



Take home packet

Subject: English Language Arts

State: New York

Student Name: _____

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The internet has put the world's knowledge at our fingertips, but according to Nicholas Carr, it might be changing us in fundamental ways. Read the excerpt from "Is Google Making Us Stupid?" and answer the questions that follow.

from Is Google Making Us Stupid

by Nicholas Carr

1 "Dave, stop. Stop, will you? Stop, Dave. Will you stop, Dave?" So the supercomputer HAL pleads with the implacable¹ astronaut Dave Bowman in a famous and weirdly poignant scene toward the end of Stanley Kubrick's *2001: A Space Odyssey*. Bowman, having nearly been sent to a deep-space death by the malfunctioning machine, is calmly, coldly disconnecting the memory circuits that control its artificial brain. "Dave, my mind is going," HAL says, forlornly. "I can feel it. I can feel it."

2 I can feel it, too. Over the past few years I've had an uncomfortable sense that someone, or something, has been tinkering with my brain, remapping the neural circuitry, reprogramming the memory. My mind isn't going—so far as I can tell—but it's changing. I'm not thinking the way I used to think. I can feel it most strongly when I'm reading. Immersing myself in a book or lengthy article used to be easy. My mind would get caught up in the narrative or the turns of the argument, and I'd spend two hours strolling through long stretches of prose. That's rarely the case anymore. Now my concentration often starts to drift after two or three pages. I get fidgety, lose the thread, begin looking for something else to do. I feel as if I'm always dragging my wayward brain back to the text. The deep reading that used to come naturally has become a struggle.

3 I think I know what's going on. For more than a decade now, I've been spending a lot of time online, searching and surfing and sometimes adding to the great databases of the Internet. The Web has been a godsend to me as a writer. Research that once required days in the stacks or periodical rooms of libraries can now be done in minutes. A few Google searches, some quick clicks on hyperlinks, and I've got the telltale fact or pithy quote I was after. Even when I'm not working, I'm as likely as not to be foraging in the Web's info-thickets—reading and writing e-mails, scanning headlines and blog posts, watching videos and listening to podcasts, or just tripping from link to link to link. (Unlike footnotes, to which they're sometimes likened, hyperlinks don't merely point to related works; they propel you toward them.)

4 For me, as for others, the Net is becoming a universal medium, the conduit for most of the information that flows through my eyes and ears and into my mind. The advantages of having immediate access to such an incredibly rich store of information are many, and they've been widely described and duly applauded. "The perfect recall of silicon memory," *Wired's* Clive Thopson has written, "can be an enormous boon to thinking." But that boon comes at a price. As the media theorist Marshall McLuhan pointed out in the 1960s, media are not just passive channels of information. They supply the stuff of thought, but they also shape the process of thought. And what the Net seems to be doing is chipping away my capacity for concentration and contemplation. My mind now expects to take in information the way the Net distributes it: in a swiftly moving stream of particles. Once I was a scuba diver in the sea of words. Now I zip along the surface like a guy on a Jet Ski.

5 I'm not the only one. When I mention my troubles with reading to friends and acquaintances—literary types, most of them—many say they're having similar experiences. The more they use the Web, the more they have to fight to stay focused on long pieces of writing. Some of the bloggers I follow have also begun mentioning the phenomenon. Scott Karp, who writes a blog about online media, recently confessed that he has stopped reading books altogether. "I was a lit major in college, and used to be [a] voracious book reader," he wrote. "What happened?" He speculates on the answer: "What if I do all my reading on the Web not so much

because the way I read has changed, i.e., I'm just seeking convenience, but because the way I THINK has changed?"

6 Bruce Friedman, who blogs regularly about the use of computers in medicine, also has described how the Internet has altered his mental habits. "I now have almost totally lost the ability to read and absorb a longish article on the Web or in print," he wrote earlier this year. A pathologist who has long been on the faculty of the University of Michigan Medical School, Friedman elaborated on his comment in a telephone conversation with me. His thinking, he said, has taken on a "staccato" quality, reflecting the way he quickly scans short passages of text from many sources online. "I can't read *War and Peace* anymore," he admitted. "I've lost the ability to do that. Even a blog post of more than three or four paragraphs is too much to absorb. I skim it."

7 Anecdotes alone don't prove much. And we still await the long-term neurological and psychological experiments that will provide a definitive picture of how Internet use affects cognition. But a recently published study of online research habits, conducted by scholars from University College London, suggests that we may well be in the midst of a sea change in the way we read and think. As part of the five-year research program, the scholars examined computer logs documenting the behavior of visitors to two popular research sites, one operated by the British Library and one by a U.K. educational consortium, that provide access to journal articles, e-books, and other sources of written information. They found that people using the sites exhibited "a form of skimming activity," hopping from one source to another and rarely returning to any source they'd already visited. They typically read no more than one or two pages of an article or book before they would "bounce" out to another site. Sometimes they'd save a long article, but there's no evidence that they ever went back and actually read it. The authors of the study report:

It is clear that users are not reading online in the traditional sense; indeed there are signs that new forms of "reading" are emerging as users "power browse" horizontally through titles, contents pages, and abstracts going for quick wins. It almost seems that they go online to avoid reading in the traditional sense.

