



# **Beginning-of-Year Assessment (BOY)**

## **English II Standards**

**This BOY assessment is intended to assess students  
who previously completed English II.**

Congratulations! You worked very hard in school to learn many new things. Taking this English II Standards test is a great way to show your family and school what you learned. It is okay if you do not know all the answers. Just try your best. You are amazing! You are taking this test so adults can learn more about how to help you this year.

You can ask an adult for help if you do not understand the directions. You can use a dictionary and scratch paper for this test.

If you do not know the answer to a question, choose the answer you think might be correct. You must answer the questions on your own.

You are now ready to start. Take your time and remember that trying your best is what is important. You're awesome, and you'll do great!

## BOY Assessment English II Standards

Student \_\_\_\_\_  
Class \_\_\_\_\_  
Date \_\_\_\_\_

**Read the selection and choose the best answer to each question.**

*Joe wrote the following paper to tell about his favorite hobby. Read Joe's paper and look for ways he should revise it. When you have finished reading, answer the questions that follow.*



### Catching a Wave

(1) On beaches around the world, from early in the morning to late at night, a familiar ritual occurs. (2) Board-toting swimmers head for the water, lie down on their fiberglass surfboards, and paddle far out into the ocean. (3) Once there, they wait patiently for the perfect wave. (4) As soon as it comes, they spring to their feet, balance themselves on their boards, and ride majestically to shore. (5) Then they repeat the trip over and over and over again. (6) Who are these wave riders? (7) They are surfers, and they would probably tell you that the sport isn't as easy as it looks. (8) Surfing requires certain materials, certain waves, and certain personality traits.

(9) Before people can begin riding the waves, they must gather the necessary equipment. (10) A surfboard, which can be selected from a wide range of weights and styles, is needed first. (11) Beginners usually get lighter, more buoyant boards, while experts choose heavier, more maneuverable boards. (12) Next comes surfboard wax, a substance that is rubbed on the board to make it easier to grip. (13) After that, a surfer may want to purchase a surfboard leash, a strap that connects the board to one of the surfer's ankles. (14) That way the board won't get lost when the surfer falls off. (15) It takes a lot of practice to get really good at surfing and not fall off. (16) And finally, surfers who plan to swim in cold water will usually want to buy or rent a wetsuit to stay warm.



(17) Once surfers have the right equipment, they need to find a good place to surf. (18) Figuring out where the best waves are requires both knowledge and experience. (19) That's because wave conditions change with the tide and weather. (20) Some places, however, are known to be prime surfing spots. (21) These are called breaks, and when surfers find one, they paddle their surfboards out into it and the perfect wave for which they are patiently waiting. (22) Catching that wave at the right time is difficult. (23) If surfers try to get up on a wave too early, they'll fall backward. (24) If they catch the wave too late, it will knock them over. (25) But if they catch it at just the right time, they'll feel the wave lifting them up on top of the water.

(26) When surfers find the right location, balance, and timing, they get to the part of surfing that makes all the effort worthwhile: riding the wave. (27) After much practice they'll learn to stand up on their board, balance it expertly on the wave, and fly gracefully toward the beach.

(28) You might think that a person has to travel to some famous beach in Hawaii or California to enjoy the sport of surfing. (29) That's simply not the case. (30) With more than 500 miles of coastline, people in Texas are offered ample opportunity to surf right here in their home state. (31) And according to Duke Kahanamoku, the man credited for bringing the sport from Hawaii to the U.S. mainland, "The best surfer out there is the one having the most fun."

1. In sentence 5, the word ***trip*** is not the appropriate word to use. Which of the following should replace ***trip*** in this sentence?
- A. standard
  - B. process
  - C. operation
  - D. journey
2. Joe would like to replace sentence 8 with a sentence that better articulates the thesis of his paper. Which of the following will accomplish this goal?
- A. Surfing requires just the right equipment, careful observation of the waves, and the patience to perfect a difficult skill.
  - B. Surfing certainly requires specific materials, identified waves, and various personality traits.
  - C. Surfing requires people who are willing to think about the equipment, the waves, and their own personality traits.
  - D. Surfing requires people who care about the materials used, waves seen, and variety of personality traits represented.

3. Joe thinks he may have included an extraneous idea in the second paragraph (sentences 9–16). Which sentence, if any, should he delete from this paragraph?

- A. Sentence 12
- B. Sentence 13
- C. Sentence 15
- D. No sentence should be deleted from this paragraph.

4. What is the most effective way to revise sentence 21?

- A. These are called breaks, and when surfers find one, they paddle their surfboards out into it and patiently wait for the perfect wave.
- B. These are called breaks, and when surfers find one, they paddle their surfboards out into it because of the perfect wave they patiently wait for.
- C. These are called breaks, and when surfers find one, they paddle their surfboards out into it, they patiently wait for the perfect wave.
- D. Sentence 21 does not need to be revised.

5. What is the most effective way to revise sentence 30?

- A. With more than 500 miles of coastline, people in their home state are offered ample opportunity to surf right here in Texas.
- B. With more than 500 miles of coastline, Texas offers ample opportunity for people to surf right here in their home state.
- C. With more than 500 miles of coastline, there is ample opportunity for people to surf right here in their home state and in Texas.
- D. With more than 500 miles of coastline, ample opportunity is offered for people in Texas to surf right here in their home state.

**Read the selection and choose the best answer to each question.**

*Aisha wrote about a clever way to help penguins that have been affected by oil spills. Read Aisha's paper and look for any revisions she should make.*



### **Penguin Sweaters**

(1) When oil spills from a ship at sea, it can have devastating consequences on wildlife in the area. (2) One animal that has been affected by oil spills off the shore of Australia is the little penguin, also known as the fairy penguin. (3) A group wanted to help these birds. (4) It made sweaters.

(5) Thousands of tiny fairy penguins nest in burrows along the shoreline of Australia. (6) Each day the penguins leave their burrows, and out to sea they head to spend the day swimming and feeding. (7) But in the late 1990s and early 2000s, a number of oil spills in the region threatened the very existence of these birds. (8) Experts tried to help, but they couldn't get to all the birds fast enough. (9) Some penguins would try to groom themselves. (10) They swallowed the toxic oil and died. (11) Knits for Nature formulated a unique plan. (12) They asked volunteers to knit sweaters for the penguins to wear. (13) The sweaters would not only protect the birds from the oil but would also keep them warm while they waited for their turn to be cleaned.

