

Part I. Grade 3

Directions

We are going to read an informational text and a chart about a famous festival in China.

The Chinese Lantern Festival



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Many places have their own holidays. The Lantern Festival is a holiday in China. It is held during the first full moon. It is the last day of the Chinese New Year celebrations.

Flying Lanterns

People tell each other "Happy Lantern Festival!" Families go outside to look at the full moon. People send paper lanterns with candles into the sky. They wish for happiness. They wish for luck. They watch the lanterns **drift** in the sky. The lanterns are pretty. Some are shaped like balls, towers, or animals.

Family Fun

The Lantern Festival has many different events. One is to guess riddles. A riddle is a puzzle or question. People write questions on pieces of paper. Other people try to get the answers. They can win prizes if they guess right.



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The Lion Dance is another event. Dancers dress up as lions. They dance in the streets. The Lion Dance is for happiness and safety.

The Lantern Festival is old. It began 2,000 years ago! It is an important holiday for families. People might still wish each other "Happy Lantern Festival" 2,000 years from now!

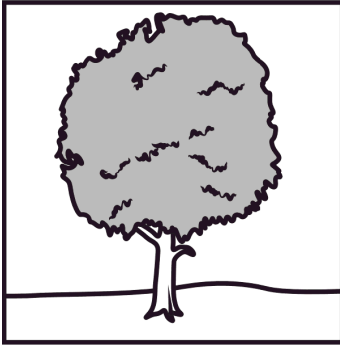
We are going to read a chart about the Chinese Lantern Festival.

Lantern Festival Dates

Year	First Full Moon
2017	February 11
2018	March 2
2019	February 19
2020	February 8

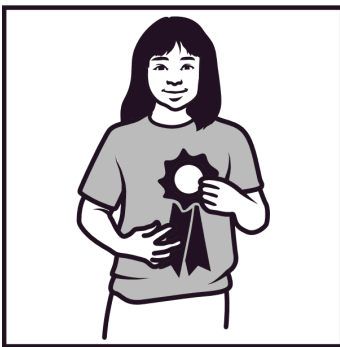
1. What is the main idea in this passage?

A.



The Sun helps trees grow big and tall.

B.



People can guess a riddle and win a prize.

C.

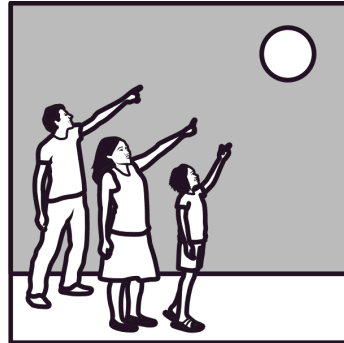


The Lantern Festival is important to families.

2. The main idea in this passage is the Lantern Festival is important to families.

Which sentence helps the reader understand the main idea?

A.



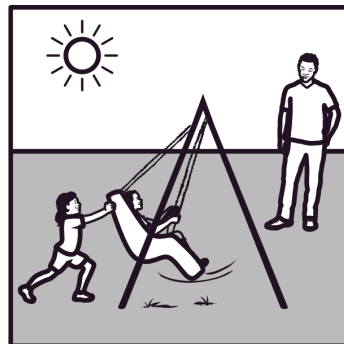
Families go outside to look at the full moon.

B.



Many places have their own holidays.

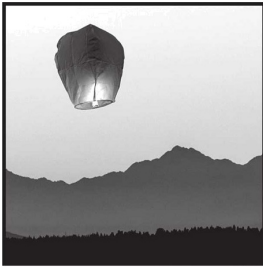
C.



Families spend time together outside on sunny days.

3. What does the subheading **Family Fun** help the reader understand?

A.



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how the paper lanterns fly

B.



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when the bus takes kids to school

C.



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what families do at the Lantern Festival

4. We are going to read some sentences from the passage again. Listen for clues that tell you what the word drift means.

“People send paper lanterns with candles into the sky. They wish for happiness. They wish for luck. They watch the lanterns **drift** in the sky.”

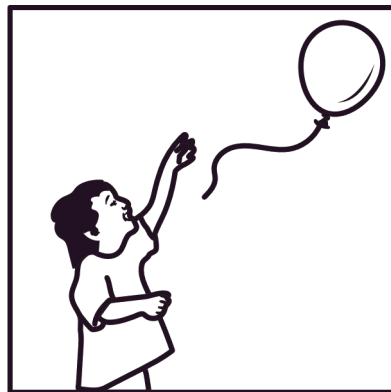
What does the word drift mean in this sentence?

A.



