the car window the town of Winesburg had disappeared and his life there had become but a background on which to paint the dreams of his manhood.

"Departure" by Sherwood Anderson—Public Domain

1. Part A

In paragraph 9, what does the phrase **a desire not to appear green** suggest about George?

Ⓐ that he wants to appear healthy and energetic

Ⓑ that he wants other people to think he is clever and mature

Ⓒ that he wants to be well-mannered throughout his trip

Ⓓ that he wants other people to learn from his high moral standards

Part B

Which quotation provides evidence that **contradicts** the answer to Part A?

Ⓐ "All through his boyhood and young manhood George Willard had been in the habit of walking on Trunion Pike." (paragraph 4)

Ⓑ "Tom Willard carried his bag. The son had become taller than the father." (paragraph 6)

Ⓒ "On the station platform everyone shook the young man's hand." (paragraph 7)

Ⓓ "One looking at him would not have thought him particularly sharp." (paragraph 13)

2. Part A

Which statement describes George's interaction with the townspeople in paragraphs 7 and 8 of the story?

Ⓐ The townspeople wish George well, but their attention makes him uncomfortable.

Ⓑ The townspeople eagerly await George's departure, and he is glad to be seeking new adventures elsewhere.

Ⓒ The townspeople support George's ambitions, and he resolves to fulfill their hopes for him.

Ⓓ The townspeople and George will miss each other, but he is comforted by their heartfelt goodbyes.

Part B

Select **one** quotation from paragraph 7 and **one** quotation from paragraph 8 that **best** support the answer to Part A.

Ⓐ "Then they talked of their own affairs." (paragraph 7)

Ⓑ "Even Will Henderson, who was lazy and often slept until nine, had got out of bed." (paragraph 7)

Ⓒ "In two words she voiced what everyone felt. 'Good luck,' she said sharply and then turning went on her way." (paragraph 7)

Ⓓ "When the train came into the station George felt relieved. He scampered hurriedly aboard." (paragraph 8)

Ⓔ "Helen White came running along Main Street hoping to have a parting word with him, but he had found a seat and did not see her." (paragraph 8)

Ⓕ "It was a commonplace enough incident with him." (paragraph 8)

3. Part A

Which statement **best** describes a central theme of the story?

Ⓐ Leaving home is a common rite of passage that can be marked by a variety of emotions.

Ⓑ People who choose to pursue a new life elsewhere can cause resentment in those who stay behind.

Ⓒ Leaving familiar surroundings can prompt one to place added importance on family and friends.

Ⓓ Major life changes are generally accompanied by a focus on important events in one's life.

Part B

Which **two** statements from the passage provide the **best** support for the answer to Part A?

Ⓐ "George crept past the cot and went out into the silent deserted main street." (paragraph 2)

Ⓑ "All through his boyhood and young manhood George Willard had been in the habit of walking on Trunion Pike." (paragraph 4)

Ⓒ "'Hey, you George. How does it feel to be going away?' they asked." (paragraph 4)

Ⓓ "Tom had seen a thousand George Willards go out of their towns to the city." (paragraph 8)

Ⓔ "George glanced up and down the car to be sure no one was looking, then took out his pocketbook and counted his money." (paragraph 9)

Ⓕ "The young man's mind was carried away by his growing passion for dreams." (paragraph 13)

After being away for ten years, Howard McLane is returning home to visit his family. An old farmer, McTurg, is driving Howard from the train station to Howard's family farm in rural Wisconsin. Read the passage from the short story "Up the Coolly" by United States writer Hamlin Garland (1860-1940). Then answer questions 4 and 5.

from "Up the Coolly"

by Hamlin Garland

1 It all swept back upon Howard in a flood of names and faces and sights and sounds; something sweet and stirring somehow, though it had little of aesthetic charms at the time. They were passing along lanes now, between superb fields of corn, wherein ploughmen were at work. Kingbirds flew from post to post ahead of them; the insects called from the grass. The valley slowly outspread below them. The workmen in the fields were "turning out" for the night. They all had a word of chaff with McTurg.

2 Over the western wall of the circling amphitheatre the sun was setting. A few scattering clouds were drifting on the west wind, their shadows sliding down the green and purpled slopes. The dazzling sunlight flamed along the luscious velvety grass, and shot amid the rounded, distant purple peaks, and streamed in bars of gold and crimson across the blue midst of the narrower upper Coollies.

3 The heart of the young man swelled with pleasure almost like pain, and the eyes of the silent older man took on a far-off, dreaming look, as he gazed at the scene which had repeated itself a thousand times in his life, but of whose beauty he never spoke.

4 Far down to the left was the break in the wall through which the river ran on its way to join the Mississippi. They climbed slowly among the hills, and the valley they had left grew still more beautiful as the squalor of the little town was hid by the dusk of distance. Both men were silent for a long time. Howard knew the peculiarities of his companion too well to make any remarks or ask any questions, and besides it was a genuine pleasure to ride with one who understood that silence was the only speech amid such splendors.

5 Once they passed a little brook singing in a mournfully sweet way its eternal song over its pebbles. It called back to Howard the days when he and Grant, his younger brother, had fished in this little brook for trout, with trousers rolled above the knee and wrecks of hats upon their heads.

6 "Any trout left?" he asked.

7 "Not many. Little fellers." Finding the silence broken, William asked the first question since he met Howard. "Le' 's see: you're a show feller now? B'long to a troupe?"

8 "Yes, yes; I'm an actor."

9 "Pay much?"

10 "Pretty well."

11 That seemed to end William's curiosity about the matter.

12 "Ah, there's our old house, ain't it?" Howard broke out, pointing to one of the houses farther up the Coolly. "It'll be a surprise to them, won't it?"

13 "Yep; only they don't live there."

14 "What! They don't!"

15 "No."

16 "Who does?"

17 "Dutchman."

18 Howard was silent for some moments. "Who lives on the Dunlap place?"

19 "'Nother Dutchman."

20 "Where's Grant living, anyhow?"

21 "Farther up the Coolly."

22 "Well, then, I'd better get out here, hadn't I?"

23 "Oh, I'll drive ye up."

24 "No, I'd rather walk."

25 The sun had set, and the Coolly was getting dusk when Howard got out of McTurg's carriage and set off up the winding lane toward his brother's house. He walked slowly to absorb the coolness and fragrance and color of the hour. The katydids sang a rhythmic song of welcome to him. Fireflies were in the grass. A whippoorwill in the deep of the wood was calling weirdly, and an occasional night-hawk, flying high, gave his grating shriek, or hollow boom, suggestive and resounding.