(14) The response to the call for sweaters was tremendous. (15) One great-grandmother in Australia knitted more than 1,000. (16) Other people from around the world also expressed interest in making sweaters for the little penguins. (17) The Penguin Foundation, the group now in charge of Knits for Nature, soon had 40,000 sweaters on hand. (18) Some of the sweaters were used for little penguins at the Wildlife Clinic at Phillip Island Nature Parks in Australia. (19) Others were distributed to nearby wildlife centers. (20) The foundation also sold some of the tiny sweaters to raise funds for fairy penguin research and conservation.

(21) Because there are now a large number of sweaters in storage, the Penguin Foundation has asked that no more be sent. (22) However, the group expressed its gratitude to all the knitters who contributed to the cause. (23) Park manager Peter Dann said, "It's humbling to think that the world's smallest penguin is receiving so much love from around the world."

6. Aisha would like to offer a more effective thesis statement for her paper. Which of the following could replace sentences 3 and 4 and help accomplish this goal?
- A. There was a group in the area that would be called Knits for Nature. This particular group decided that it wanted to help the birds and made sweaters for them that would do this.
  - B. A group of concerned conservationists in the area came together to help these birds. The group, which called itself Knits for Nature, began temporarily fitting the oil-soaked birds with handmade sweaters.
  - C. While many people wanted to help the little birds, Knits for Nature acted quickly. After learning about the plight of Australia's fairy penguins, they knew that there was something they could contribute.
  - D. These birds desperately needed some help, or they might all die. A group known as Knits for Nature came to the rescue for the birds with their sweaters.

7. What is the most effective way to revise sentence 6?

- A. Each day the penguins that leave their burrows head out to sea for spending the day swimming and feeding.
- B. Each day the penguins head out to sea to spend the day swimming and feeding, leaving their burrows.
- C. Each day the penguins leave their burrows they head out to sea to spend the day swimming and feeding.
- D. Each day the penguins leave their burrows and head out to sea to spend the day swimming and feeding.

8. What is the most effective way to combine sentences 9 and 10?
- A. Some penguins would try to groom themselves because they swallowed the toxic oil and died.
  - B. Attempting to groom themselves were some penguins, who swallowed the toxic oil and died.
  - C. While attempting to groom themselves, some penguins swallowed the toxic oil and died.
  - D. Some penguins would try to groom themselves, they swallowed the toxic oil and died.

9. What is the most effective transition to add to the beginning of sentence 17?
- A. However
  - B. For example
  - C. Furthermore
  - D. As a result

**Read the selection and choose the best answer to each question.**

*Lily's teacher asked her to write about a time she learned a lesson from animals. Lily has written this paper, but before she submits her final copy, she would like you to proofread it. Read Lily's paper and think about the corrections she needs to make.*

## **The Seagull and the Crow**

(1) My Literature teacher explained that a fable is a story that teaches a lesson or moral and often uses animals as characters. (2) Last summer I witnessed an honest-to-goodness fable unfold before my eyes.

(3) As an end-of-summer treat, my parents had booked accommodations at a small hotel near the beach. (4) The weather wasn't as sunny or warm as we had hoped, so we spent most of our time in the hotel room. (5) Luckily, we had a great view of the ocean. (6) I was happy to relax indoors and watch the hardier beach-goers, the sea birds, and the surf. (7) When my parents and sister decided to go into town to shop one afternoon, I opted to stay in the room. (8) I'm glad I did because that's when the "fable" played out.

(9) Our fourth-floor room had a sliding glass door that opened onto a small balcony. (10) The sides below the balcony railing was enclosed in plexiglass to make the area safer for pets and young children. (11) The balcony was just large enough to hold a little round table and two chairs. (12) As I gazed outside, two coastal inhabitants arrived. (13) First a seagull and then a crow swooped onto the balcony to finish off the remainders of our breakfast bagels. (14) There were plenty of crumbs, so the birds shared the meal peacefully. (15) After a while, the crow seemed satisfied, took off, and flew out of sight. (16) The seagull, who was the much larger of the two, had room for more and stayed a bit longer before preparing to leave. (17) The gull's departure, however, did not go well! (18) The transparent plexiglass obviously had the bird confused. (19) It attempted one shallow takeoff after another each time it banged itself against the glass. (20) The more the seagull failed, the harder it tried, finally knocking itself to the ground, which caused me to fear for its life! (21) I wasn't sure what to do, but I wasn't keen on the idea of sliding open the door and confronting a big, panicky gull.

(22) Then a black shape crossed the sky. (23) The crow had returned. (24) I didn't know if it was hungry again and had come back for more crumbs or if it had heard the distressed gull, but what happened next simply amazed me! (25) That crow landed on the floor of the deck and cawed as if to get the seagull's attention. (26) The dazed seagull took note. (27) The crow stared at the gull and then hopped from the floor onto a chair. (28) After just a second the seagull did the same. (29) The crow hopped onto the tabletop and then onto one of two lanterns sitting on the table. (30) The seagull followed suit. (31) Finally the crow took another hop, leading the gull to the balcony rail. (32) The birds perched on the rail together for just a moment and then flew away toward the sea.



The Seagull and the Crow, Still Together Later That Day

(33) This is an absolutely true story and without a doubt one of the coolest things I've ever seen. (34) I just sat there for a while with my mouth hanging open. (35) There was no missing the message in what I had witnessed. (36) The moral of "The Seagull and the Crow" was clearly this no matter how dissimilar two creatures might be, they will have opportunities to help and support each other. (37) The image of that crow returning to rescue the floundering seagull is etched in my mind as a reminder of my responsibility to always lend a helping hand to others.