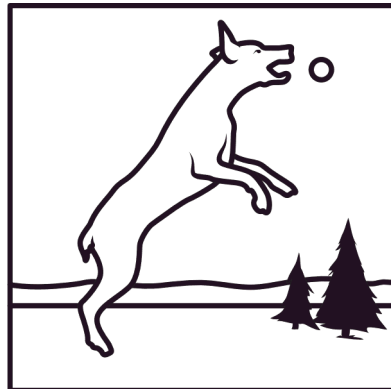
fall asleep

B.



float around

C.



play outside

Part II. Grade 4

Today you will read and think about the passages “The Rescue of the Tin Woodman” and “Arriving at Emerald City” from The Wonderful Wizard of Oz. As you read these texts, you will gather information and answer questions about Dorothy and her actions so you can write an essay.

Read the passage “The Rescue of the Tin Woodman.” Then answer the question(s).

The Rescue of the Tin Woodman

from *The Wonderful Wizard of Oz*

by L. Frank Baum

- 1 When Dorothy awoke the sun was shining through the trees and Toto had long been out chasing birds around him and squirrels. She sat up and looked around her. There was the Scarecrow, still standing patiently in his corner, waiting for her.
- 2 “We must go and search for water,” she said to him.
- 3 “Why do you want water?” he asked.
- 4 “To wash my face clean after the dust of the road, and to drink, so the dry bread will not stick in my throat.”
- 5 “It must be inconvenient to be made of flesh,” said the Scarecrow thoughtfully, “for you must sleep, and eat and drink. However, you have brains, and it is worth a lot of bother to be able to think properly.”
- 6 They left the cottage and walked through the trees until they found a little spring of clear water, where Dorothy drank and bathed and ate her breakfast. She saw there was not much bread left in the basket, and the girl was thankful the Scarecrow did not have to eat anything, for there was scarcely enough for herself and Toto for the day.
- 7 When she had finished her meal, and was about to go back to the road of yellow brick, she was startled to hear a deep groan nearby.
- 8 “What was that?” she asked timidly.
- 9 “I cannot imagine,” replied the Scarecrow; “but we can go and see.”
- 10 Just then another groan reached their ears, and the sound seemed to come from behind them. They turned and walked through the forest a few steps, when Dorothy discovered something shining in a ray of sunshine that fell between the trees. She ran to the place and then stopped short, with a little cry of surprise.
- 11 One of the big trees had been partly chopped through, and standing beside it, with an uplifted axe in his hands, was a man made entirely of tin. His head and arms and legs were jointed upon his body, but he stood perfectly motionless, as if he could not stir at all.
- 12 Dorothy looked at him in amazement, and so did the Scarecrow, while Toto barked sharply and made a snap at the tin legs, which hurt his teeth.
- 13 “Did you groan?” asked Dorothy
- 14 “Yes,” answered the tin man, “I did. I’ve been groaning for more than a year, and no one has ever heard me before or come to help me.”
- 15 “What can I do for you?” she inquired softly, for she was moved by the sad voice in which the man spoke.
- 16 “Get an oil-can and oil my joints,” he answered. “They are rusted so badly that I cannot move them at all; if I am well oiled I shall soon be all right again. You will find an oil-can on a shelf in my cottage.”
- 17 Dorothy at once ran back to the cottage and found the oil-can, and then she returned and asked anxiously, “Where are your joints?”

- 18 “Oil my neck, first,” replied the Tin Woodman. So she oiled it, and as it was quite badly rusted the Scarecrow took hold of the tin head and moved it gently from side to side until it worked freely, and then the man could turn it himself.
- 19 “Now oil the joints in my arms,” he said. And Dorothy oiled them and the Scarecrow bent them carefully until they were quite free from rust and as good as new.
- 20 The Tin Woodman gave a sigh of satisfaction and lowered his axe, which he leaned against the tree.
- 21 “This is a great comfort,” he said. “I have been holding that axe in the air ever since I rusted, and I’m glad to be able to put it down at last. Now, if you will oil the joints of my legs, I shall be all right once more.”
- 22 So they oiled his legs until he could move them freely; and he thanked them again and again for his release, for he seemed a very polite creature, and very grateful.

From THE WONDERFUL WIZARD OF OZ—Public Domain

Read the passage “Arriving at Emerald City.” Then answer the question(s).