8 Thanks to the ubiquity of text on the Internet, not to mention the popularity of text-messaging on cell phones, we may well be reading more today than we did in the 1970s or 1980s, when television was our medium of choice. But it's a different kind of reading, and behind it lies a different kind of thinking—perhaps even a new sense of the self. "We are not only *what* we read," says Maryanne Wolf, a developmental psychologist at Tufts University and the author of *Proust and the Squid: The Story and Science of the Reading Brain*. "We are *how* we read." Wolf worries that the style of reading promoted by the Net, a style that puts "efficiency" and "immediacy" above all else, may be weakening our capacity for the kind of deep reading that emerged when an earlier technology, the printing press, made long and complex works of prose commonplace. When we read online, she says, we tend to become "mere decoders of information." Our ability to interpret text, to make the rich mental connections that form when we read deeply and without distraction, remains largely disengaged.

9 Reading, explains Wolf, is not an instinctive skill for human beings. It's not etched into our genes the way speech is. We have to teach our minds how to translate the symbolic characters we see into the language we understand. And the media or other technologies we use in learning and practicing the craft of reading play an important part in shaping the neural circuits inside our brains. Experiments demonstrate that readers of ideograms, such as the Chinese, develop a mental circuitry for reading that is very different from the circuitry found in those of us whose written language employs an alphabet. The variations extend across many regions of the brain, including those that govern such essential cognitive functions as memory and the interpretation of visual and auditory stimuli. We can expect as well that the circuits woven by our use of the Net will be

different from those woven by our reading of books and other printed works.

"Is Google Making Us Stupid?" by Nicholas Carr, from *The Atlantic*, July/August 2008. Copyright (C) 2008 by Nicholas Carr. Reprinted by permission of the author.

1 *implacable* - immovable

1 According to paragraph 3, what does the author claim is the difference between hyperlinks and footnotes?

- (A) Footnotes become outdated faster.
- (B) Hyperlinks are usually more numerous.
- (C) Hyperlinks provide easier access to material
- (D) Footnotes usually contain more unfamiliar words.

2 Read the sentences from paragraph 4 shown below.

Once I was a scuba diver in the sea of words. Now I zip along the surface like a guy on a Jet Ski.

What is the **most likely** meaning of the figurative language in the sentences?

- (A) The author now spends more time reading.
- (B) The author used to be confused by difficult texts.
- (C) The author now feels overwhelmed by information.
- (D) The author used to engage with language more deeply.

3 What is the **main** function of paragraphs 5 and 6?

- (A) to explain why people may lose interest in reading
- (B) to present contrasting viewpoints on the nature of the Web
- (C) to provide background information on the cause of the main problem
- (D) to report the experiences of people whose reading habits have been affected

4 Based on paragraph 7, what is the **most likely** reason the author uses the sentence "Anecdotes alone don't prove much"?

- (A) to admit that his theory has serious flaws
- (B) to indicate the need to study the theory further
- (C) to suggest that writers have unique points of view
- (D) to suggest that other people may disagree with him

5 In paragraph 8, the author refers to the printing press as an invention that

- (A) brought literature to the public.
- (B) was more popular than the Web.
- (C) predicted the origins of the Web.
- (D) was quickly embraced by the public.

6 According to paragraph 9, how is reading different from speech?

- (A) Speech is acquired more naturally.
- (B) Speech requires personal interaction.
- (C) Reading ability deteriorates over time.
- (D) Reading ability is greater in certain countries.

7 In paragraph 4, the word *boon* means

- (A) benefit.
- (B) balance.
- (C) purpose.
- (D) pressure.

8 Based on the excerpt, describe how the Web is changing the way people read. Support your answer with relevant and specific details from the excerpt.

The speakers of "Insomnia" and "When They Sleep" describe their different nighttime experiences. Read both poems and answer the questions that follow.

Insomnia and When They Sleep

by Marge Piercy and Rolf Jacobsen

Insomnia

Even though the house is deeply silent
and the room, with no moon,
is perfectly dark,
even though the body is a sack of exhaustion
5 inert on the bed,

someone inside me will not
get off his tricycle,
will not stop tracing the same tight circle
on the same green threadbare carpet.

10 It makes no difference whether I lie
staring at the ceiling
or pace the living-room floor,
he keeps on making his furious rounds,
little pedaler in his frenzy,
15 my own worst enemy, my oldest friend.

What is there to do but close my eyes
and watch him circling the night,
schoolboy in an ill-fitting jacket,
leaning forward, his cap on backwards,
20 wringing the handlebars,
maintaining a certain speed?

Does anything exist at this hour
in this nest of dark rooms
but the spectacle of him
25 and the hope that before dawn

I can lift out some curious detail
that will carry me off to sleep—
the watch that encircles his pale wrist,
the expandable band,
30 the tiny hands that keep pointing this way and that.