10. What change needs to be made in sentence 1?

A. Change **Literature** to **literature**

B. Insert a comma after **story**

C. Change **uses** to **use**

D. Change **animals** to **animal's**

11. What change should be made in sentence 10?

A. Change **was enclosed** to **were enclosed**

B. Change **to make** to **this was supposed to make**

C. Change **safer** to **more safer**

D. No change should be made.

12. What is the correct way to write sentence 19?

- A. Attempting one shallow takeoff after another and each time banging itself against the glass.
- B. It attempted one shallow takeoff after another. Each time banging itself against the glass.
- C. Attempting one shallow takeoff after another. Each time it banged itself against the glass.
- D. It attempted one shallow takeoff after another, each time banging itself against the glass.

13. How should sentence 36 be changed?

- A. Insert a colon after ***this***
- B. Change ***dissimilar*** to **dissimilar**
- C. Delete the comma
- D. Change ***they*** to **you**

**Read the selection and choose the best answer to each question.**

*Florence has written this essay to encourage others to consider listening to music on vinyl records. Read Florence's essay and look for the corrections she needs to make.*



## **Open Your Ears to Vinyl**

(1) Decade's ago vinyl records provided music lovers with a way to enjoy recorded music. (2) Considered remnants of our parents' and grandparents' younger years, vinyl records are often thought to be old-fashioned compared to digital music. (3) However, vinyl is making a comeback for many good reasons. (4) Teens should have been giving this earlier form of music recording a chance and experience vinyl records for themselves.

(5) People should experience vinyl for the sound. (6) Although most people think CDs and digital downloads are superior, it turns out that vinyl is the all-star athlete of sound clarity. (7) The vinyl records of the past are not digital; they are analog. (8) For this reason, they capture the original sound of the music, whereas digitally recorded music is more like an estimate of the sounds. (9) Though it is

difficult to believe, digital music is unable to truly depict every single sound along the sound wave. (10) The grooves in older vinyl records are responsible for this superiority because they represent the complete waveform of the original music, giving the listener a richer sound and a better listening experience.

(11) In addition, vinyl is not just about the music itself. (12) You might ask, “how can music be about something other than music?” (13) Vinyl is about the entire artistic experience, not just sticking earbuds in your ears. (14) Obviously, vinyl records are much larger than CDs and, unlike downloaded music, are actually something you can hold in your hands and look at. (15) Plastered with large gorgeous artwork, the cover of a vinyl record is something to be appreciated and admired. (16) Some records even come with liner notes filled with information about the artists and the recording sessions, posters, and lyric sheets. (17) All of these artistic additions make CDs and MP3s dull in comparison to their older sibling.

(18) Creating a vinyl record is a lot more difficult than creating a digital recording. (19) Nearly anyone can gain access to a computer or other digital device, which means that nearly anyone can make a recording. (20) However, only a select few can make vinyl records because these artists would need to locate and work with a vinyl presser (a company that can physically make the albums). (21) Also, the price of making and shipping the records can be steep. (22) Such a prolonged and expensive endeavor most likely would be undertaken only by someone who sees the value in this type of recording. (23) Few artists today choose to make this risky investment, but if you love music, these are the artists you want to listen to.

(24) Vinyl may not be more popular than CDs and digital downloads, but it is definitely experiencing a resurgence. (25) In fact, almost 50% of today’s vinyl buyers are ages 18 to 35. (26) So if you think vinyl records are the boring technology of the older generations, think again. (27) Open your ears to vinyl because its excellence will never go out of style.

14. What change is needed in sentence 1?

- A. Change ***Decade's*** to **Decades**
- B. Change ***provided*** to **provides**
- C. Change ***lovers*** to **lover's**
- D. Change ***recorded*** to **recording**

15. What change needs to be made in sentence 4?

- A. Change ***should have been giving*** to **should give**
- B. Change ***earlier*** to **earliest**
- C. Insert a comma after ***chance***
- D. Change ***themselves*** to **themselves**

16. What change, if any, should be made in sentence 12?

- A. Delete the comma after **ask**
- B. Change **how** to **How**
- C. Change the question mark to a period
- D. No change is needed in sentence 12.

17. What change needs to be made in sentence 15?

- A. Insert a comma after **large**
- B. Delete the comma after **artwork**
- C. Change **to be** to **will be**
- D. Change **appreciated** to **apreciated**

18. What change, if any, is needed in sentence 22?

A. Change ***prolonged*** to **prolonging**

B. Change ***endeaver*** to **endeavor**

C. Change ***who*** to **whom**

D. No change is necessary.

**Read the next two selections. Then choose the best answer to each question.**

## **To a Daughter with Artistic Talent**

by Peter Meinke

I know why, getting up in the cold dawn  
you paint cold yellow houses  
and silver trees. Look at those green birds,  
almost real, and that lonely child looking  
5 at those houses and trees.

You paint (the best way) without reasoning,  
to see what you feel, and green birds  
are what a child sees.

Some gifts are not given: you  
10 are delivered to them,  
bound by chains of nerves and genes  
stronger than iron or steel, although  
unseen. You have painted every day  
for as long as I can remember  
15 and will be painting still  
when you read this, some cold  
and distant December when the child

is old and the trees no longer silver  
but black fingers scratching a grey sky.

20 And you never know why (I was lying  
before when I said I knew).

You never know the force that drives you wild  
to paint that sky, that bird flying,  
and is never satisfied today

25 but maybe tomorrow  
when the sky is a surreal sea  
in which you drown . . .

I tell you this with love and pride  
and sorrow, my artist child

30 (while the birds change from green to blue to brown).

"To a Daughter with Artistic Talent" from *Liquid Paper: New and Selected Poems* by Peter Meinke, ©1991. All rights are controlled by the University of Pittsburgh Press, Pittsburgh, PA 15260. Used by permission of the University of Pittsburgh Press.