Arriving at Emerald City
from *The Wonderful Wizard of Oz*
by L. Frank Baum

- 1 The next morning, as soon as the sun was up, they started on their way, and soon saw a beautiful green glow in the sky just before them.
- 2 “That must be the Emerald City,” said Dorothy.
- 3 As they walked on, the green glow became brighter and brighter, and it seemed that at last they were nearing the end of their travels, Yet it was afternoon before they came to the great wall that surrounded the City. It was high and thick and of a bright green color.
- 4 In front of them, and at the end of the road of yellow brick, was a big gate, all studded with emeralds that glittered so in the sun that even the painted eyes of the Scarecrow were dazzled by their brilliancy.
- 5 There was a bell beside the gate, and Dorothy pushed the button and heard a silvery tinkle sound within. Then the big gate swung slowly open, and they all passed through and found themselves in a high-arched room, the walls of which glistened with countless emeralds.
- 6 Before them stood a little man about the same size as the Munchkins. He was clothed all in green, from his head to his feet, and even his skin was of a greenish tint. At his side was a large green box.
- 7 When he saw Dorothy and her companions, the man asked, “What do you wish in the Emerald City?”
- 8 “We came here to see the Great Oz,” said Dorothy.
- 9 The man was so surprised at this answer that he sat down to think it over.
- 10 “It has been many years since anyone asked me to see Oz,” he said, shaking his head in perplexity. “He is powerful and terrible, and if you come on an idle or foolish errand to bother the wise reflections of the Great Wizard, he might be angry and destroy you all in an instant.”
- 11 “But it is not a foolish errand, nor an idle one,” replied the Scarecrow. “It is important. And we have been told that Oz is a good Wizard.”
- 12 “So he is,” said the green man, “and he rules the Emerald City wisely and well. But to those who are not honest, or who approach him from curiosity, he is most terrible, and few have ever dared ask to see his face. I am the Guardian of the Gates, and since you demand to see the Great Oz, I must take you to his Palace. But first you must put on the spectacles.”
- 13 “Why?” asked Dorothy.
- 14 “Because if you did not wear spectacles the brightness and glory of the Emerald City would blind you. Even those who live in the City must wear spectacles night and day. They are all locked on, for Oz so ordered it when the City was first built, and I have the only key that will unlock them.”
- 15 He opened the big box, and Dorothy saw that it was filled with spectacles of every size and shape. All of them had green glasses in them. The Guardian of the Gates found a pair that would just fit Dorothy and put them over her eyes. There were two golden bands fastened to them that passed around the back of her head, where they were locked together by a little key that was at the end of a chain the Guardian of the Gates wore around his neck. When they were on, Dorothy could not take them off had she wished, but of course she did not wish to be blinded by the glare of the Emerald City, so she said nothing.
- 16 Then the green man fitted spectacles for the Scarecrow and the Tin Woodman and the Lion, and even on little Toto; and all were locked fast with the key.
- 17 Then the Guardian of the Gates put on his own glasses and told them he was ready to show them to the Palace. Taking a big golden key from a peg on the wall, he opened another gate, and they all followed him through the portal into the streets of the Emerald City.

From THE WONDERFUL WIZARD OF OZ—Public Domain

5. a) Why does Scarecrow question Dorothy when she says in paragraph 2 that they “must go and search for water”?
- A. He is happy that she wants to go into the woods to get food.
 - B. He is afraid to go into the woods toward the groaning noise.
 - C. He does not understand why she needs the water.
 - D. He does not want to wait for her anymore.
- b) Which paragraph in the passage *best* supports the answer to Part A?
- A. paragraph 4
 - B. paragraph 5
 - C. paragraph 6
 - D. paragraph 7

6. Read this sentence from paragraph 22 of the passage.

So they oiled his legs until he could move them freely; and he thanked them again and again for his release, for he seemed a very polite creature, and very grateful.

Which word means nearly the same as **release** as it is used in the sentence?

- A. inquiry
 - B. pleasure
 - C. freedom
 - D. movement
7. Which detail from the passage gives the *best* clue to the meaning of **release**?
- A. “ ‘What can I do for you?’ she inquired softly, for she was moved by the sad voice in which the man spoke.” (paragraph 15)
 - B. “Dorothy at once ran back to the cottage and found the oil-can, and then she returned and asked anxiously, ‘Where are your joints?’ ” (paragraph 17)
 - C. “ ‘Oil my neck, first,’ replied the Tin Woodman.” (paragraph 18)
 - D. “ ‘I have been holding that axe in the air ever since I rusted, and I’m glad to be able to put it down at last.’ ” (paragraph 21)

8. a) Which statement *best* describes what Dorothy thinks of the Emerald City as she first arrives?
- A. The gates and walls of the Emerald City are radiant
 - B. The streets of the Emerald City are clean and simple.
 - C. The people of the Emerald City are festive and excited.
 - D. The sights and sounds of the Emerald City are terrifying.
- b) Which paragraph in the passage *best* support the answer to Part A?
- A. paragraph 4
 - B. paragraph 6
 - C. paragraph 10
 - D. paragraph 12

9. a) How does Dorothy feel about the green glasses?
- A. She worries that they will not fit her.
 - B. She is fearful she will not be able to take them off.
 - C. She is puzzled about why they need to wear them.
 - D. She wants to see what the city looks like without them.
- b) Which paragraph supports the answer in Part A?
- A. paragraph 12
 - B. paragraph 13
 - C. paragraph 14
 - D. paragraph 15

10. In both “The Rescue of the Tin Woodman” and “Arriving at Emerald City,” Dorothy has interesting adventures that reveal her character. Based on her words and actions in both passages, describe *two* of Dorothy’s qualities. Think about the person that Dorothy is. How do those qualities affect her adventures? Support your response with details from *both* passages.