— Marge Piercy

When They Sleep

All people are children when they sleep.
There's no war in them then.
They open their hands and breathe
in that quiet rhythm heaven has given them.
5 They pucker their lips like small children
and open their hands halfway,
soldiers and statesmen, servants and masters.
The stars stand guard
and a haze veils the sky,
10 a few hours when no one will do anybody harm.

If only we could speak to one another then
when our hearts are half-open flowers.
Words like golden bees
would drift in.
15 — God, teach me the language of sleep.

— Rolf Jacobsen

"Insomnia" by Marge Piercy. Copyright (C) 1975 by Marge Piercy and Middlemarsh Inc. Reprinted by permission of the Wallace Literary Agency. "When They Sleep" by Rolf Jacobsen, translated by Robert Hedin, from *The Roads Have Come to an End Now*. Copyright (C) 2001 by Robert Hedin. Reprinted by permission of the translator.

9 In "Insomnia", the change from the first stanza to the second stanza can **best** be described as a transition from

- (A) darkness to light.
- (B) acceptance to denial.
- (C) stillness to movement.
- (D) desperation to excitement.

10 Read lines 6 and 7 of "Insomnia" shown below.

Someone inside of me will not / get off his tricycle,

The "someone" in line 6 **most likely** refers to

- (A) an old friend of the speaker's.
- (B) the force keeping the speaker awake.
- (C) a childhood memory of the speaker's.
- (D) the conflict the speaker has with her child.

11 Read lines 5-7 of "When They Sleep" shown below.

They pucker their lips like small children / and open their hands halfway, / soldiers and statesmen, servants and masters.

The **most likely** reason the poet includes the pair of contrasts in line 7 is to show that

- (A) sleep makes all people equal.
- (B) sleep helps people to do their work.
- (C) children never outgrow their need to sleep.
- (D) adults are as troubled by dreams as children are.

12 What does the speaker wish for in lines 11 and 12 of "When They Sleep"?

- (A) someone to talk to at night
- (B) a closer relationship with nature
- (C) an appreciation for the benefits of rest
- (D) peaceful communication among people

Read the poem. Then, answer the questions.

Lost Sister

by Cathy Song

1

In China,
even the peasants
named their first daughters
Jade—
⁵ the stone that in the far fields
could moisten the dry season,
could make men move mountains
for the healing green of the inner hills
glistening like slices of winter melon.

¹⁰ And the daughters were grateful:
they never left home.
To move freely was a luxury
stolen from them at birth.
Instead, they gathered patience,
¹⁵ learning to walk in shoes
the size of teacups,
without breaking—
the arc of their movements
as dormant as the rooted willow,
²⁰ as redundant as the farmyard hens.
But they traveled far
in surviving,
learning to stretch the family rice,
to quiet the demons,
²⁵ the noisy stomachs.

2

There is a sister
across the ocean,
who relinquished¹ her name,
diluting jade green
³⁰ with the blue of the Pacific.
Rising with a tide of locusts,
she swarmed with others
to inundate another shore.

In America,
35 there are many roads
and women can stride along with men.

But in another wilderness,
the possibilities,
the loneliness,
40 can strangulate like jungle vines.
The meager provisions and sentiments
of once belonging—
fermented roots, Mah-Jongg² tiles and firecrackers—
set but a flimsy household
45 in a forest of nightless cities.
A giant snake rattles above,
spewing black clouds into your kitchen.
Dough-faced landlords
slip in and out of your keyholes,
50 making claims you don't understand,
tapping into your communication systems
of laundry lines and restaurant chains.

You find you need China:
your one fragile identification,
55 a jade link
handcuffed to your wrist.
You remember your mother
who walked for centuries,
footless—
60 and like her,
you have left no footprints,
but only because
there is an ocean in between,
the unremitting space of your rebellion.
—Cathy Song

“Lost Sister” by Cathy Song, from *Picture Bride*. Copyright © 1983 by Cathy Song. Reprinted by permission of Yale University Press.

1 *relinquished* - gave up; surrendered

2 *Mah - Jongg* — a game played with small pieces called tiles

13 Read lines 18 and 19 below.

the arc of their movements
as dormant as the rooted willow,

What image does the word “dormant” convey?

- (A) fertility
- (B) restraint
- (C) exhaustion
- (D) secretiveness

14 In the poem, what does the break between lines 25 and 26 suggest?

- (A) a shift in setting
- (B) a change in speaker
- (C) the contrasts of age and youth
- (D) the disputes of children and parents

15 What do lines 34–40 **most likely** reveal about the sister’s experience?

- (A) Her decisions led her to a new relationship.
- (B) Her ambition ultimately led to her downfall.
- (C) Her life became both successful and adventurous.
- (D) Her choices resulted in both opportunity and sacrifice.

Read the article titled “Fields of Fingerprints: DNA Testing for Crops.” Then answer the questions.