**from**  
**Big Fish**

by Daniel Wallace

- 1 He takes another sip of water. It seems not to be a matter of thirst so much as it is a desire for this element, to feel it on his tongue, his lips: he loves the water. Once upon a time he swam.
- 2 "But you know, my father was gone a lot, too," he says, his voice crackling soft. "So I know what it's like. My dad was a farmer. I told you that, didn't I? I remember once he had to go off somewhere to get a special kind of seed to plant in the fields. Hopped a freight. Said he'd be back that night. One thing and another happened and he couldn't get off. Rode it all the way out to California. Gone most of the spring. Planting time came and went. But when he came back he had the most marvelous seeds."
- 3 "Let me guess," I say. "He planted them and a huge vine grew up into the clouds, and at the top of the clouds was a castle, where a giant lived."
- 4 "How did you know?"
- 5 "And a two-headed woman who served him tea, no doubt."
- 6 At this my father tweaks his eyebrows and smiles, for a moment deep in pleasure.
- 7 "You remember," he says.
- 8 "Sure."
- 9 "Remembering a man's stories makes him immortal, did you know that?"
- 10 I shake my head.
- 11 "It does. You never really believed that one though, did you?"
- 12 "Does it matter?"
- 13 He looks at me.
- 14 "No," he says. Then, "Yes. I don't know. At least you remembered. The point is, I think—the point is I tried to get home more. I did. Things happened, though. Natural disasters. The earth split once I think, the sky opened several times. Sometimes I barely made it out alive."
- 15 His old scaly hand crawls over to touch my knee. His fingers are white, the nails cracking and dull, like old silver.
- 16 "I'd say I'd missed you," I say, "if I knew what I was missing."

- 17 "I'll tell you what the problem was," he says, lifting his hand from my knee and motioning for me to come closer. And I do. I want to hear. The next word could be his last.
- 18 "*I wanted to be a great man,*" he whispers.
- 19 "Really?" I say, as if this comes as some sort of surprise to me.
- 20 "Really," he says. His words come slow and weak but steady and strong in feeling and thought. "Can you believe it? I thought it was my destiny. A big fish in a big pond—that's what I wanted. That's what I wanted from day one. I started small. For a long time I worked for other people. Then I started my own business. I got these molds and I made candles in the basement. That business failed. I sold baby's breath to floral shops. That failed. Finally, though, I got into import/export and everything took off. I had dinner with a prime minister once, William. A prime minister! Can you imagine, this boy from Ashland having dinner in the same room with a—. There's not a continent I haven't set foot on. Not one. There are seven of them, right? I'm starting to forget which ones I . . . never mind. Now all that seems so unimportant, you know? I mean, I don't even know what a great man is anymore—the, uh, prerequisites. Do you, William?"
- 21 "Do I what?"
- 22 "*Know,*" he says. "Know what makes a man great."
- 23 I think about this for a long time, secretly hoping he forgets he ever asked the question. His mind has a way of wandering, but something in the way he looks at me says he's not forgetting anything now, he's holding on tight to that thought, and he's waiting for my answer. I don't know what makes a man great. I've never thought about it before. But at a time like this "I don't know" just won't do. This is an occasion one rises to, and so I make myself as light as possible and wait for a lift.
- 24 "I think," I say after a while, waiting for the right words to come, "that if a man could be said to be loved by his son, then I think that man could be considered great."
- 25 For this is the only power I have, to bestow upon my father the mantle of greatness, a thing he sought in the wider world, but one that, in a surprise turn of events, was here at home all along.
- 26 "Ah," he says, "*those parameters,*" he says, stumbling over the word, all of a sudden seeming slightly woozy. "Never thought about it in those terms, exactly. Now that we are, though, thinking about it like that, I mean, in this case," he says, "in this very specific case, *mine—*"
- 27 "Yeah," I say. "You are hereby and forever after my father, Edward Bloom, a Very Great Man. So help you Fred."
- 28 And in lieu of a sword I touch him once, gently, on the shoulder.

- 29 With these words he seems to rest. His eyes close heavily, and with an eerie sort of finality that I recognize as the beginning of a departure. When the window curtains part as though of their own accord I believe for a moment that this must be the passage of his spirit going from this world to the next. But it's only the central air coming on.
- 30 "About that two-headed lady," he says with his eyes closed, murmuring, as if falling into a sleep.
- 31 "I've *heard* about the two-headed lady," I say, shaking him gently by the shoulder. "I don't want to hear about her anymore, Dad. Okay?"
- 32 "I wasn't going to *tell* you about the two-headed lady, Mr. Smarty-pants," he says.
- 33 "You weren't?"
- 34 "I was going to tell you about her sister."
- 35 "She had a *sister*?"
- 36 "Hey," he says, opening his eyes now, getting his second wind. "Would I kid you about something like that?"

From *Big Fish: A Novel of Mythical Proportions* by Daniel Wallace. © 1998 by Daniel Wallace.

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**19. Use the first selection to answer the following question.**

Lines 20 and 21 suggest that the speaker —

- A. wants to be honest about how little he understands the creative impulse
- B. does not want to mislead his daughter into believing that she has special talent
- C. is now willing to risk hurting his daughter’s self-esteem by telling her the truth about her work
- D. wants to admit his confusion about the sometimes-stifling life choices that creative people make

**20. Use the first selection to answer the following question.**

Read lines 26 and 27 from the poem.

when the sky is a surreal sea in which you drown . . .
---

This image can best be interpreted as meaning that —

- A. a child sees the sky as a magical ocean full of mysterious creatures
- B. the speaker hopes to save his daughter from a terrible future
- C. artists experience a sea of wild and unpredictable emotions
- D. there is a danger that artists may get lost in their own creations

**21. Use the first selection to answer the following question.**

The final line of the poem suggests that —

- A. the daughter will develop an interest in more practical pursuits as she matures
- B. the speaker expects his daughter's art to transform as she grows older
- C. the daughter's paintings will become more whimsical as she develops her technical skills
- D. the speaker believes that his daughter will one day be a successful professional artist

**22. Use the first selection to answer the following question.**

Which sentence describes a shift in the poem's focus?

- A. In stanza 1, the speaker focuses on his daughter's creative struggles, while in stanza 2, he imagines her eventual success as an artist.
- B. In stanza 1, the speaker focuses on his daughter's paintings, while in stanza 2, he describes his own artwork.
- C. In stanza 1, the speaker focuses on his daughter's art as an expression of childhood, while in stanza 2, he considers her future as a mature artist.
- D. In stanza 1, the speaker focuses on his daughter's early artistic success, while in stanza 2, he questions whether she should pursue a career as a painter.