Part III. Grade 5

Read this story about a girl who must say goodbye to her teacher. Then answer the questions. Some questions may ask you about certain paragraphs. The paragraphs are numbered on the left side.

A Farewell Surprise

written for the Minnesota Department of Education

- 1 My Nai-Nai¹ tells me that the eyes never lie. Around the room people are smiling, but their eyes are sad. When our teacher, Mr. Gutierrez, told us he was moving, his face was sad, but his eyes were smiling. We are happy for him, and today is a celebration.
- 2 My classmates fidget as they wait for Mr. Gutierrez to arrive. Parents chat in the corner with teachers from the school. Our principal, Mrs. Abramson, meets my gaze and smiles brightly. “Everything looks beautiful, Mei.” She knows I worked hard on this party. Everything looks beautiful except the quilt. I suddenly notice the uneven sewing, and the squares, which I thought would come together into a beautiful rainbow, remind me of crayons left in the sun. I worry that Mr. Gutierrez will not like it. He will not say so, but I will know by his eyes.
- 3 Cheers break out when Mr. Gutierrez enters. He grins from ear to ear, and I fight back tears as I think about how inadequate our quilt is. I try to convince myself about its good parts, and I notice Katie’s square, made from a Minnesota Twins jersey. I remember Mr. Gutierrez using baseball averages in a math lesson. He will like that square, at least.
- 4 Sam announces, “I hope everyone tries the butter cookies my mom made. I don’t know if they’ll be as good as the Gutierrez family recipe, though.” The class erupts in laughter. Mr. Gutierrez tells the story: “I wanted the class to taste my mother’s butter cookies, my absolute favorite food. I wore my mother’s ugliest apron to honor her recipe. It was a disaster! The apron ripped on the corner of Sam’s desk, and I tripped. I kept myself from falling, but the cookies weren’t so lucky!” My mood brightens as I remember Sam’s square: a rescued piece of the torn apron.
- 5 Carl motions at me to join him to present the quilt. I’m a bundle of nerves because I can’t see Mr. Gutierrez’s face. I feel myself turning red as Carl tells everyone about the quilt and explains it was my idea. I think about why I care so much about saying goodbye.
- 6 My family moved from China this year. I knew little English, and I felt slow and embarrassed. I felt like a different person. When Mr. Gutierrez met me, he told me about moving from Puerto Rico when he was my age. He talked about how he struggled with English and how he felt strange around his classmates. I felt like someone finally understood. Every book he gave me unlocked more knowledge, and every conversation made me more at ease with my new country. My teacher gave me the best gift I could ever get. He gave me ... me.
- 7 Carl points to my square—“Mei’s square shows the Chinese word for ‘thank you.’” My fingers remember the intricate stitching and patience it took to get the characters perfect. “We never would have finished it without Mei,” Carl says.
- 8 Mr. Gutierrez pats Carl on the shoulder. Then he looks fondly at the patchwork of mismatched colors. “Isn’t that the most beautiful mess you’ve ever seen?” My teacher smiles broadly and turns to me. “Thank you, Mei. It’s lovely.” I know he means it because his eyes are smiling, too.

¹Nai-Nai—a Chinese word for grandmother

“A Farewell Surprise” written for the Minnesota Department of Education.

11. Complete the diagram to show the structure of the plot.

Drag the sequence of events into the order in which they happen from top to bottom.

Mr. Gutierrez calls the quilt a “beautiful mess.”

Mr. Gutierrez’s students present him with the quilt.

Mr. Gutierrez’s students wait for him in the classroom.

Mr. Gutierrez tells a story about bringing cookies to school.

12. Read these sentences from paragraph 5.

I’m a bundle of nerves because I can’t see Mr. Gutierrez’s face. I feel myself turning red as Carl tells everyone about the quilt and explains it was my idea.

Which emotions best express Mei’s behavior in these sentences?

- A. Anxiety and embarrassment
 - B. Fear and anger
 - C. Disappointment and confusion
 - D. Impatience and shame
13. How is Mei’s experience moving to America similar to that of Mr. Gutierrez?
- A. They both experienced difficulty making friends in America.
 - B. They both felt out of place in America at first.
 - C. They both moved to America from the same country.
 - D. They both knew little about America before they arrived.

14. How does each paragraph contribute to the development of the story?

Drag each sentence that describes a contribution to the story’s development into the correct box to match its paragraph.

It sums up the main character’s background.

It foreshadows the story’s ending.

It explains the major conflict.

It represents the story’s climax.

Paragraph	Contribution to the story
2	
4	
5	
6	

15. How are the quilt squares made by Mei, Katie, and Sam most alike?
- A. They all describe how Mr. Gutierrez helped a student.
 - B. They all reflect how much Mr. Gutierrez loves Minnesota.
 - C. They all describe how Mr. Gutierrez has a sense of humor.
 - D. They all reflect events that show Mr. Gutierrez is a good teacher.

King Midas Has Donkey Ears



NARRATOR: Apollo and Pan are arguing about who makes better music.