Fields of Fingerprints

by

Fields of Fingerprints: DNA Testing for Crops

DNA testing, the technique which has helped solve high-profile murder cases, may now help to solve crop crimes. Several organizations have started offering DNA testing to the North American plant breeding and seed industry. Most often, the test will be used by plant breeders and research scientists to identify important genes. But sometimes, DNA testing will come in handy when police are trying to solve crimes that involve grain theft. While it is very difficult to tell the differences in a crop variety just by looking at the seeds, DNA fingerprinting will make it possible for police investigators or researchers to pinpoint specific plant traits and accurately identify seed varieties. Easy to use DNA test kits for certain crops should be on the market within the next few years. Specialized computer-based analysis programs identify the fingerprint, or specific genes carried in the seed of individual crop varieties.

Producing a Print

A DNA fingerprint can be called a genetic photograph of an individual, whether that individual is a plant, animal or person. The technique of DNA fingerprinting has been developed using the science of genetics. Genetics is the study of genes, tiny units of deoxyribonucleic acid, or DNA. This chemical is located in the nucleus of every cell. An organism's DNA contains the blueprint of its characteristics--in the case of plants, that would include features like yield¹, drought resistance and starch content. Making a DNA fingerprint involves several steps as follows:

1. To obtain the DNA necessary for the test, a small sample of the plant cells is required.
2. The sample is treated with chemicals to extract DNA from the cells.
3. Enzymes (proteins which promote chemical reactions) are added to the DNA. The enzymes act like scissors. They are used to cut the DNA into fragments of various lengths.
4. The fragments are placed on a bed of gel. Next, an electrical current is applied. The current sorts the fragments by length and organizes them into a pattern. This process is similar to placing sand in a series of sieves to sort the particles by size.
5. The DNA pattern is transferred to a nylon sheet by placing the gel and the nylon next to each other.
6. A probe of radioactive DNA is introduced to the pattern on the nylon sheet. The probe, which is a short strand of DNA treated to make it radioactive, is designed to bind to specific DNA fragments.
7. Finally, X-ray film is exposed to the nylon sheet containing the radioactive probes. Dark bands, which resemble consumer product bar codes, develop at the probe sites in a pattern unique to the organism. The bands indicate the site where a probe has bound to the DNA fragments. The DNA of each individual is unique, producing a unique set of fragments. This makes each pattern of probe-binding unique.

Simplifying the Search

DNA fingerprinting can be of use to plant breeders to simplify their work and reduce the amount of time it takes to produce crops with desirable new traits. For example, once a scientist isolates a specific gene that expresses a certain crop trait, a batch of seed is then produced which the scientist hopes carries the trait. At one time, the researcher would have to grow the crop to see if the trait is present. But now, the DNA of the seed batch can be tested to determine if the seeds contain the sought-after gene. The DNA test can also be used to identify and keep track of genes as they are isolated and transferred into crops. As well, it can become a tool to simplify the more traditional methods of selective breeding², by identifying what are known as "markers." Since DNA fingerprints are taken from the same DNA that carries the entire genetic blueprint for the plant, pieces of DNA that are close together tend to be passed on together from one generation to the next. If one particular band of a DNA fingerprint is found to be inherited along with a useful trait, that band serves as a marker for that trait. This marker shows which offspring may carry the trait, without having to search for the specific genetic material.

1 Yield: Quantity or amount produced

2 Selective breeding: the purposeful mating of two organisms in an attempt to produce offspring with a particular trait or traits

16 Part A: According to the information in paragraph 1, how is solving crop crimes similar to solving high-profile murder cases?

- (A) Solving crop crimes uses the science of human fingerprint analysis to examine evidence.
- (B) Solving crop crimes uses genetic material inside the cells of living things to examine evidence.
- (C) Solving crop crimes uses specialized computers at crime scenes to examine evidence.
- (D) Solving crop crimes uses information about the general appearance of living things to examine evidence.

17 Part B: Which detail from the article **best** supports the answer to Part A?

(A) “Several organizations have started offering DNA testing to the North American plant breeding and seed industry.”

(B) “...the test will be used by plant breeders and research scientists to identify important genes.”

(C) “...DNA fingerprinting will make it possible for police investigators or researchers to pinpoint specific plant traits and accurately identify seed varieties.”

(D) “Easy to use DNA test kits for certain crops should be on the market within the next few years.”

18 Part A: The final paragraph is headed by the phrase “Simplifying the Search.” What is the “search” discussed in this paragraph?

(A) identifying new varieties of plants that can be grown from seeds

(B) identifying new varieties of plants with particular characteristics

(C) identifying plants that can be easily tested for a DNA fingerprint

(D) identifying plants that can pass on their characteristics inside their seeds

19 Part B: Based on information from the text, what are the **two** ways that the procedure for developing a DNA fingerprint simplifies the search identified in Part A?

- (A) Plant breeders no longer have to guess which crop trait will be desirable.
- (B) Plant breeders no longer have to wait for seeds to grow into plants before learning if the plants possess a desired crop trait.
- (C) Plant breeders can look for a desired crop trait that has the same DNA as a trait that is not desired.
- (D) The DNA test can be performed to look for markers for a desired crop trait rather than for its actual DNA.
- (E) The DNA test can tell plant breeders which crop trait will be most desired by seed companies.
- (F) The DNA test can indicate which genes will eventually produce a desired crop trait.