26 He had been wonderfully successful, and yet had carried into his success as a dramatic author as well as actor a certain puritanism that made him a paradox to his fellows. He was one of those actors who are always in luck, and the best of it was he kept and made use of his luck. Jovial as he appeared, he was

inflexible as granite against drink and tobacco. He retained through it all a certain freshness of enjoyment that made him one of the best companions in the profession; and now, as he walked on, the hour and the place appealed to him with great power. It seemed to sweep away the life that came between.

27 How close it all was to him, after all! In his restless life, surrounded by the glare of electric lights, painted canvas, hot colors, creak of machinery, mock trees, stones, and brooks, he had not lost, but gained, appreciation for the coolness, quiet, and low tones, the shyness of the wood and field.

28 In the farmhouse ahead of him a light was shining as he peered ahead, and his heart gave another painful movement. His brother was awaiting him there, and his mother, whom he had not seen for ten years and who had lost the power to write. And when Grant wrote, which had been more and more seldom of late, his letters had been cold and curt.

29 He began to feel that in the pleasure and excitement of his life he had grown away from his mother and brother. Each summer he had said, "Well, now, I'll go home *this* year, sure." But a new play to be produced, or a new yachting trip, or a tour of Europe, had put the home-coming off; and now it was with a distinct consciousness of neglect of duty that he walked up to the fence and looked into the yard, where William had told him his brother lived.

30 It was humble enough—a small white story-and-a-half structure, with a wing set in the midst of a few locust-trees; a small drab-colored barn with a sagging ridge-pole; a barnyard full of mud, in which a few cows were standing, fighting the flies and waiting to be milked. An old man was pumping water at the well; the pigs were squealing from a pen near by; a child was crying.

31 Instantly the beautiful, peaceful valley was forgotten. A sickening chill struck into Howard's soul as he looked at it all. In the dim light he could see a figure milking a cow. Leaving his valise at the gate, he entered and walked up to the old man, who had finished pumping and was about to go to feed the hogs.

32 "Good-evening," Howard began. "Does Mr. Grant McLane live here?"

33 "Yes, sir, he does. He's right over there milkin'."

34 "I'll go over there an—"

35 "Don't b'lieve I would. It's darn muddy over there. It's been turrible rainy. He'll be done in a minute, anyway."

36 "Very well; I'll wait."

37 As he waited, he could hear a woman's fretful voice and the impatient jerk and jar of kitchen things, indicative of ill-temper or worry. The longer he stood

absorbing this farm-scene, with all its sordidness, dullness, triviality, and its endless drudgeries, the lower his heart sank. All the joy of the home-coming was gone, when the figure arose from the cow and approached the gate, and put the pail of milk down on the platform by the pump.

38 "Good-evening," said Howard, out of the dusk.

39 Grant stared a moment. "Good-evening."

40 Howard knew the voice, though it was older and deeper and more sullen. "Don't you know me, Grant? I am Howard."

41 The man approached him, gazing intently at his face. "You are?" after a pause. "Well, I'm glad to see you, but I can't shake hands. That damned cow had laid down in the mud."

42 They stood and looked at each other. Howard's cuffs, collar, and shirt, alien in their elegance, showed through the dusk, and a glint of light shot out from the jewel of his necktie, as the light from the house caught it at the right angle. As they gazed in silence at each other, Howard divined something of the hard, bitter feeling that came into Grant's heart, as he stood there, ragged, ankle-deep in muck, his sleeves rolled up, a shapeless old straw hat on his head.

43 The gleam of Howard's white hands angered him. When he spoke, it was in a hard, gruff tone, full of rebellion.

44 "Well, go in the house and set down. I'll be in soon's I strain the milk and wash the dirt off my hands."

From "Up the Coolly" by Hamlin Garland—Public Domain

4. Part A

What does the term **endless drudgeries** mean as it is used in paragraph 37?

Ⓐ ongoing personal needs

Ⓑ continuous deep poverty

Ⓒ constant unpleasant chores

Ⓓ unresolved family conflicts

Part B

Which quotation shows the **best** example of **endless drudgeries** as defined in Part A?

Ⓐ "A sickening chill struck into Howard's soul as he looked at it all." (paragraph 31)

Ⓑ ". . . he could hear a woman's fretful voice and the impatient jerk and jar of kitchen things, indicative of ill-temper or worry. " (paragraph 37)

Ⓒ ". . . he stood there, ragged, ankle-deep in muck, his sleeves rolled up, a shapeless old straw hat on his head." (paragraph 42)

Ⓓ "'I'll be in soon's I strain the milk and wash the dirt off my hands.'" (paragraph 44)

5. Part A

How does the author **most** develop Howard's character over the course of the passage?

Ⓐ through Howard's interactions and conversations with William

Ⓑ through Howard's longing to see his mother again

Ⓒ through Howard's responses to the setting during his journey to Grant's house

Ⓓ through Howard's reactions to his past memories and present events

Part B

Which **two** quotations **best** support the answer to Part A?

Ⓐ "They climbed slowly among the hills, and the valley they had left grew still more beautiful as the squalor of the little town was hid by the dusk of distance." (paragraph 4)

Ⓑ "It called back to Howard the days when he and Grant, his younger brother, had fished in this little brook for trout, with trousers rolled above the knee and wrecks of hats upon their heads." (paragraph 5)

Ⓒ "Finding the silence broken, William asked the first question since he met Howard. 'Le' 's see: you're a show feller now?'" (paragraph 7)

Ⓓ "Howard broke out, pointing to one of the houses farther up the Coolly. 'It'll be a surprise to them, won't it?'" (paragraph 12)

Ⓔ "His brother was awaiting him there, and his mother, whom he had not seen for ten years and who had lost the power to write." (paragraph 28)

Ⓕ "As they gazed in silence at each other, Howard divined something of the hard, bitter feeling that came into Grant's heart, as he stood there, ragged, ankle-deep in muck, his sleeves rolled up, a shapeless old straw hat on his head." (paragraph 42)

Refer to the story "Departure" and the passage from the short story "Up the Coolly." Then answer questions 6 and 7.

6. Part A

Which is a theme reflected in **both** the passage from "Departure" and the passage from "Up the Coolly"?

Ⓐ Nature can provide a peaceful place for reflection.

Ⓑ Sometimes it is comforting to be left alone.

Ⓒ There is often a vast difference between memory and reality.

Ⓓ One's upbringing can greatly impact relationships with others.

Part B

Choose **two** quotations, **one** from **each** passage, that **best** support the answer in Part A.