APOLLO: My lyre sings sweeter than silver bells.

PAN: My flute copies the songs of blackbirds.

APOLLO: Let judges decide who is a better musician.

NARRATOR: Three judges, including King Midas, agree to listen. (*Apollo picks up his lyre and plays. Judge One nods his head; Judge Two sways from side to side; King Midas yawns.*)

PAN: You call that music? (*He picks up his flute and plays a lively tune. JUDGE ONE frowns; JUDGE TWO snorts; KING MIDAS taps his foot enthusiastically.*)

NARRATOR: When Pan finishes, the judges huddle to discuss the music.

JUDGE ONE: Apollo's music is soothing.

JUDGE TWO: I agree that Apollo is the superior musician.

KING MIDAS: I disagree, as I nearly napped while he was playing. Music should be lively, so I vote for Pan.

APOLLO: Two against one, clearly I have won. But Midas, your ears are too small to appreciate what you hear, so I will fix that. (*He touches KING MIDAS's ears.*)

NARRATOR: Still arguing, Apollo and Pan exit, while the two judges leave shaking their heads.

KING MIDAS: My ears are tingling, and they feel itchy. (*He examines his ears in a mirror.*) This is worse than awful; it is horrible, dreadful, and embarrassing. I have the ears of a donkey!

No one must know, so I'll let my hair grow, and hide these monstrous furry ears under a hat. (*He rummages through a box, takes out a hat, and pulls it over his ears.*)

NARRATOR: He is able to deceive for a time, but eventually his long hair becomes bothersome, so he summons his barber.

KING MIDAS: Timor!

(*TIMOR, the barber, enters.*)

KING MIDAS: I need my hair trimmed, but promise you will keep secret whatever you see.

TIMOR: Yes, Your Majesty.

KING MIDAS: Promise?

TIMOR: Yes, Your Majesty, I promise.

NARRATOR: When Timor takes off the king's hat and combs his hair, he is astonished.

TIMOR: *(in a whispery voice)* The king has donkey ears. King Midas has donkey ears.

KING MIDAS: I heard that. You just promised to never tell anyone. Now get on with the trimming, but be careful, my ears are sensitive.

NARRATOR: Timor has a difficult time keeping King Midas's secret, but he had promised. Meanwhile, King Midas goes about the business of his kingdom, wearing a hat pulled down to conceal his ears.

One day Timor can no longer hold the secret.

TIMOR: If I don't tell somebody about King Midas's donkey ears, I'll explode like a kernel of corn dropped into the fire.

I will go up the mountainside, dig a hole, and whisper the secret into it. That will relieve me of the burden of the king's secret.

NARRATOR: So that is what Timor does, but the hole he digs reaches into the chamber where Echo resides, and Echo has the habit of repeating everything she hears.

TIMOR: *(on hands and knees beside the hole)* The king has donkey ears.

ECHO: The king has donkey ears. King has donkey ears. Donkey ears. Ears, ears, ears.

NARRATOR: Soon the trees pick up the words Echo whispered.

TREES: The king has donkey ears.

NARRATOR: The words are carried on the breeze until they reach the village. Soon everyone knows King Midas's secret.

SMALL CHILD: King Midas has donkey ears. No wonder he always wears a hat!

ANOTHER CHILD: How wonderful. No one else has ears like his.

KING MIDAS: Timor!

TIMOR: Yes, Your Majesty.

KING MIDAS: You gave your word you would not disclose my secret, so you are hereby discharged of your duties as royal barber. Instead, you will work in the stables, grooming the horses—and the donkeys.

TIMOR: *(hanging his head)* Yes, Your Majesty. I have learned that when I promise not to reveal a secret, I must keep my word.

KING MIDAS: I have learned something too. I should not be ashamed of how I look. *(He throws his hat away.)*

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

- a) Which line from the passage *best* supports a theme of the drama?
1. “Let judges decide who is a better musician.”
 2. He is able to deceive for a time . . .
 3. . . .Echo has the habit of repeating everything she hears.
 4. “I should not be ashamed of how I look.”
- b) Which detail from the drama helps to develop the theme in Part A?
1. The king’s new ears impress a child.
 2. The barber speaks to someone untrustworthy.
 3. The judges use good reasoning to make their decision.
 4. The village learns of the king’s secret in an unintended way.

17. Read the line from the drama.

TIMOR: If I don’t tell somebody about King Midas’s donkey ears, I’ll explode like a kernel of corn dropped into the fire.

How does the author’s use of figurative language in the line contribute to the meaning of the drama? Choose *two* answers.

- It allows readers to know that events have become serious.
- It uses vivid description to match the rest of the drama.
- It reveals a character trait that causes the conflict.
- It provides a problem that has no solution.
- It relates the urgency felt by a character.

18. How does King Midas's character in the drama respond as the plot moves toward the resolution? Complete the chart using the plot events and character responses in the Answer Bank. Write the letter of each answer in the correct box in chronological order.