**23. Use the second selection to answer the following question.**

What does paragraph 16 reveal about the son?

- A. He blames himself for his father's long absences.
- B. He thinks his father never gave them the opportunity to be close.
- C. He is too willing to forgive his father for lying.
- D. He is unwilling to share what he knows with his father.

**24. Use the second selection to answer the following question.**

Paragraph 17 suggests that the son is motivated to listen to his father because —

- A. he values his father's advice
- B. he regrets not paying attention to his father in the past
- C. he believes his father is dying
- D. he believes his father will tell him a secret

**25. Use the second selection to answer the following question.**

Paragraph 20 reveals that the father views his childhood home of Ashland as —

- A. a place of tremendous comfort
- B. a place with limited opportunities
- C. the best place to raise a family
- D. a place of haunting memories

**26. Use the second selection to answer the following question.**

The story explores the theme of a son —

- A. disappointing his father
- B. imitating his father
- C. trying to impress his father
- D. making peace with his father

**27. Use both selections to answer the following question.**

Read these quotations from the two selections.

**To a Daughter with Artistic Talent**

*And you never know why (I was lying before when I said I knew).*

**Big Fish**

*I don't know what makes a man great. I've never thought about it before.*

These quotations provide evidence that **both** the speaker in “To a Daughter with Artistic Talent” and the narrator in the excerpt from *Big Fish* feel —

- A. as though they must prove something
- B. embarrassed by their ignorance
- C. compelled to admit their mistakes
- D. challenged to explain something difficult

**28. Use both selections to answer the following question.**

What is a **difference** in how the two selections portray fathers?

- A. While the father in "To a Daughter with Artistic Talent" is optimistic, the father in the excerpt from *Big Fish* is cynical.
- B. While the father in "To a Daughter with Artistic Talent" seems caring, the father in the excerpt from *Big Fish* seems self-centered.
- C. While the father in "To a Daughter with Artistic Talent" is open-minded, the father in the excerpt from *Big Fish* is judgmental.
- D. While the father in "To a Daughter with Artistic Talent" seems defensive, the father in the excerpt from *Big Fish* seems relaxed.

**29. Use both selections to answer the following question.**

**Both** the daughter's paintings in "To a Daughter with Artistic Talent" and the father's stories in the excerpt from *Big Fish* —

- A. depict a world that seems more fanciful than realistic
- B. contain imagery drawn from well-known fairy tales
- C. are difficult for others to understand
- D. portray heroic characters

**30. Use both selections to answer the following question.**

Read these quotations.

**To a Daughter with Artistic Talent**

*You have painted every day  
for as long as I can remember  
and will be painting still  
when you read this, some cold  
and distant December when the child  
is old and the trees no longer silver  
but black fingers scratching a grey sky.*

**Big Fish**

*"No," he says. Then, "Yes. I don't know.  
At least you remembered. The point is, I  
think—the point is I tried to get home  
more. I did. Things happened, though.  
Natural disasters. The earth split once I  
think, the sky opened several times.  
Sometimes I barely made it out alive."*

**Both** quotations use imagery that conveys a sense of —

- A. inner turmoil
- B. stubbornness
- C. guilt
- D. exaggerated self-confidence

**31. Use both selections to answer the following question.**

Which sentence best states a **difference** between the attitude of the speaker in the poem and the attitude of the narrator in the story?

- A. The speaker in the poem worries that his daughter gets carried away by her imagination, while the narrator in the story admires the way his father uses his imagination.
- B. The speaker in the poem believes that his daughter paints to express her true feelings, while the narrator in the story believes that his father tells stories to escape reality.
- C. The speaker in the poem thinks his daughter paints to bring them closer together, while the narrator in the story thinks his father tells stories to distance himself from others.
- D. The speaker in the poem believes that painting is good for his daughter's health, while the narrator in the story worries that his father's stories are a symptom of illness.

**Read the selection and choose the best answer to each question.**

## **Using Maps vs. GPS**

by Steven Kurutz

- 1 Call me a fossil, but when I take a road trip I like to get around by using printed maps. I've been licensed to drive for 20 years, and every car I've owned has contained a Rand McNally Road Atlas, with the maps of the Northeastern states dog-eared and loosened from their staples. Navigating by map carries over to foreign roads, too. In May my wife and I went to France, where we drove around Provence and dipped a wheel into Italy.
- 2 Before we left, I amassed the blanket topographical coverage I imagine the Allied generals had when they stormed the Continent. Collecting the maps was an interminable process. Bookstores have scaled back their selection in recent years. Or stopped selling maps altogether. Apparently, a good number of people think printed maps are pointless nowadays.
- 3 For instance, my wife. Her idea of an enjoyable drive doesn't involve messing with accordion folds and reading eye-chart type, while I yell out from behind the wheel: "We just passed a sign. Do you see Route 6 anywhere on there?" She prefers GPS. Likes the ease of it. Takes comfort in knowing we're on the best route. According to the navigation software, anyway.
- 4 There's admittedly something satisfying about watching the blue-dot version of yourself inch closer to its destination. And sure, for the rush-hour commuter it's very 21st century for your phone to alert you to an accident snarling traffic up ahead. But I would argue that a road trip, especially one taken with another person, is a lesser experience with GPS or navigation apps. I'm not even going to get into how, in choosing the single most efficient route to your desired destination, GPS excludes other routes and destinations you might not realize you desire to see, and removes serendipity—which as any undergrad with a Penguin Classics edition of *On the Road* knows, is the very oxygen that makes a road trip come alive.
- 5 Consider this, though: Using printed maps requires travelers to work together. You become a team. Driver and navigator. Your ability to get along and solve problems is tested in valuable, revealing ways. GPS removes that entire interpersonal dynamic. It encourages a passive form of journeying: sit back and drift, because the vaguely Australian-sounding computer lady will tell you to turn left in a quarter mile.
- 6 Driving by map, on the other hand, engages you actively with your surroundings. It makes you observe road signs, be in the moment. And that closer engagement, I've found, imprints the landscape more vividly and permanently on your mind. When I return home, I can unfold my maps and take myself back to a town or a stretch of highway.