Ⓐ "On the April morning he wanted to go there again, to walk again in the silence." (from "Departure")

Ⓑ "When the train started Tom Little punched his ticket, grinned and, although he knew George well and knew on what adventure he was just setting out, made no comment." (from "Departure")

Ⓒ "The young man, going out of his town to meet the adventure of life, began to think but he did not think of anything very big or dramatic." (from "Departure")

Ⓓ "It called back to Howard the days when he and Grant, his younger brother, had fished in this little brook for trout . . . ." (from "Up the Coolly")

Ⓔ "He retained through it all a certain freshness of enjoyment that made him one of the best companions in the profession . . . ." (from "Up the Coolly")

Ⓕ "All the joy of the home-coming was gone, when the figure arose from the cow and approached the gate . . . ." (from "Up the Coolly")

7. The story "Departure" describes a character leaving home, and the passage from "Up the Coolly" describes a character returning home. Write an essay that analyzes how the narrators relate the events about the journeys in a manner that builds mystery and/or tension. Be sure to use support from **both** texts in developing your response.

7. Continued

GO ON ▶

7. Continued

GO ON ▶

7. Continued

GO ON ▶

Today you will research the development and one-time use of the atomic bomb. First you will read a passage from a speech by Robert Oppenheimer, the director of the Manhattan Project, under whom the bomb was developed in Los Alamos, New Mexico. Then you will read a letter from a group of eminent scientists to President Harry S. Truman, asking him not to use the bomb. Finally you will read about President Truman and his decision to drop the bomb. As you review these sources, you will answer questions and gather information so that you can write an essay synthesizing what you have learned.

Read the passage from Robert Oppenheimer's speech. Then answer questions 8 through 10.

from "Speech to the Association of Los Alamos Scientists"

by Robert Oppenheimer

Los Alamos, NM

November 2, 1945

J. Robert Oppenheimer was the director of the Manhattan Project, the U.S. project that developed the first atomic bomb. He made this speech after atomic bombs were dropped on the Japanese cities of Hiroshima and Nagasaki in August of 1945.

1 I am grateful to the Executive Committee for this chance to talk to you. I should like to talk tonight—if some of you have long memories perhaps you will regard it as justified—as a fellow scientist, and at least as a fellow worrier about the fix we are in. I do not have anything very radical to say, or anything that will strike most of you with a great flash of enlightenment. I don't have anything to say that will be of an immense encouragement. In some ways I would have liked to talk to you at an earlier date—but I couldn't talk to you as a Director. I could not talk, and will not tonight talk, too much about the practical political problems which are involved. There is one good reason for that—I don't know very much about practical politics. And there is another reason, which has to some extent restrained me in the past. As you know, some of us have been asked to be technical advisors to the Secretary of War, and through him to the President. In the course of this we have naturally

GO ON ▶

discussed things that were on our minds and have been made, often very willingly, the recipient of confidences; it is not possible to speak in detail about what Mr. A thinks and Mr. B doesn't think, or what is going to happen next week, without violating these confidences. I don't think that's important. I think there are issues which are quite simple and quite deep, and which involve us as a group of scientists—involve us more, perhaps than any other group in the world. I think that it can only help to look a little at what our situation is—at what has happened to us—and that this must give us some honesty, some insight, which will be a source of strength in what may be the not-too-easy days ahead. I would like to take it as deep and serious as I know how, and then perhaps come to more immediate questions in the course of the discussion later. I want anyone who feels like it to ask me a question and if I can't answer it, as will often be the case, I will just have to say so.

2 What has happened to us—it is really rather major, it is so major that I think in some ways one returns to the greatest developments of the twentieth century, to the discovery of relativity, and to the whole development of atomic theory and its interpretation in terms of complementarity,[1] for analogy. These things, as you know, forced us to re-consider the relations between science and common sense. They forced on us the recognition that the fact that we were in the habit of talking a certain language and using certain concepts did not necessarily imply that there was anything in the real world to correspond to these. They forced us to be prepared for the inadequacy of the ways in which human beings attempted to deal with reality, for that reality. In some ways I think these virtues, which scientists quite reluctantly were forced to learn by the nature of the world they were studying, may be useful even today in preparing us for somewhat more radical views of what the issues are than would be natural or easy for people who had not been through this experience.

3 But the real impact of the creation of the atomic bomb and atomic weapons—to understand that one has to look further back, look, I think, to the times when physical science was growing in the days of the renaissance, and when the threat that science offered was felt so deeply throughout the Christian world. The analogy is, of course, not perfect. You may even wish to think of the days in the last century when the theories of evolution seemed a threat to the values by which men lived. The analogy is not perfect because there is nothing in atomic weapons—there is certainly nothing that we have done here or in the physics or chemistry that immediately preceded our work here—in which any revolutionary ideas were involved. I don't think that the conceptions of nuclear

[1]complementarity—fundamental principle of quantum mechanics, a branch of physics

fission have strained any man's attempt to understand them, and I don't feel that any of us have really learned in a deep sense very much from following this up. It is in a quite different way. It is not an idea—it is a development and a reality—but it has in common with the early days of physical science the fact that the very existence of science is threatened, and its value is threatened. This is the point that I would like to speak a little about.

4 I think that it hardly needs to be said why the impact is so strong. There are three reasons: one is the extraordinary speed with which things which were right on the frontier of science were translated into terms where they affected many living people, and potentially all people. Another is the fact, quite accidental in many ways, and connected with the speed, that scientists themselves played such a large part, not merely in providing the foundation for atomic weapons, but in actually making them. In this we are certainly closer to it than any other group. The third is that the thing we made—partly because of the technical nature of the problem, partly because we worked hard, partly because we had good breaks—really arrived in the world with such a shattering reality and suddenness that there was no opportunity for the edges to be worn off.

5 In considering what the situation of science is, it may be helpful to think a little of what people said and felt of their motives in coming into this job. One always has to worry that what people say of their motives is not adequate. Many people said different things, and most of them, I think, had some validity. There was in the first place the great concern that our enemy might develop these weapons before we did, and the feeling—at least, in the early days, the very strong feeling—that without atomic weapons it might be very difficult, it might be an impossible, it might be an incredibly long thing to win the war. These things wore off a little as it became clear that the war would be won in any case. Some people, I think, were motivated by curiosity, and rightly so; and some by a sense of adventure, and rightly so. Others had more political arguments and said, "Well, we know that atomic weapons are in principle possible, and it is not right that the threat of their unrealized possibility should hang over the world. It is right that the world should know what can be done in their field and deal with it." And the people added to that that it was a time when all over the world men would be particularly ripe and open for dealing with this problem because of the immediacy of the evils of war, because of the universal cry from everyone that one could not go through this thing again, even a war without atomic bombs. And there was finally, and I think rightly, the feeling that there was probably no place in the world where the development of atomic weapons would have a better chance of leading to a

reasonable solution, and a smaller chance of leading to disaster, than within the United States. I believe all these things that people said are true, and I think I said them all myself at one time or another.