20 Part A: What is **one** question the article answers by explaining the steps required to obtain a DNA fingerprint?

- (A) How long does it take for scientists to obtain DNA fingerprints?
- (B) How complicated is the process used to obtain a DNA fingerprint?
- (C) Why is it possible that obtaining DNA fingerprints will become more common?
- (D) Why is it important to obtain a DNA fingerprint?

21 Part B: Which quotation from the article **best** reflects an inference that supports the answer to Part A?

- (A) “Easy to use DNA test kits for certain crops should be on the market within the next few years.”
- (B) “The technique of DNA fingerprinting has been developed using the science of genetics.”
- (C) “An organism’s DNA contains the blueprint of its characteristics—in the case of plants, that would include features like yield, drought resistance and starch content.”
- (D) “The DNA of each individual is unique, producing a unique set of fragments.”

Read the passage. Then, answer the questions.

Las Papas

by Julio Ortega

¹ At first, when he began to care for the child all by himself, he tried to simplify the ordeal of meals by going out to the corner restaurant. But he soon found that if he tried to cook something passed the time, and he also amused himself with the child's curiosity

² He picked up the cut slices. There wasn't much more to discover in them. It wasn't necessary to expect anything more of them than the density they already possessed, a crude cleanliness that was the earth's flavor. But that same sense transformed them right there in his hands, a secret flowering, uncovered by him in the kitchen. It was as if he discovered one of the lost varieties of the Andean potato: the one that belonged to him, wondering, at noon.

³ When the chicken began to fry in the skillet, the boy returned, attracted by its aroma. The man was in the midst of making the salad

⁴ "Where's this food come from?" the child asked, realizing it was a different recipe.

⁵ "Peru," he replied.

⁶ "Not Italy?" said the child, surprised.

⁷ "I'm cooking another recipe now," he explained. "Potatoes come from Peru. You know that, right?"

⁸ "Yeah, but I forgot it."

⁹ "They're really good, and there are all kinds and flavors. Remember mangoes? You really used to like them when we went to see your grandparents."

¹⁰ "I don't remember them either. I only remember the lion in the zoo."

¹¹ "You don't remember the tree in Olivar Park?"

¹² "Uh-huh. I remember that."

¹³ "We're going back there next summer, to visit the whole family."

¹⁴ "What if there's an earthquake?"

¹⁵ The boy went for his Spanish reader and sat down at the kitchen table. He read the resonant¹ names out loud, names that were also like an unfinished history, and the man had to go over to him every once in a while to help explain one thing or another.

¹⁶ He tasted the sauce for the amount of salt, then added a bit of tarragon², whose intense perfume was delightful, and a bit of marjoram³, a sweeter aroma.

¹⁷ He noticed how, outside, the light trapped by a tree slipped out from the blackened greenness of the leaves, now spilling onto the grass on the hill where their apartment house stood. The grass, all lit up, became an oblique field, a slope of tame fire seen from the window.

¹⁸ He looked at the child, stuck on a page in his book, he looked at the calm, revealed blue of the sky; and he looked at the leaves of lettuce in his hands, leaves that crackled as they broke off and opened up like tender shoots, beside the faucet of running water.

¹⁹ As if it suddenly came back to him, he understood that he must have been six or seven when his father, probably forty years old, as he was now, used to cook at home on Sundays. His father was always in a good mood as he cooked, boasting beforehand about how good the Chinese recipes were that he had learned in a remote hacienda in Peru. Maybe his father had made these meals for him, in this always incomplete past, to celebrate the meeting of father and son.

²⁰ Unfamiliar anxiety, like a question without a subject, grew in him as he understood that he had never properly acknowledged his father's gesture, he hadn't even understood it. Actually, he had rejected his father's cooking one time, saying that it was too spicy. He must have been about fifteen then, a recent convert devoutly practicing the religion of natural foods, when he left the table with the plate of fish in his hands. He went out to the kitchen to turn on the faucet and quickly washed away the flesh boiled in soy sauce and ginger. His mother came to the kitchen and scolded him for what he had just done, a seemingly harmless act, but from then on an irreparable⁴ one. He returned to the table in silence, sullen, but his father didn't appear offended. Or did he suspect that one day his son's meal would be refused by his own son when he served it?

²¹ The emotion could still wound him, but it could also make him laugh. There was a kind of irony in this repeating to a large extent his father's gestures as he concocted an unusual flavor in the kitchen. However, like a sigh that only acquires some meaning by turning upon itself, he discovered a symmetry in the repetitions, a symmetry that revealed the agony of emotions not easily understood.

"Las Papas" by Ruth Spack, translation by Regina Harrison, from *The International Story*. Copyright 1988 by Julio Ortega. Published by St. Martin's Press, New York.