- 7 Often I'll buy a map months before the trip, and by studying it try to pull the opposite trick—to transport myself into the place I intend to visit. It builds anticipation. Eric Riback, a map publisher in upstate New York who writes a blog called *Mapville*, described this to me poetically as the “seeking, dreaming part of travel that you can do with a map.”
- 8 I used to seek and dream at the Hagstrom Map and Travel Center on West 43rd Street. I loved that store. It closed four years ago, leaving New York, like many cities, without a specialty map shop.
- 9 Mr. Riback believes we live in a golden age for maps. “More people are using more maps in more ways than they have in our lifetime,” he said. But he estimated that printed map sales are less than half of what they once were. And filling stations no longer sell maps as a rule. People still like to frame printed maps as art; they just don't like using them as much when road tripping.
- 10 My wife wishes I fell into this camp. I know this because as we left the Europcar agency in Avignon, she turned to me and said, “My heart sank when you declined GPS.” Later, in the car, as we regarded a local map provided by the agent—a much-photocopied and essentially unreadable document—she said, “Now my seven-day nightmare begins.”
- 11 This was our honeymoon, incidentally.
- 12 Maybe she was having flashbacks to our trip to Rome two summers ago. We planned to drive up to Tuscany for a few days. I'd caved and agreed to GPS. But, as happens, there was a mix-up and our rental car came unequipped. She went pale and began breathing irregularly. Outwardly, I comforted. Inwardly, I rejoiced. I'd packed a map. I'd get to test my mettle in a foreign country. And on Italian roads, no less, where the center line is basically decorative.
- 13 Traveling in a strange place by map alone builds confidence that I can get around in the world. GPS may eliminate a big source of travel stress—getting lost—but it also removes some of the thrill and personal challenge. In Rome, without GPS, we found ourselves in a maddening maze of arbitrary-seeming and suddenly reversing one-way streets. Much smoother was our recent European road trip. I handled the driving, my wife semi-embraced the map-reader role and we kept up steady communication, pointing out road signs, noting landmark cues, growing gently hypnotized by the traffic circles.
- 14 There we were, the two of us, finding our way on foreign roads, satellite-unassisted. At one point, I asked my wife if she still wanted GPS, and though she replied yes, I'm sure I heard a pause before she answered.

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32. Read these sentence fragments from paragraph 3.

*Takes comfort in knowing we're on the best route. According to the navigation software, anyway.*

The author is implying that —

- A. travelers may experience something from a drive that computers can't predict
- B. navigation software has become more reliable
- C. driving in unfamiliar places should make people uncomfortable
- D. uncertainty leads to navigational difficulties

33. The author's main purpose for writing this article is to —

- A. describe the problems that occur when drivers ignore printed maps in favor of GPS
- B. argue that navigating with printed maps produces a better road-trip experience than using GPS
- C. show that GPS and printed maps complement each other
- D. explain why drivers have so willingly adopted GPS over printed maps

34. Why does the author include the quotation from Eric Riback in paragraph 7?

- A. To support his own viewpoint that maps enhance travel
- B. To show that map publishers are engaged in creative activities
- C. To establish that a community of map enthusiasts still exists
- D. To explain how maps can act as mementos

35. Read this quotation from paragraph 4.

*I'm not even going to get into how, in choosing the single most efficient route to your desired destination, GPS excludes other routes and destinations you might not realize you desire to see, and removes serendipity—which as any undergrad with a Penguin Classics edition of **On the Road** knows, is the very oxygen that makes a road trip come alive.*

In this statement, the author shows that he thinks —

- A. planning a trip in exact detail takes too much time and effort
- B. young people are more adventurous than older, more experienced travelers
- C. it's worthwhile to risk wasting time during a trip in the hopes of being surprised
- D. less well-known tourist attractions can be as thrilling as the popular ones

36. In paragraph 12, the word *mettle* means —

- A. resourcefulness
- B. mastery of language
- C. willingness to change
- D. tolerance

37. On the advantages of using paper maps, the author's wife is mostly —

- A. curious
- B. skeptical
- C. neutral
- D. flustered

**38.** Which detail about printed maps is most important to the author's argument?

- A.** They are available in fewer places today than they once were.
- B.** They encourage a driver and a navigator to work together.
- C.** They are sometimes difficult to read.
- D.** They can be framed as art.

**39.** Why does the author begin the selection with the words "Call me a fossil"?

- A.** To indicate how people often address him
- B.** To acknowledge that he is older than most of his readers
- C.** To show he understands that his views are considered outdated
- D.** To establish that he is used to his beliefs being questioned

**Read the selection and choose the best answer to each question.**

## **Wind and Rain**

by Warren Klassen

- 1 The wind pushed Kana so hard that she could barely walk. It took all the strength her thin bony arms had to keep her umbrella above her head. On windy days like today it felt more like she was living on top of a Japanese Alp rather than in a valley between them.
- 2 Her umbrella slipped out of her hand for the third time and she jumped back to grab it. Over the top of the umbrella she saw a giant shape trudging up the sidewalk with huge, slow steps. She froze. She knew that he was a foreigner. Definitely a foreigner. And not the one that taught at her elementary school. This must be the new high school English teacher. There was no other reason for a foreigner to be in a town this small. Foreigners teach English. That's why they come here.
- 3 Kana tried to walk quickly, but the wind kept her movements slow. She could feel her very bones vibrate like wind chimes after each blast.
- 4 Out of the corner of her eye she could see the giant approaching. He was completely soaked and his wet shaggy beard made her think that he looked like her schnauzer after a bath. Kana wondered why he didn't have an umbrella, but he was a foreigner and it was expected that foreigners be a bit weird. It's not like her umbrella was helping her anyway, since the wind made the rain come as much from the front as from above.
- 5 His huge legs brought him beside her and he slowed his plodding steps. She could feel him eyeing her. Blue eyes looking at you feel different. Not always bad, but just so strange. This gaze of his felt calculating. He was going to say something. Kana knew he would say something. Foreigners like to hear their English and he wasn't going to get the sound of it from anywhere but his own mouth.
- 6 He did speak and his voice sounded like arrhythmic gravel falling from a shovel onto cement.
- 7 Kana could tell that he had asked her a question. He did that rising intonation thing that her Japanese teacher of English had explained to her. She had aced the test where she had listened to a CD of English sentences and had to

mark down which ones were questions and which weren't. But that didn't help her much here. The question could be for anything. She would have to fall back to her primary defenses. "No. No English," she squeaked out at him. It was a magical phrase that almost always made foreigners go away.