6 But when you come right down to it the reason that we did this job is because it was an organic necessity. If you are a scientist you cannot stop such a thing. If you are a scientist you believe that it is good to find out how the world works; that it is good to find out what the realities are; that it is good to turn over to mankind at large the greatest possible power to control the world and to deal with it according to its lights and its values.

7 There has been a lot of talk about the evil of secrecy, of concealment, of control, of security. Some of that talk has been on a rather low plane, limited really to saying that it is difficult or inconvenient to work in a world where you are not free to do what you want. I think that the talk has been justified, and that the almost unanimous resistance of scientists to the imposition of control and secrecy is a justified position, but I think that the reason for it may lie a little deeper. I think that it comes from the fact that secrecy strikes at the very root of what science is, and what it is for. It is not possible to be a scientist unless you believe that it is good to learn. It is not good to be a scientist, and it is not possible, unless you think that it is of the highest value to share your knowledge, to share it with anyone who is interested. It is not possible to be a scientist unless you believe that the knowledge of the world, and the power which this gives, is a thing which is of intrinsic value to humanity, and that you are using it to help in the spread of knowledge, and are willing to take the consequences. And, therefore, I think that this resistance which we feel and see all around us to anything which is an attempt to treat science of the future as though it were rather a dangerous thing, a thing that must be watched and managed, is resisted not because of its inconvenience—I think we are in a position where we must be willing to take any inconvenience—but resisted because it is based on a philosophy incompatible with that by which we live, and have learned to live in the past.

8 There are many people who try to wiggle out of this. They say the real importance of atomic energy does not lie in the weapons that have been made; the real importance lies in all the great benefits which atomic energy, which the various radiations, will bring to mankind. There may be some truth in this. I am sure that there is truth in it, because there has never in the past been a new field opened up where the real fruits of it have not been invisible at the beginning. I have a very high confidence that the fruits—the so-called peacetime applications—of atomic energy will have in them all that we think, and more. There are others who try to escape the immediacy of this situation

by saying that, after all, war has always been very terrible; after all, weapons have always gotten worse and worse; that this is just another weapon and it doesn't create a great change; that they are not so bad; bombings have been bad in this war and this is not a change in that—it just adds a little to the effectiveness of bombing; that some sort of protection will be found. I think that these efforts to diffuse and weaken the nature of the crisis make it only more dangerous. I think it is for us to accept it as a very grave crisis, to realize that these atomic weapons which we have started to make are very terrible, that they involve a change, that they are not just a slight modification: to accept this, and to accept with it the necessity for those transformations in the world which will make it possible to integrate these developments into human life.

9 As scientists I think we have perhaps a little greater ability to accept change, and accept radical change, because of our experiences in the pursuit of science. And that may help us—that, and the fact that we have lived with it—to be of some use in understanding these problems.

"Speech to the Association of Los Alamos Scientists" by Robert Oppenheimer—Public Domain

8. Part A

In paragraph 1 of Robert Oppenheimer's speech, what does the phrase **recipient of confidences** mean?

Ⓐ The speaker has won numerous awards.

Ⓑ The speaker feels sure of his own abilities.

Ⓒ People have told the speaker their secrets.

Ⓓ People have given the speaker their support.

Part B

Besides the sentence that contains the phrase **recipient of confidences** mentioned in Part A, select the other sentence in paragraph 1 that helps the reader understand the meaning of the phrase.

Ⓐ "I do not have anything very radical to say, or anything that will strike most of you with a great flash of enlightenment."

Ⓑ "In some ways I would have liked to talk to you at an earlier date—but I couldn't talk to you as a Director."

Ⓒ "As you know, some of us have been asked to be technical advisors to the Secretary of War, and through him to the President."

Ⓓ "I want anyone who feels like it to ask me a question and if I can't answer it, as will often be the case, I will just have to say so."

9. Part A

In paragraph 1, how does Oppenheimer structure the opening of his speech to advance his argument?

Ⓐ He praises the accomplishments of the members of the audience in order to deflect their potential dismissal of the subject of the speech.

Ⓑ He positions himself as a colleague of the members of the audience in order to increase a feeling of fellowship and community.

Ⓒ He criticizes some unpopular authority figures in order to gain the sympathy of the members of the audience.

Ⓓ He sets forth his credentials as an expert on the subject of his speech in order to gain the respect of the members of the audience.

Part B

Which statement from paragraph 1 emphasizes the answer to Part A?

Ⓐ "I am grateful to the Executive Committee . . . ."

Ⓑ ". . . it is not possible to speak in detail about what Mr. A thinks and Mr. B doesn't think . . . ."

Ⓒ ". . . which involve us as a group of scientists . . ."

Ⓓ ". . . I will just have to say so . . . ."

10. Part A

How does Oppenheimer develop his claim in paragraph 7 that "It is not good to be a scientist, and it is not possible, unless you think that it is of the highest value to share your knowledge, to share it with anyone who is interested"?

Ⓐ He offers a thorough analysis of why the claim has been useful in the development of scientific knowledge.

Ⓑ He provides limited scientific data to show that the belief expressed in the claim has been accepted by most scientists.

Ⓒ He gives several examples from history to demonstrate that many different cultures have believed the claim to be true.

Ⓓ He builds upon the belief expressed in the claim without providing specific evidence to support it.

Part B

Which quotation provides the **best** evidence for the answer to Part A?

Ⓐ "Some of that talk has been on a rather low plane, limited really to saying that it is difficult or inconvenient to work in a world where you are not free to do what you want." (paragraph 7)

Ⓑ "And, therefore, I think that this resistance which we feel and see all around us to anything which is an attempt to treat science of the future as though it were rather a dangerous thing, a thing that must be watched and managed, is resisted not because of its inconvenience—I think we are in a position where we must be willing to take any inconvenience—but resisted because it is based on a philosophy incompatible with that by which we live, and have learned to live in the past." (paragraph 7)

Ⓒ "I am sure that there is truth in it, because there has never in the past been a new field opened up where the real fruits of it have not been invisible at the beginning." (paragraph 8)

Ⓓ "And that may help us—that, and the fact that we have lived with it—to be of some use in understanding these problems." (paragraph 9)

Read "A Petition to the President of the United States," a letter written to President Truman and signed by 70 eminent scientists. Then answer questions 11 and 12.