1 *resonant* - having the ability to evoke or suggest enduring images, memories, or emotions

2 *tarragon* - a perennial plant of the daisy family, with narrow aromatic leaves that are used as a culinary herb

3 *marjoram* - an aromatic southern European plant of the mint family, the leaves of which are used as a culinary herb; another term for oregano

4 *irreparable* - impossible to rectify or repair

22 Part A

Which sentence **best** describes a theme of the passage?

- (A) Memories are often unreliable.
- (B) Family relationships can be complex.
- (C) Seeking new experiences is important.
- (D) Expressing honest opinions is difficult.

23 Part B

Which piece of evidence from the passage supports the answer selected in Part A?

- (A) “I’m cooking another recipe now,’ he explained.” (paragraph 7)
- (B) “I only remember the lion in the zoo.” (paragraph 10)
- (C) “The boy went for his Spanish reader and sat down at the kitchen table.” (paragraph 15)
- (D) “Or did he suspect that one day his son's meal would be refused by his own son when he served it?” (paragraph 20)

24 Some events from the passage are listed below. Select the **three** most important events, and write them into the boxes to create an accurate summary of the text. Be sure to write the events in chronological order.

The father reflects on an Andean potato.

The father feels sorry about the way he treated his own father.

The father cooks a recipe from Peru.

The father helps his son study Spanish.

The father remembers that his own father used to cook for him.

The father adds herbs to the food he is making.

The father notices the quality of the light outside.

25 Part A

What is the most significant realization the father has as he prepares the meal?

- (A) His relationship with his son is based on his skill as a cook.
- (B) His own past is reflected in the present moment.
- (C) His mother supported his reaction at dinner.
- (D) His father was hurt by his thoughtless behavior

26 Part B

Which sentence from the passage provides the **best** evidence to support the answer selected in Part A?

- (A) “But he soon found that if he tried to cook something it passed the time, and he also amused himself with the child's curiosity.” (paragraph 1)
- (B) “There wasn't much more to discover in them.” (paragraph 2)
- (C) “As if it suddenly came back to him, he understood that he must have been six or seven when his father, probably forty years old, as he was now, used to cook at home on Sundays.” (paragraph 19)
- (D) “His mother came to the kitchen and scolded him for what he had just done, a seemingly harmless act, but from then on an irreparable one.” (paragraph 20)

27 Part A

How does the author create tension in this passage?

- (A) through the boy's inability to remember his own past
- (B) through the boy's problems with reading Spanish
- (C) through the man's reflections on his own father
- (D) through the man's interactions with the boy

28 Part B

Which phrase from the passage provides the **best** evidence for the response to Part A?

- (A) “ ... amused himself with the child’s curiosity,” (paragraph 1)
- (B) “I don't remember them either.” (paragraph 10)
- (C) “... to help explain one thing or another.” (paragraph 15)
- (D) “... had never properly acknowledged his father's gesture... ” (paragraph 20)

29 Part A

What does cooking represent in the passage?

- (A) a feeling of control and competence
- (B) a sense of time moving forward
- (C) a connection to family and culture
- (D) a chance for future happiness

30 Part B

Which two pieces of evidence from the passage **best** support the answer selected in Part A?

- (A) “It was as if he discovered one of the lost varieties of the Andean potato: the one that belonged to him, wondering, at noon.” (paragraph 2)
- (B) “When the chicken began to fry in the skillet, the boy returned, attracted by its aroma.” (paragraph 3)
- (C) ““Uh-huh. I remember that.”” (paragraph 12)
- (D) “The boy went for his Spanish reader and sat down at the kitchen table.” (paragraph 15)
- (E) “The grass, all lit up, became an oblique field. a slope of tame fire seen from the window.” (paragraph 17)
- (F) “Maybe his father had made these meals for him, in this always incomplete past, to celebrate the meeting of father and son.” (paragraph 19)

31 In paragraphs 19 and 20 of this story, the man reflects back on his own father cooking for him, and he recalls one incident in particular that he feels bad about. Write a story about this incident, told in first person by the man's father. Use details from the paragraphs, and add elaboration of your own to show the father's feelings about what happened and how he reacted to it.

Read the passage. Then, answer the questions.

Frankenstein

by Mary Shelley

¹ As I said this I suddenly beheld the figure of a man, at some distance, advancing towards me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me; but I was quickly restored by the cold gale of the mountains. I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created. I trembled with rage and horror, resolving to wait his approach and then close¹ with him in mortal combat. He approached; his countenance bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; rage and hatred had at first deprived me of utterance² and I recovered only to overwhelm him with words expressive of furious detestation and contempt.

² "Devil," I exclaimed, "do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect! Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered!"

³ "I expected this reception," said the daemon. "All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw³ of death, until it be satiated with the blood of your remaining friends."

⁴ "Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation; come on, then, that I may extinguish the spark which I so negligently bestowed."

⁵ My rage was without bounds; I sprang on him, impelled by all the feelings which can arm one being against the existence of another.