Sequence	Plot Event	Character Response to Event
1		
2		
3		

Answer Bank

Plot Events

A King Midas's appearance is thoughtlessly changed.

B King Midas disagrees with the other judges.

C King Midas confides in his barber.
Character Responses

Character Responses

A A character behaves in an unkind manner.

B A character unknowingly spreads a secret.

C A character creates a method of concealment.

The Coming of the Spring

by Nora Perry

There's something in the air
That's new and sweet and rare—
A scent of summer things,
A whirr as if of wings.

5 There's something too that's new
In the color of the blue
That's in the morning sky,
Before the sun is high.

And though on plain and hill,
10 'Tis winter, winter still,
There's something seems to say
That winter's had its day.

And all this changing tint,
This whispering stir and hint
15 Of bud and bloom and wing,
Is the coming of the spring.

And tomorrow or today
The brooks will break away
From their icy, frozen sleep,
20 And run and laugh and leap.

And the next thing, in the woods,
The catkins in their hoods
Of fur and silk will stand,
A sturdy little band.

25 And the tassels soft and fine
Of the hazel will untwine,
And the elder branches show
Their buds against the snow.

So, silently but swift,
30 Above the wintry drift,
The long days gain and gain,
Until, on hill and plain,

Once more, and yet once more
Returning as before,
35 We see the bloom of birth
Make young again the earth.

19. Which lines from the poem provide the strongest support for the theme of renewal?

- A. "There's something seems to say / That winter's had its day."
- B. "And the elder branches show / Their buds against the snow."
- C. "So, silently but swift, / Above the wintry drift,"
- D. "We see the bloom of birth / Make young again the earth."

20. How does the first stanza contribute to the meaning of the poem?

- A. It introduces the idea that a difference can be felt all around.
- B. It emphasizes the fact that spring is coming later this year.
- C. It introduces the idea that the weather is constantly changing.
- D. It emphasizes the fact that this past winter has been harsh.

21. What can be inferred from lines 5–6?

- A. The speaker thinks the spring sky is filled with more white clouds than a winter sky.
- B. The speaker feels so tired of the winter cold that she hopes spring comes very quickly.
- C. The speaker thinks the shade of blue in the spring sky is different than that of a winter sky.
- D. The speaker feels so in tune with the weather that she can feel the change of seasons.

22. Which lines reveal the speaker's contrasting perspectives regarding winter and spring?

- A. "There's something too that's new / In the color of the blue / That's in the morning sky, / Before the sun is high."
- B. "And though on plain and hill, / 'Tis winter, winter still, / There's something seems to say / That winter's had its day."
- C. "And all this changing tint, / This whispering stir and hint / Of bud and bloom and wing, / Is the coming of the spring."
- D. "And tomorrow or today / The brooks will break away / From their icy, frozen sleep / And run and laugh and leap."

23. What does drift mean in line 30?

- A. a sudden movement
- B. a wild gust of wind
- C. a large pile of snow
- D. a sloping mountain

Part VI. Grade 8

Read the following passage about a young writer.

The Manuscript
excerpt from Little Women

by Louisa May Alcott

Though very happy in the social atmosphere about her, and very busy with the daily work that earned her bread, and made it sweeter for the effort, Jo still found time for literary labors. The purpose which now took possession of her was a natural one to a poor and ambitious girl; but the means she took to gain her end were not the best. She saw that money conferred power: money and power, therefore, she resolved to have; not to be used for herself alone, but for those whom she loved more than self.

The dream of filling home with comforts, giving Beth everything she wanted, from strawberries in winter to a piano in her bedroom; going abroad herself, and always having more than enough, so that she might indulge in the luxury of charity, had been for years Jo's most cherished castle in the air.

She took to writing sensation stories; for in those dark ages, even all-perfect America read rubbish. She told no one, but concocted a "thrilling tale," and boldly carried it herself to Mr. Dashwood, editor of the "Weekly Volcano."

"Excuse me, I was looking for the 'Weekly Volcano' office; I wished to see Mr. Dashwood."

The gentleman advanced, with a nod, and a countenance expressive of nothing but sleep. Feeling that she must get through the matter somehow, Jo produced her manuscript, and, blushing redder and redder with each sentence, blundered out fragments of the little speech carefully prepared for the occasion.

"A friend of mine desired me to offer—a story—just as an experiment—would like your opinion—be glad to write more if this suits."

While she blushed and blundered, Mr. Dashwood had taken the manuscript, and was turning over the leaves with a pair of rather dirty fingers, and casting critical glances up and down the neat pages.

"Not a first attempt, I take it?" observing that the pages were numbered, covered only on one side, and not tied up with a ribbon—a sure sign of a novice.

"No, sir; she has had some experience, and got a prize for a tale in the 'Blarneystone Banner.'"