A Petition to the President of the United States

1 July 17, 1945

2 Discoveries of which the people of the United States are not aware may affect the welfare of this nation in the near future. The liberation of atomic power which has been achieved places atomic bombs in the hands of the Army. It places in your hands, as Commander-in-Chief, the fateful decision whether/or not to sanction[1] the use of such bombs in the present phase of the war against Japan.

3 We, the undersigned scientists, have been working in the field of atomic power. Until recently we have had to fear that the United States might be attacked by atomic bombs during this war and that her only defense might lie in a counterattack by the same means. Today, with the defeat of Germany, this danger is averted and we feel impelled to say what follows:

4 The war has to be brought speedily to a successful conclusion and attacks by atomic bombs may very well be an effective method of warfare. We feel, however, that such attacks on Japan could not be justified, at least not unless the terms which will be imposed after the war on Japan were made public in detail and Japan were given an opportunity to surrender.

5 If such a public announcement gave assurance to the Japanese that they could look forward to a life devoted to peaceful pursuits in their homeland and if Japan still refused to surrender our nation might then, in certain circumstances, find itself forced to resort to the use of atomic bombs. Such a step, however, ought not to be made at any time without seriously considering the moral responsibilities which are involved.

6 The development of atomic power will provide the nations with new means of destruction. The atomic bombs at our disposal represent only the first step in this direction, and there is almost no limit to the destructive power which will become available in the course of their future development. Thus a nation which sets the precedent of using these newly liberated forces of nature for purposes of destruction may have to bear the responsibility of opening the door to an era of devastation on an unimaginable scale.

[1]sanction—consent to

7 If after this war a situation is allowed to develop in the world which permits rival powers to be in uncontrolled possession of these new means of destruction, the cities of the United States as well as the cities of other nations will be in continuous danger of sudden annihilation. All the resources of the United States, moral and material, may have to be mobilized to prevent the advent of such a world situation. Its prevention is at present the solemn responsibility of the United States—singled out by virtue of her lead in the field of atomic power.

8 The added material strength which this lead gives to the United States brings with it the obligation of restraint and if we were to violate this obligation our moral position would be weakened in the eyes of the world and in our own eyes. It would then be more difficult for us to live up to our responsibility of bringing the unloosened forces of destruction under control.

9 In view of the foregoing, we, the undersigned, respectfully petition: first, that you exercise your power as Commander-in-Chief, to rule that the United States shall not resort to the use of atomic bombs in this war unless the terms which will be imposed upon Japan have been made public in detail and Japan knowing these terms has refused to surrender; second, that in such an event the question whether or not to use atomic bombs be decided by you in the light of the considerations presented in this petition as well as all the other moral responsibilities which are involved.

"A Petition to the President of the United States." Reprinted by permission of the National Security Archive.

11. Part A

What is the meaning of the phrase **material strength** as it is used in paragraph 8?

Ⓐ superior weaponry

Ⓑ ethical character

Ⓒ overall wealth

Ⓓ powerful influence

Part B

Which phrase from paragraph 7 clarifies the meaning of **material strength**?

Ⓐ ". . . a situation is allowed to develop in the world . . . ."

Ⓑ ". . . continuous danger of sudden annihilation."

Ⓒ ". . . solemn responsibility of the United States . . ."

Ⓓ ". . . lead in the field of atomic power."

12. Part A

Which sentence provides an accurate summary of the scientists' request in this letter?

Ⓐ This letter, written by a group of scientists, expresses their fear of an atomic weapons attack on the United States.

Ⓑ This letter, written by a group of scientists, reveals the manufacturer's design flaws in an atomic weapon used to subdue the Japanese.

Ⓒ This letter, written by the group of scientists that developed the atomic bomb, urges President Truman to use the weapon only as a last recourse.

Ⓓ This letter, written by the group of scientists that developed the atomic bomb, urges President Truman to use the weapon to gain power over the nation's enemies.

Part B

Which paragraph **best** supports the answer to Part A?

Ⓐ paragraph 3

Ⓑ paragraph 6

Ⓒ paragraph 7

Ⓓ paragraph 9

Refer to the passages from Robert Oppenheimer's speech and "A Petition to the President of the United States." Then answer questions 13 and 14.

13. Part A

Which statement describes a similarity between how Robert Oppenheimer and the writer in "A Petition to the President of the United States" discuss the atomic bomb?

Ⓐ Both emphasize feelings of regret that the atomic bomb was developed.

Ⓑ Both emphasize an appreciation for the residual benefits of atomic power.

Ⓒ Both emphasize benefits of political power that come from possessing atomic capabilities.

Ⓓ Both emphasize the urgency of considering carefully the consequences of using the atomic bomb.

Part B

Which details support the answer to Part A?

Ⓐ Speech: ". . . when you come right down to it the reason that we did this job is because it was an organic necessity."
Petition: ". . . with the defeat of Germany, this danger is averted . . . ."

Ⓑ Speech: ". . . that some sort of protection will be found."
Petition: ". . . attacks by atomic bombs may very well be an effective method of warfare."

Ⓒ Speech: ". . . realize that these atomic weapons which we have started to make are very terrible . . ."
Petition: ". . . the cities of the United States as well as the cities of other nations will be in continuous danger of sudden annihilation."

Ⓓ Speech: ". . . will make it possible to integrate these developments into human life."
Petition: ". . . added material strength which this lead gives to the United States . . ."

14. Part A

Which statement presents the **most** accurate comparison of the details emphasized in "Robert Oppenheimer Speech" and "A Petition to the President of the United States"?

Ⓐ "Robert Oppenheimer Speech" cites anecdotal experience; "A Petition to the President of the United States" cites scientific evidence.

Ⓑ "Robert Oppenheimer Speech" presents the concerns of political leaders; "A Petition to the President of the United States" presents the concerns of scientists.

Ⓒ "Robert Oppenheimer Speech" presents multiple viewpoints; "A Petition to the President of the United States" presents a clearly defined viewpoint.

Ⓓ "Robert Oppenheimer Speech" outlines a singular approach to problem resolution; "A Petition to the President of the United States" outlines theoretical processes for problem resolution.

Part B

Which sentences from "Robert Oppenheimer Speech" and "A Petition to the President of the United States" provide support for the answer to Part A? Choose **one** sentence from **each** passage.