⁶ He easily eluded me and said, "Be calm! I entreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me. Oh, Frankenstein, be not equitable⁴ to every other and trample upon me alone, to whom thy justice, and even thy clemency⁵ and affection, is most due. Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy

for no misdeed. Everywhere I see bliss, from which I alone am irrevocably⁶ excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous."

⁷ "Begone! I will not hear you. There can be no community between you and me; we are enemies. Begone, or let us try our strength in a fight, in which one must fall."

⁸ "How can I move thee? Will no entreaties cause thee to turn a favourable eye upon thy creature, who implores thy goodness and compassion? Believe me, Frankenstein, I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow creatures, who owe me nothing? They spurn and hate me. The desert⁷ mountains and dreary glaciers are my refuge. I have wandered here many days; the caves of ice, which I only do not fear, are a dwelling to me, and the only one which man does not grudge. These bleak skies I hail, for they are kinder to me than your fellow beings. If the multitude of mankind knew of my existence, they would do as you do, and arm themselves for my destruction. Shall I not then hate them who abhor me? I will keep no terms with my enemies. I am miserable, and they shall share my wretchedness. Yet it is in your power to recompense me, and deliver them from an evil which it only remains for you to make so great, that not only you and your family, but thousands of others, shall be swallowed up in the whirlwinds of its rage. Let your compassion be moved, and do not disdain me. Listen to my tale; when you have heard that, abandon or commiserate⁸ for me, as you shall judge that I deserve. But hear me. The guilty are allowed, by human laws, bloody as they are, to speak in their own defence before they are condemned. Listen to me, Frankenstein. You accuse me of murder, and yet you would, with a satisfied conscience, destroy your own creature. Oh, praise the eternal justice of man! Yet I ask you not to spare me; listen to me, and then, if you can, and if you will, destroy the work of your hands."

⁹ "Why do you call to my remembrance," I rejoined, "circumstances of which I shudder to reflect, that I have been the miserable origin and author? Cursed be the day, abhorred devil, in which you first saw light! Cursed (although I curse myself) be the hands that formed you! You have made me wretched beyond expression. You have left me no power to consider whether I am just to you or not. Begone! Relieve me from the sight of your detested form."

¹⁰ "Thus I relieve thee, my creator," he said, and placed his hated hands before my eyes, which I flung from me with violence; "thus I take from thee a sight which you abhor. Still thou canst listen to me and grant me thy compassion. By the virtues that I once possessed, I demand this from you. Hear my tale; it is long and strange, and the temperature of this place is not fitting to your fine sensations; come to the hut upon the mountain. The sun is yet high in the heavens; before it descends to hide itself behind your snowy precipices and illuminate another world, you will have heard my story and can decide. On you it rests, whether I quit forever the neighbourhood of man and lead a harmless life, or become the scourge of your fellow creatures and the author of your own speedy ruin."

From FRANKENSTEIN by Mary Shelley—Public Domain

1 *close* - to grapple; engage in a close encounter

2 *utterance* - manner of speaking; vocal expression

3 *maw* - the symbolic or theoretical center of a voracious hunger or appetite of any kind

4 *equitable* - just and right; fair; reasonable

5 *clemency* - an act or deed showing mercy or leniency

6 *irrevocably* - unalterable;not to be revoked or recalled

7 *desert* - any area in which few forms of life can exist because of lack of water

8 *commiserate* - sympathize

32 Part A

What is the meaning of **dissoluble** as it is used in paragraph 3 of the passage?

(A) obtainable

(B) impossible

(C) reasonable

(D) breakable

33 Part B

Which phrase from paragraph 3 supports the answer to Part A?

- (A) "miserable beyond all living things!"
- (B) "detest and spurn me"
- (C) "bound by ties"
- (D) "comply with my conditions"

34 Part A

What is the meaning of **recompense** as it is used in paragraph 8 of the passage?

- (A) make amends to
- (B) pay tribute to
- (C) bring shame on
- (D) show understanding of

35 Part B

Which phrase from paragraph 8 supports the answer to Part A?

- (A) "I will keep no terms with my enemies."
- (B) "Let your compassion be moved..."
- (C) "...they shall share my wretchedness."
- (D) "...I ask you not to spare me..."

36 What primary tone is established by the words Dr. Frankenstein's creature uses?

- (A) emotional distress
- (B) stern disapproval
- (C) taunting mockery
- (D) callous indifference

37 Part A

How does the interaction between the characters advance the plot in the passage?

- (A) The emotions each character displays create an opportunity for a flashback to show the reason Dr. Frankenstein created the man.
- (B) The verbal dispute between the characters gives the man his opportunity to explain his experiences to Dr. Frankenstein.
- (C) The fear expressed by the characters establishes the reasons for their conflicts.
- (D) The threats each makes against the other initiate rising action.