"Oh, did she?" and Mr. Dashwood gave Jo a quick look, which seemed to take note of everything she had on, from the bow in her bonnet to the buttons on her boots. "Well, you can leave it, if you like. We've more of this sort of thing on hand than we know what to do with at present; but I'll run my eye over it, and give you an answer next week."

Now, Jo did not like to leave it, for Mr. Dashwood didn't suit her at all; but, under the circumstances, there was nothing for her to do but bow and walk away. It was perfectly evident that her little fiction of "my friend" was considered a good joke; and a laugh, produced by some inaudible remark of the editor, as he closed the door. Half resolving never to return, she went home, and worked off her irritation by stitching pinafores vigorously; and in an hour or two was cool enough to laugh over the scene, and long for next week.

When she went again, Mr. Dashwood was much wider awake than before, which was agreeable.

"We'll take this if you don't object to a few alterations. It's too long, but omitting the passages I've marked will make it just the right length," he said, in a business-like tone.

Jo hardly knew her own manuscript again, so crumpled and underscored were its pages and paragraphs; she looked at the marked passages, and was surprised to find that all the moral reflections—which she had carefully put in as ballast for much romance—had been stricken out.

"But, sir, I thought every story should have some sort of a moral."

Mr. Dashwood's editorial gravity relaxed into a smile, for Jo had forgotten her "friend," and spoken as only an author could.

“People want to be amused, not preached at, you know. Morals don’t sell nowadays;” which was not quite a correct statement, by the way.

“You think it would do with these alterations, then?”

“Yes; it’s a new plot, and pretty well worked up—language good, and so on,” was Mr. Dashwood’s affable reply.

“What do you—that is, what compensation—” began Jo, not exactly knowing how to express herself.

“Oh, yes, well, we give from twenty-five to thirty for things of this sort. Pay when it comes out,” returned Mr. Dashwood.

“Very well; you can have it,” said Jo, handing back the story, with a satisfied air; for, after the dollar-a-column work, even twenty-five seemed good pay.

“Shall I tell my friend you will take another if she has one better than this?” asked Jo, unconscious of her little slip of the tongue, and emboldened by her success.

“Well, we’ll look at it; can’t promise to take it. Tell her to make it short and spicy, and never mind the moral. What name would your friend like to put to it?” in a careless tone.

“None at all, if you please; she doesn’t wish her name to appear, and has no nom de plume,” said Jo, blushing in spite of herself.

“Just as she likes, of course. The tale will be out next week; will you call for the money, or shall I send it?” asked Mr. Dashwood, who felt a natural desire to know who his new contributor might be.

“I’ll call. Good morning, sir.”

As she departed, Mr. Dashwood put up his feet, with the graceful remark, “Poor and proud, as usual, but she’ll do.”

24. At the end of the second paragraph, what is the meaning of the phrase “castle in the air”?

- A. fantasy
- B. undertaking
- C. motivation
- D. expectation

25. What does the word concocted mean as it is used in the passage?

- A. obtained
- B. invented
- C. discovered
- D. remembered

26. Read the sentence from the passage.

“The gentleman advanced, with a nod, and a countenance expressive of nothing but sleep.”

What does the word countenance mean as it is used in the sentence?

- A. legitimate belief
- B. natural condition
- C. facial appearance
- D. scientific observation

27. Read the sentence from the passage.

“While she blushed and blundered, Mr. Dashwood had taken the manuscript, and was turning over the leaves with a pair of rather dirty fingers, and casting critical glances up and down the neat pages.”

How does the author’s choice of words in the sentence affect the meaning of the passage?

- A. It emphasizes Jo’s fear about being in an unfamiliar place.
- B. It emphasizes Jo’s uncertainty about being a good writer.
- C. It emphasizes the power that the editor exerts over Jo.
- D. It emphasizes the tension of the moment for Jo.

28. This question has two parts. Answer part a and then answer part b.

- a) What does the passage reveal about Mr. Dashwood?
 1. He is skillful and relaxed.
 2. He is busy and exhausted.
 3. He is demanding and somewhat bored.
 4. He is practical and somewhat arrogant.
- b) Which sentences from the passage support the answer in part a? Choose *two* answers.
 - “‘The tale will be out next week...’”
 - “‘Morals don’t sell nowadays...’”
 - “‘... you can leave it, if you like.’”
 - “‘... ‘Poor and proud, as usual, but she’ll do.’”

29. Which evidence from the passage *best* supports the inference that Jo is determined to succeed?

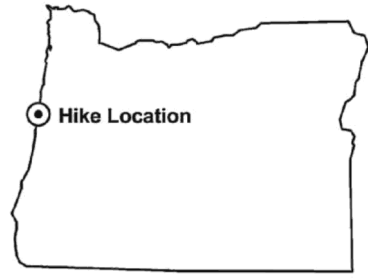
- A. “...money and power, therefore, she resolved to have...”
- B. “She took to writing sensation stories...”
- C. “‘...she has had some experience, and got a prize for a tale...’”
- D. “‘Very well; you can have it,...’”