Ⓐ "As you know, some of us have been asked to be technical advisors to the Secretary of War, and through him to the President." ("Robert Oppenheimer Speech," paragraph 1)

Ⓑ "These things, as you know, forced us to re-consider the relations between science and common sense." ("Robert Oppenheimer Speech," paragraph 2)

Ⓒ "Many people said different things, and most of them, I think, had some validity." ("Robert Oppenheimer Speech," paragraph 5)

Ⓓ "Discoveries which the people of the United States are not aware may affect the welfare of this nation in the near future." ("A Petition to the President of the United States," paragraph 2)

Ⓔ "It places in your hands, as Commander-in-Chief, the fateful decision whether/or not to sanction the use of such bombs in the present phase of the war against Japan." ("A Petition to the President of the United States," paragraph 2)

Ⓕ "We feel, however, that such attacks on Japan could not be justified, at least not unless the terms which will be imposed after the war on Japan were made public in detail and Japan were given an opportunity to surrender." ("A Petition to the President of the United States," paragraph 4)

Read the passage about Truman's decision to drop the bomb. Then answer questions 15 and 16.

The Decision to Drop the Bomb

1 America had the bomb. Now what?

2 When Harry Truman learned of the success of the Manhattan Project, he knew he was faced with a decision of unprecedented gravity. The capacity to end the war with Japan was in his hands, but it would involve unleashing the most terrible weapon ever known.

3 American soldiers and civilians were weary from four years of war, yet the Japanese military was refusing to give up their fight. American forces occupied Okinawa and Iwo Jima and were intensely fire bombing Japanese cities. But Japan had an army of 2 million strong stationed in the home islands guarding against invasion.

4 For Truman, the choice whether or not to use the atomic bomb was the most difficult decision of his life.

5 First, an Allied demand for an immediate unconditional surrender was made to the leadership in Japan. Although the demand stated that refusal would result in total destruction, no mention of any new weapons of mass destruction was made. The Japanese military command rejected the request for unconditional surrender, but there were indications that a conditional surrender was possible.

6 Regardless, on August 6, 1945, a plane called the Enola Gay dropped an atomic bomb on the city of Hiroshima. Instantly, 70,000 Japanese citizens were vaporized. In the months and years that followed, an additional 100,000 perished from burns and radiation sickness.

7 Two days later, the Soviet Union declared war on Japan. On August 9, a second atomic bomb was dropped on Nagasaki, where 80,000 Japanese people perished.

8 On August 14, 1945, the Japanese surrendered. Critics have charged that Truman's decision was a barbaric act that brought negative long-term consequences to the United States. A new age of nuclear terror led to a dangerous arms race.

9 Some military analysts insist that Japan was on its knees and the bombings were simply unnecessary. The American government was accused of racism on the grounds that such a device would never have been used against white civilians.

10 Other critics argued that American diplomats had ulterior[1] motives. The Soviet Union had entered the war against Japan, and the atomic bomb could be read as a strong message for the Soviets to tread lightly. In this respect, Hiroshima and Nagasaki may have been the first shots of the Cold War as well as the final shots of World War II. Regardless, the United States remains the only nation in the world to have used a nuclear weapon on another nation.

11 Truman stated that his decision to drop the bomb was purely military. A Normandy-type amphibious landing would have cost an estimated million casualties. Truman believed that the bombs saved Japanese lives as well. Prolonging the war was not an option for the President. Over 3,500 Japanese kamikaze raids[2] had already wrought great destruction and loss of American lives.

12 The President rejected a demonstration of the atomic bomb to the Japanese leadership. He knew there was no guarantee the Japanese would surrender if the test succeeded, and he felt that a failed demonstration would be worse than none at all. Even the scientific community failed to foresee the awful effects of radiation sickness. Truman saw little difference between atomic bombing Hiroshima and fire bombing Dresden or Tokyo.

13 The ethical debate over the decision to drop the atomic bomb will never be resolved. The bombs did, however, bring an end to the most destructive war in history. The Manhattan Project that produced it demonstrated the possibility of how a nation's resources could be mobilized.

14 Pandora's box was now open. The question that came flying out was, "How will the world use its nuclear capability?" It is a question still being addressed on a daily basis.

[1]ulterior—hidden
[2]kamikaze raids—air attacks in which planes loaded with explosives crash into targets

15. Part A

Which word is a synonym for **ethical** as it used in paragraph 13 of "The Decision to Drop the Bomb"?

Ⓐ historic

Ⓑ moral

Ⓒ political

Ⓓ scientific

Part B

Which phrase from an earlier paragraph helps the reader understand the meaning of the word **ethical**?

Ⓐ ". . . capacity to end the war . . . but it would involve unleashing the most terrible weapon ever known." (paragraph 2)

Ⓑ ". . . weary from four years of war . . . military was refusing to give up their fight." (paragraph 3)

Ⓒ ". . . no mention of any new weapons of mass destruction was made." (paragraph 5)

Ⓓ ". . . only nation in the world to have used a nuclear weapon on another nation." (paragraph 10)

16. Part A

One of the direct results of the decision to drop the atomic bomb was the fact that Japan surrendered and the war ended. What was an **indirect** result of the decision to drop the atomic bomb?

Ⓐ President Truman learned of the success of the Manhattan Project.

Ⓑ The Japanese were not told of the power of the atomic bomb.

Ⓒ Tension between the United States and the Soviet Union increased.

Ⓓ Japanese kamikaze raids caused the loss of many American lives.

Part B

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

Ⓐ "The capacity to end the war with Japan was in his hands, but it would involve unleashing the most terrible weapon ever known." (paragraph 2)

Ⓑ "The Japanese military command rejected the request for unconditional surrender, but there were indications that a conditional surrender was possible." (paragraph 5)

Ⓒ "Critics have charged that Truman's decision was a barbaric act that brought negative long-term consequences to the United States." (paragraph 8)

Ⓓ "The Soviet Union had entered the war against Japan, and the atomic bomb could be read as a strong message for the Soviets to tread lightly." (paragraph 10)

Refer to the passages from "Robert Oppenheimer Speech," "A Petition to the President of the United States," and "The Decision to Drop the Bomb." Then answer question 17.

17. Write an essay that compares and contrasts a primary argument in each text that you have read regarding the decision to drop the atomic bomb. Your essay should explain how effectively you think each author supported that claim with reasoning and/or evidence. Be sure to use evidence from the three texts to support your ideas.

17. Continued

GO ON ▶

17. Continued

GO ON ▶

17. Continued

GO ON ▶

Today you will read the passage from the novel *Bleak House*, set in the nineteenth century, in which Mr. Skimpole has a conversation with some friends. Pay close attention to the conversation as you answer the questions to prepare to write a narrative story.