- 8 He quickened his pace for a moment, just enough to walk in front of her, then slowed back down to match her speed. As soon as he was in front of her she felt that strange calm that comes with getting out of the wind. It was much easier to walk now.
- 9 He was only just ahead of her, and she could smell him. He smelled like freshly microwaved frozen pizza. Maybe what her friend had told her about foreigners eating pizza for breakfast, lunch and dinner was true after all. Still, it was a pleasant and familiar smell. Everyone likes pizza.
- 10 Kana had heard a little about this new English teacher before. The grocery clerk had told her mother that even though he was an adult, he still bought lots of milk to drink. He bought four of the one liter cartons every week when he went to the store. There must be very little room in his fridge for anything else.
- 11 She stiffened and nearly stepped into a gigantic puddle. He was doing something kind for her, and all she could think of were the rumors about him. She needed to be able to show her appreciation somehow.
- 12 With her free hand she reached into her backpack and it made a rustling sound as her hand fell against an old McDonald's cheeseburger wrapper. There was also an empty bento<sup>1</sup> and a math textbook in there. Nothing else. Nothing small she could give him to show her appreciation.
- 13 Her face blushed as she became worried about appearing impolite to the foreigner. Would he think that all Japanese children are so ungrateful? That shame would be too great. She would have to do something.
- 14 She closed her useless umbrella and threw it in her backpack. Then, Kana took out the cheeseburger wrapper and began folding it.
- 15 She finished just as they arrived at her house. She poked the foreigner to let him know that she would be leaving his company. He turned back to look at her and she offered him the paper crane that she had folded from the wrapper. As he took it from her, she stammered out a "thank-you," turned bright red and ran into her home.

16 The wind was strong and the rain was heavy, but the foreigner held up one of his massive hands to protect the small gift safely tucked onto the palm of the other. She had recycled his culture, refined it with her own and then given it to him.

17 It was just so Japanese.

"Wind and Rain" by Warren Klassen, Every Day Fiction, Dec. 1, 2011.  
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<sup>1</sup>A bento is a Japanese box with multiple compartments for holding food.

40. Read the following dictionary information about the origin of the word *arrhythmic*.

**arrhythmic** (adj.): Modern Latin, from Greek *arrhythmos*, from a- "not" + *rhythmos*

In paragraph 6, what does the word *arrhythmic* mean?

- A. Irregular
- B. Inactive
- C. Impersonal
- D. Illiterate

41. In paragraph 4, the simile indicates that the foreigner —

- A. is imposing
- B. needs help finding his way
- C. has no protection from the rain
- D. walks quickly

42. Which sentence from the story supports the theme of the interconnectedness of humanity?
- A. *Foreigners like to hear their English and he wasn't going to get the sound of it from anywhere but his own mouth.*
  - B. *He was doing something kind for her, and all she could think of were the rumors about him.*
  - C. *Maybe what her friend had told her about foreigners eating pizza for breakfast, lunch and dinner was true after all.*
  - D. *She had recycled his culture, refined it with her own and then given it to him.*
43. How do the stranger's actions in paragraph 8 affect Kana's internal conflict?
- A. His kindness in blocking the wind helps Kana overcome her mistrust of foreigners.
  - B. His rudeness in stepping in front of Kana confirms her opinion of foreigners.
  - C. His friendly gesture toward Kana causes her to feel even more nervous.
  - D. His disregard for Kana validates her beliefs about the superiority of her culture.

44. Based on the description of the contents of Kana’s backpack in paragraph 12, the reader can conclude that Kana —
- A. studies more than American students
  - B. values American culture more than her own
  - C. has been influenced by American culture
  - D. has fewer possessions than her peers

45. Read this sentence from paragraph 16.

*The wind was strong and the rain was heavy, but the foreigner held up one of his massive hands to protect the small gift safely tucked onto the palm of the other.*

What is the most likely reason why the author includes this description of the foreigner’s actions?

- A. To demonstrate how valuable the gift is to him
- B. To reveal that he is hesitant to accept the gift
- C. To suggest that the wind and rain have isolated him
- D. To illustrate how much he wants to be accepted

**Read the selection and choose the best answer to each question.**

## **Where the Wild Things Are**

by Beth Pratt-Bergstrom

*Earth Island Journal*

- 1 In 2012, I read a headline in the *Los Angeles Times*, “Mountain lion makes itself at home in Griffith Park,” that radically transformed my life’s work. At first glance I thought it simply a curious story that defied plausibility. How could a mountain lion be living in the middle of the second largest city in the United States? And why would the poor cat even want to?
- 2 Most of my 25-year environmental career has been spent in two of the largest national parks in this country—Yosemite and Yellowstone. Protected areas like those fit more with my preconceived notion of where wildlife should live, especially a large predator. My long-held view of Los Angeles (or of any city really) dismissed urban centers as environmental wastelands, full of endless highways, traffic snarls, and unchecked development that had banished all hope of even a butterfly being able to safely flutter through.
- 3 Like most opinions founded on ignorance, this proved to be very wrong.
- 4 After reading about the city-dwelling cougar, I contacted the National Park Service researchers studying the mountain lion—now famously known as P-22—and accompanied them on an excursion to track him in Griffith Park. The park is a hybrid of city and nature surrounded by a spider web of freeways, only two miles from the Hollywood Walk of Fame, and visited by 10 million people annually. As I trekked around, surrounded by people at every turn and confronted with the inescapable Hollywood sign and the imposing Los Angeles skyline, I dismissed this landscape as being about as far from the untrammelled wilderness of a Yellowstone or Yosemite as one could get. I scoffed at the notion of “nature” in a park with a golf course, tennis courts, a merry-go-round and miniature train, the Griffith Observatory, and the Greek Theater.