30. Which theme is *most* developed through the interaction between Jo and Mr. Dashwood?

- A. Life often includes surprising encounters.
- B. Compromises are sometimes necessary to reach an objective.
- C. Important knowledge can be gained from difficult experiences.
- D. Questionable methods are acceptable as long as the outcome is worthwhile.

EXPLORING CAPE PERPETUA

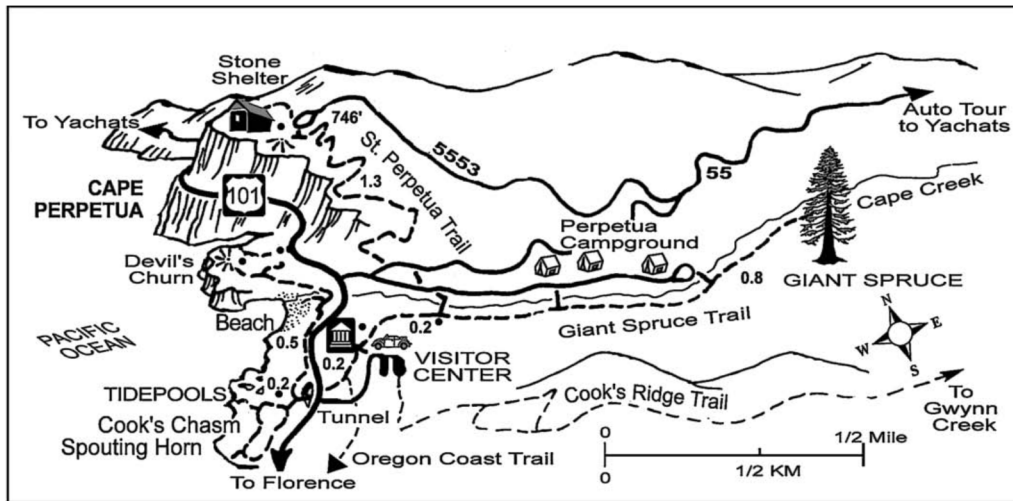
Many people enjoy exploring the natural attractions of Oregon’s coast. This page from *HIKING OREGON’S HISTORY* by William L. Sullivan tells about the features at Cape Perpetua. On the map, roads are represented by solid lines; hiking trails are represented by broken lines.



- Easy (to tidepools)
- 0.8-mile loop**
- 50 feet** elevation gain
- Easy (to Giant Spruce)
- 2 miles** round trip
- 100 feet** elevation gain
- Easy (to Devil’s Churn and shelter)
- 0.2-mile loops**
- 100 feet** elevation gain

Short paths visit tidepools, a giant spruce, and a viewpoint shelter.

Getting There: Drive Highway 101 south of Yachats three miles (or north of Florence 23 miles) to the Cape Perpetua Visitor Center turnoff between mileposts 168 and 169. If you don’t have a Trail Park permit or an Oregon Coast Pass, expect to pay a \$3 per car day-use fee.



Hiking Tips: From the Visitor Center’s front door, follow a “Tidepools” pointer to the left 0.2 mile, duck under the highway, and keep left on an 0.2-mile loop to Cook’s Chasm and the tidepools. If you’d like to see a giant spruce’s walk-through root tunnel, return to the Visitor Center, follow a “Giant Spruce” pointer, and keep right at all junctions for a mile. To see the stone shelter’s viewpoint drive a quarter mile north on Highway 101, turn right at an “Auto Tour” sign, and then keep left for 1.5 miles to a parking lot and 0.2-mile loop trail. To visit the Devil’s Churn, drive north on Highway 101 another one-tenth to a parking area and a 0.2-mile loop trail on the left.

Season: Open all year.

While You’re in the Area: Don’t miss the Heceta Head lighthouse (Hike #35), located 11 miles south on Highway 101.

31. The text lists three short hikes. What do all three hikes have in common?
- A. They all begin at the Visitor Center.
 - B. They are all loops.
 - C. They all take the visitor to the beach.
 - D. They all have easy elevation gain.
32. What alternate route, other than the one described in the text, could be taken to the stone shelter?
- A. Take the auto tour to Yachats; then loop back on Highway 101.
 - B. Take the Giant Spruce Trail for 0.2 miles; then the Perpetua Trail for 1.3 miles.
 - C. Follow the directions to the Devil's Churn; then hike north until reaching the shelter.
 - D. Hike to the Perpetua Campground and take Road 55.
33. Although not stated exactly in the text, it is evident that the Perpetua Campground may be reached via
- A. the Oregon Coast Trail.
 - B. the Cook's Ridge Trail.
 - C. the Giant Spruce Trail.
 - D. the Perpetua Trail.
34. The hiking tips in the text
- A. indicate routes that are as short and easy as possible.
 - B. provide alternate routes over more challenging terrain.
 - C. describe locations that are not found on the map.
 - D. match the elevations and compass bearings on the map.