Read the passage from *Bleak House.* Then answer questions 18 through 23.

from *Bleak House*

by Charles Dickens

1 Mr. Skimpole could play on the piano and the violoncello, and he was a composer—had composed half an opera once, but got tired of it—and played what he composed with taste. After tea we had quite a little concert, in which Richard—who was enthralled by Ada's singing and told me that she seemed to know all the songs that ever were written—and Mr. Jarndyce, and I were the audience. After a little while I missed first Mr. Skimpole and afterwards Richard, and while I was thinking how could Richard stay away so long and lose so much, the maid who had given me the keys looked in at the door, saying, "If you please, miss, could you spare a minute?"

2 When I was shut out with her in the hall, she said, holding up her hands, "Oh, if you please, miss, Mr. Carstone says would you come upstairs to Mr. Skimpole's room. He has been took, miss!"

3 "Took?" said I.

4 "Took, miss. Sudden," said the maid.

5 I was apprehensive that his illness might be of a dangerous kind, but of course I begged her to be quiet and not disturb any one and collected myself, as I followed her quickly upstairs, sufficiently to consider what were the best remedies to be applied if it should prove to be a fit. She threw open a door and I went into a chamber, where, to my unspeakable surprise, instead of finding Mr. Skimpole stretched upon the bed or prostrate on the floor, I found him standing before the fire smiling at Richard, while Richard, with a face of great embarrassment, looked at a person on the sofa, in a white great-coat, with smooth hair upon his head and not much of it, which he was wiping smoother and making less of with a pocket-handkerchief.

6 "Miss Summerson," said Richard hurriedly, "I am glad you are come. You will be able to advise us. Our friend Mr. Skimpole—don't be alarmed!—is arrested for debt."

7 "And really, my dear Miss Summerson," said Mr. Skimpole with his agreeable candour,[1] "I never was in a situation in which that excellent sense and quiet habit of method and usefulness, which anybody must observe in you who has the happiness of being a quarter of an hour in your society, was more needed."

8 The person on the sofa, who appeared to have a cold in his head, gave such a very loud snort that he startled me.

9 "Are you arrested for much, sir?" I inquired of Mr. Skimpole.

10 "My dear Miss Summerson," said he, shaking his head pleasantly, "I don't know. Some pounds, odd shillings, and halfpence, I think, were mentioned."

11 "It's twenty-four pound, sixteen, and sevenpence ha'penny," observed the stranger. "That's wot it is."

12 "And it sounds—somehow it sounds," said Mr. Skimpole, "like a small sum?"

13 The strange man said nothing but made another snort. It was such a powerful one that it seemed quite to lift him out of his seat.

14 "Mr. Skimpole," said Richard to me, "has a delicacy in applying to my cousin Jarndyce because he has lately—I think, sir, I understood you that you had lately—"

15 "Oh, yes!" returned Mr. Skimpole, smiling. "Though I forgot how much it was and when it was. Jarndyce would readily do it again, but I have the epicure-like[2] feeling that I would prefer a novelty in help, that I would rather," and he looked at Richard and me, "develop generosity in a new soil and in a new form of flower."

16 "What do you think will be best, Miss Summerson?" said Richard, aside.

17 I ventured to inquire, generally, before replying, what would happen if the money were not produced.

18 "Jail," said the strange man, coolly putting his handkerchief into his hat, which was on the floor at his feet. "Or Coavinses."

19 "May I ask, sir, what is—"

[1]candour—frankness
[2]epicure-like—like someone with excellent taste

GO ON ▶

20 "Coavinses?" said the strange man. "A 'ouse."

21 Richard and I looked at one another again. It was a most singular thing that the arrest was our embarrassment and not Mr. Skimpole's. He observed us with a genial interest, but there seemed, if I may venture on such a contradiction, nothing selfish in it. He had entirely washed his hands of the difficulty, and it had become ours.

22 "I thought," he suggested, as if good-naturedly to help us out, "that being parties in a Chancery suit concerning (as people say) a large amount of property, Mr. Richard or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond? I don't know what the business name of it may be, but I suppose there is some instrument within their power that would settle this?"

23 "Not a bit on it," said the strange man.

24 "Really?" returned Mr. Skimpole. "That seems odd, now, to one who is no judge of these things!"

25 "Odd or even," said the stranger gruffly, "I tell you, not a bit on it!"

26 "Keep your temper, my good fellow, keep your temper!" Mr. Skimpole gently reasoned with him as he made a little drawing of his head on the fly-leaf of a book. "Don't be ruffled by your occupation. We can separate you from your office; we can separate the individual from the pursuit. We are not so prejudiced as to suppose that in private life you are otherwise than a very estimable man, with a great deal of poetry in your nature, of which you may not be conscious."

27 The stranger only answered with another violent snort, whether in acceptance of the poetry-tribute or in disdainful rejection of it, he did not express to me.

28 "Now, my dear Miss Summerson, and my dear Mr. Richard," said Mr. Skimpole gaily, innocently, and confidingly as he looked at his drawing with his head on one side, "here you see me utterly incapable of helping myself, and entirely in your hands! I only ask to be free. The butterflies are free. Mankind will surely not deny to Harold Skimpole what it concedes to the butterflies!"

29 "My dear Miss Summerson," said Richard in a whisper, "I have ten pounds that I received from Mr. Kenge. I must try what that will do."

30 I possessed fifteen pounds, odd shillings, which I had saved from my quarterly allowance during several years. I had always thought that some accident might happen which would throw me suddenly, without any relation or any property, on the world and had always tried to keep some little money by me that I

might not be quite penniless. I told Richard of my having this little store and having no present need of it, and I asked him delicately to inform Mr. Skimpole, while I should be gone to fetch it, that we would have the pleasure of paying his debt.

31 When I came back, Mr. Skimpole kissed my hand and seemed quite touched. Not on his own account (I was again aware of that perplexing and extraordinary contradiction), but on ours, as if personal considerations were impossible with him and the contemplation of our happiness alone affected him. Richard, begging me, for the greater grace of the transaction, as he said, to settle with Coavinses (as Mr. Skimpole now jocularly[3] called him), I counted out the money and received the necessary acknowledgment. This, too, delighted Mr. Skimpole.

32 His compliments were so delicately administered that I blushed less than I might have done and settled with the stranger in the white coat without making any mistakes. He put the money in his pocket and shortly said, "Well, then, I'll wish you a good evening, miss."

33 "My friend," said Mr. Skimpole, standing with his back to the fire after giving up the sketch when it was half finished, "I should like to ask you something, without offence."

34 I think the reply was, "Cut away, then!"

35 "Did you know this morning, now, that you were coming out on this errand?" said Mr. Skimpole.

36 "Know'd it yes'day aft'noon at tea-time," said Coavinses.

37 "It didn't affect your appetite? Didn't make you at all uneasy?"