Steve Winter/National Geographic Creative

- 5 And then I had a life changing epiphany. *This cat has more of an imagination than I do.*
- 6 Why *can't* a mountain lion live in a city? Why is the human-built environment seen as off-limits to wildlife? If it's good enough for a mountain lion, who are we to judge?
- 7 I'll always be a national park advocate. Yosemite remains my favorite place on Earth, and I relish my experiences of listening to a wolf howl and watching a grizzly bear lope by in the wilds of Yellowstone. Five years ago, I would have laughed hysterically if you had told me I'd soon be dedicating my career to the conservation of wildlife in cities. But P-22 shifted my perspective. His remarkable story of crossing two of the busiest freeways in the country to find a new home, as well as his ability (and those of his Santa Monica Mountain cougar kin) to adapt to life in a challenging urban interface speaks to the beauty and resiliency of wild things.
- 8 After P-22 opened my eyes, I began seeing examples of this new paradigm of coexistence working across California. Now I focus most of my work on helping wildlife in cities, and I've just finished writing a book on the success stories of people and wildlife bending our preconceived rules about what is "natural," and thriving together instead of apart.
- 9 You'd be surprised at the places where these stories crop up. In Silicon Valley, for instance, a family of foxes decided to make a home on the Facebook campus in Menlo Park along with 2,500 employees, and Mark Zuckerberg himself took an interest in the skulk. Instead of treating them as pests, the Facebook staff embraced sharing their workplace with these admittedly adorable wild neighbors. They even created a FB Fox page that boasts over 100,000 followers from all over the world. But the interest extended beyond sharing images suitable for #cuteoverload. The motto of the FB Fox page "Please honor the foxes—no chasing or feeding—just mutual respect," speaks

to the desire to ensure the animals stay safe, healthy, and wild. Facebook's facilities-management team worked with wildlife officials and contacted a local gray fox researcher to educate staff about the animal. In one typical pro-fox social media post, an employee shared a photo of one of the foxes resting under his automobile with the reminder: "Before you drive off, please check if there is a fox under or near your car."

- 10 The traditional philosophy of conservation has been to segregate people and wildlife—to set aside islands of habitat—and although we must continue to do so, it's not enough. And it's not entirely working. Even in the best-protected places on the planet—national parks—some species are having a tough time. When the number-one threat to wildlife worldwide is loss of habitat, we can no longer think of our cities or towns or neighborhoods, or even our backyards, as exempt from the natural world—or as off-limits to wildlife. Our shared spaces are as essential to conservation as our traditionally protected lands.
- 11 Yes, wildlife would be better served if cities were converted back to open space. But barring a stunning reversal of the trends of human existence, this won't happen any time soon. Given this reality, isn't a city that incorporates wildlife surely better than one that doesn't?
- 12 Not that every city could, or should, have a mountain lion. But there are many other creatures, both big and small, that could do with some urban love. Take the monarch butterfly, for instance. Populations of this amazing orange and black butterfly, which migrates thousands of miles from Canada to Mexico City, have declined by as much as 90 percent across the US. The problem? The plentiful "gas stations" of milkweed and other plants needed to sustain them along their migration route have largely disappeared. Planting milkweed and creating habitat is one easy way to help monarch populations rebound, and this can even be done from an apartment balcony. Wherever we live, we can create our own "national park" space.
- 13 National parks and other protected areas are vital to conservation. But what I have come to realize since that day spent walking in Griffith Park is that cities are also essential to the future of wildlife. Wouldn't it be a wonderful legacy for the next 100 years of national parks if we expanded our values and considered it just as important for cities to have the same charge as our parks "to conserve the scenery and the natural and historic objects and the wildlife therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations"?
- 14 Adopting an expanded view of the national park ethic in our urban spaces would exponentially increase our ability to protect wildlife and biodiversity around the world.

15 I, for one, believe cities and nature can mix and need to mix for wildlife to have a future. We need to foster a daily relationship with our wild, nonhuman kin. It's not about habituating wildlife to us, but about habituating ourselves to the wild world.

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46. What is the author's purpose for writing this article?
- A. To encourage people to visit national parks
  - B. To advocate for coexistence of humans and wildlife in urban areas
  - C. To explain methods for tracking a cougar through Griffith Park
  - D. To persuade people to convert urban cities back to natural spaces
47. Which words from paragraph 7 best help the reader understand the meaning of the word *resiliency*?
- A. *relish my experiences*
  - B. *cougar kin*
  - C. *adapt to life*
  - D. *urban interface*

48. Why does the author use rhetorical questions in paragraph 6?
- A. To argue that human-built environments are not suitable for wildlife
  - B. To illustrate a shift in her perspective regarding wildlife habitats
  - C. To explain that mountain lions are vastly different from other types of wildlife
  - D. To prove that she has experience on the subject of mountain lions
49. In paragraph 12, why does the author refer to milkweed plants as “gas stations” for monarch butterflies?
- A. Milkweed plants are enjoyed by several species of butterflies.
  - B. Milkweed plants are becoming more available in cities.
  - C. Milkweed plants can be grown in any environment.
  - D. Milkweed plants are essential for the migration of monarch butterflies.

**50.** In paragraph 5, the author conveys a tone of —

- A.** relief
- B.** surprise
- C.** humiliation
- D.** pride

**51.** What is one conclusion the author makes about wildlife?

- A.** Certain urban spaces should be abandoned by people because wildlife need them more.
- B.** Larger species of wildlife are not as strong as smaller species of wildlife.
- C.** Humans need to change their understanding of wildlife preservation.
- D.** More national parks should be formed to help wildlife.

52. Read this quotation from paragraph 9.

*You'd be surprised at the places where these stories crop up. In Silicon Valley, for instance, a family of foxes decided to make a home on the Facebook campus in Menlo Park along with 2,500 employees, and Mark Zuckerberg himself took an interest in the skulk.*

Why does the author include this idea?

- A. To emphasize that wildlife living in urban areas is more common than people think
- B. To compare the wildlife found in different regions of California
- C. To describe Mark Zuckerberg's disapproval of the foxes living on the Facebook campus
- D. To question whether the foxes are safe living in Menlo Park