38 "Not a bit," said Coavinses. "I know'd if you wos missed to-day, you wouldn't be missed to-morrow. A day makes no such odds."

39 "But when you came down here," proceeded Mr. Skimpole, "it was a fine day. The sun was shining, the wind was blowing, the lights and shadows were passing across the fields, the birds were singing."

40 "Nobody said they warn't, in MY hearing," returned Coavinses.

41 "No," observed Mr. Skimpole. "But what did you think upon the road?"

[3]jocularly—playfully

42 "Wot do you mean?" growled Coavinses with an appearance of strong resentment. "Think! I've got enough to do, and little enough to get for it without thinking. Thinking!" (with profound contempt).

43 "Then you didn't think, at all events," proceeded Mr. Skimpole, "to this effect: 'Harold Skimpole loves to see the sun shine, loves to hear the wind blow, loves to watch the changing lights and shadows, loves to hear the birds, those choristers in Nature's great cathedral. And does it seem to me that I am about to deprive Harold Skimpole of his share in such possessions, which are his only birthright!' You thought nothing to that effect?"

44 "I—certainly—did—NOT," said Coavinses, whose doggedness in utterly renouncing the idea was of that intense kind that he could only give adequate expression to it by putting a long interval between each word, and accompanying the last with a jerk that might have dislocated his neck.

45 "Very odd and very curious, the mental process is, in you men of business!" said Mr. Skimpole thoughtfully. "Thank you, my friend. Good night."

From BLEAK HOUSE by Charles Dickens—Public Domain

18. Part A

Which circumstance **most** surprises the narrator in the passage?

Ⓐ how upset the maid is

Ⓑ how unpleasant the strange man is

Ⓒ how unconcerned Mr. Skimpole is

Ⓓ how amazed Richard is

Part B

Which quotation **best** supports the answer to Part A?

Ⓐ "'He has been took, miss!'" (paragraph 2)

Ⓑ "'Our friend Mr. Skimpole—don't be alarmed!—is arrested for debt.'" (paragraph 6)

Ⓒ "'My dear Miss Summerson,' said he, shaking his head pleasantly, 'I don't know.'" (paragraph 10)

Ⓓ "'Odd or even,' said the stranger gruffly, 'I tell you, not a bit on it!'" (paragraph 25)

19. Part A

What impact does Mr. Skimpole's remark in paragraph 15 that he wishes to "'develop generosity in a new soil and in a new form of flower'" have on the passage?

Ⓐ It emphasizes Mr. Skimpole's poetically offhand view of his situation.

Ⓑ It illustrates the extent to which Mr. Skimpole is embarrassed about his past.

Ⓒ It introduces a feeling of tension that builds throughout the passage.

Ⓓ It creates a sense of fellowship between Mr. Skimpole and the other characters.

Part B

Which quotation from the passage has a similar impact as the answer to Part A?

Ⓐ "'Some pounds, odd shillings, and halfpence, I think, were mentioned.'" (paragraph 10)

Ⓑ "'I don't know what the business name of it may be, but I suppose there is some instrument within their power that would settle this?'" (paragraph 22)

Ⓒ "'I only ask to be free. The butterflies are free. Mankind will surely not deny to Harold Skimpole what it concedes to the butterflies!'" (paragraph 28)

Ⓓ "'Did you know this morning, now, that you were coming out on this errand?'" (paragraph 35)

20. Part A

Which statement describes a way in which Mr. Skimpole attempts to obtain the money he needs?

Ⓐ He shows great respect for the stranger to prove his innocence.

Ⓑ He preoccupies himself with fanciful pursuits to avoid facing reality.

Ⓒ He behaves charmingly to Miss Summerson to appear as if he is doing her a favor.

Ⓓ He asks thought-provoking questions to show off his philosophical talents.

Part B

Which quotation from the paragraph provides evidence for the answer to Part A?

Ⓐ "'. . . that excellent sense and quiet habit of method and usefulness, which anybody must observe in you . . .' (paragraph 7)

Ⓑ ". . . had entirely washed his hands of the difficulty . . ." (paragraph 21)

Ⓒ "Mr. Skimpole gently reasoned with him as he made a little drawing of his head on the fly-leaf of a book." (paragraph 26)

Ⓓ "'. . . should like to ask you something, without offence.'" (paragraph 33)

21. Part A

What is Mr. Skimpole trying to do when he questions the stranger at the end of the passage?

Ⓐ shame him

Ⓑ amuse him

Ⓒ reassure him

Ⓓ defy him

Part B

Which phrase provides the **best** evidence for the answer to Part A?

Ⓐ "'. . . you were coming out . . . .'" (paragraph 35)

Ⓑ "'. . . what did you think . . . .'" (paragraph 41)

Ⓒ "'. . . that I am about to deprive . . .'" (paragraph 43)

Ⓓ "'Very odd and very curious . . .'" (paragraph 45)

22. Part A

Select a central theme of the passage.

Ⓐ It is important to prepare in advance for potential challenges.

Ⓑ Different people can view particular situations in very different ways.

Ⓒ It is sometimes impossible to remain hopeful when confronting certain difficulties.

Ⓓ Those who truly enjoy music are able to share their pleasure with others.

Part B

Select the **two** most relevant details that support the theme.

Ⓐ "Mr. Skimpole could play on the piano and the violoncello, and he was a composer—had composed half an opera once, but got tired of it—and played what he composed with taste." (paragraph 1)

Ⓑ "I ventured to inquire, generally, before replying, what would happen if the money were not produced." (paragraph 17)

Ⓒ "Richard and I looked at one another again. It was a most singular thing that the arrest was our embarrassment and not Mr. Skimpole's." (paragraph 21)

Ⓓ "'Keep your temper, my good fellow, keep your temper!' Mr. Skimpole gently reasoned with him as he made a little drawing of his head on the fly-leaf of a book." (paragraph 26)

Ⓔ "I had always thought that some accident might happen which would throw me suddenly, without any relation or any property, on the world and had always tried to keep some little money by me that I might not be quite penniless." (paragraph 30)

Ⓕ "I think the reply was, 'Cut away, then!'" (paragraph 34)

23. This passage is written as a first-person narrative told from Miss Summerson's point of view. Write a narrative story that describes the major events in the passage from the point of view of the stranger, emphasizing his thoughts and feelings about Mr. Skimpole, Miss Summerson, and Richard.

GO ON ▶

23. Continued

GO ON ▶

23. Continued

23. Continued

STOP

You have come to the end of the test.

- **Review your answers.**
- **Then, close your test booklet and raise your hand to turn in your test materials.**

9 - ELA

194830-001 1 2 3 4 5 A B C D E Printed in the USA ISD11297