38 Part B

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

- (A) "I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created." (paragraph 1)
- (B) "Begone, or let us try our strength in a fight, in which one must fall." (paragraph 7)
- (C) "The sun is yet high in the heavens, before it descends to hide itself behind your snowy precipices and illuminate another world, you will have heard my story and can decide." (paragraph 10)
- (D) "...become the scourge of your fellow creatures and the author of your own speedy ruin." (paragraph 10)

39 Part A

Which interaction is **most** like the one between Dr. Frankenstein and his creature?

- (A) A parent tries to reason with a child who continues to disobey him.
- (B) A judge dismisses someone who continues to make a plea.
- (C) A detective questions a suspect who offers only evasive answers.
- (D) A person trusts someone who goes on to betray him repeatedly.

40 Part B

Which two phrases or sentences support the answer to Part A?

- (A) "I was troubled..." (paragraph 1)
- (B) "He approached; his countenance bespoke bitter anguish, combined with disdain and malignity..." (paragraph 1)
- (C) "I expected this reception..." (paragraph 3)
- (D) "I entreat you to hear me..." (paragraph 6)
- (E) "Oh, praise the eternal justice of man!" (paragraph 8)
- (F) "Begone! Relieve me from the sight of your detested form..." (paragraph 9)

Read the poem. Then, answer the questions.

The Walrus and the Carpenter

by Lewis Carroll

Stanza 1

The sun was shining on the sea, Shining with all his might:

He did his very best to make

The billows smooth and bright –

And this was odd, because it was

The middle of the night.

Stanza 2

The moon was shining sulkily,

Because she thought the sun

Had got no business to be there

After the day was done --

'It's very rude of him,' she said,

'To come and spoil the fun!'

Stanza 3

The sea was wet as wet could be,

The sands were dry as dry.

You could not see a cloud, because

No cloud was in the sky:

No birds were flying overhead –

There were no birds to fly.

Stanza 4

The Walrus and the Carpenter

Were walking close at hand:

They wept like anything to see

Such quantities of sand:

'If this were only cleared away,'

They said, 'it would be grand.'

Stanza 5

'If seven maids with seven mops

Swept it for half a year,

Do you suppose,' the Walrus said,

'That they could get it clear?'

'I doubt it,' said the Carpenter,

And shed a bitter tear.

Stanza

'O Oysters, come and walk with us!'

The Walrus did beseech.

'A pleasant walk, a pleasant talk,

Along the briny beach:

We cannot do with more than four,

To give a hand to each.'

Stanza 7

The eldest Oyster looked at him,

But never a word he said:

The eldest Oyster winked his eye,

And shook his heavy head –

Meaning to say he did not choose

To leave the oyster-bed.

Stanza 8

Out four young Oysters hurried up.

All eager for the treat:

Their coats were brushed, their faces washed,

Their shoes were clean and neat --

And this was odd, because, you know,

They hadn't any feet.

Stanza 9

Four other Oysters followed them,

And yet another four;

And thick and fast they came at last,

And more, and more, and more --

All hopping through the frothy waves,

And scrambling to the shore.

Stanza 10

The Walrus and the Carpenter

Walked on a mile or so,

And then they rested on a rock

Conveniently low:

And all the little Oysters stood

And waited in a row.

Stanza 11

'The time has come,' the Walrus said,

'To talk of many things:

Of shoes -- and ships -- and sealing wax --

Of cabbages -- and kings --

And why the sea is boiling hot --

And whether pigs have wings.'

Stanza 12

'But wait a bit,' the Oysters cried,

'Before we have our chat;

For some of us are out of breath,

And all of us are fat!'

'No hurry!' said the Carpenter.

They thanked him much for that.

Stanza 13

'A loaf of bread,' the Walrus said,

'Is what we chiefly need:

Pepper and vinegar besides

Are very good indeed --

Now, if you're ready, Oysters dear,

We can begin to feed.'

Stanza 14

'But not on us!' the Oysters cried,

Turning a little blue.

'After such kindness, that would be

A dismal thing to do!'

'The night is fine,' the Walrus said,

'Do you admire the view?'

Stanza 15

'It was so kind of you to come!

And you are very nice!'

The Carpenter said nothing but

'Cut us another slice-

I wish you were not quite so deaf-

I've had to ask you twice!'

Stanza 16

'It seems a shame,' the Walrus said,

'To play them such a trick.

After we've brought them out so far,

And made them trot so quick!'

The Carpenter said nothing but

'The butter's spread too thick!'

Stanza 17

'I weep for you,' the Walrus said:

'I deeply sympathize.'

With sobs and tears he sorted out

Those of the largest size,

Holding his pocket-handkerchief

Before his streaming eyes.

Stanza 18

'O Oysters,' said the Carpenter,

'You've had a pleasant run!

Shall we be trotting home again?'

But answer came there none –

And this was scarcely odd, because

They'd eaten every one.

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41 In Carroll's poem, what central idea emerges from stanzas 16–17?

- (A) The Carpenter is disappointed by the Oysters' failure to join the conversation.
- (B) The Walrus feels somewhat conflicted over tricking the Oysters.
- (C) The Oysters trust Walrus and Carpenter and follow their orders exactly.
- (D) The Oysters are too tired to be aware of the danger posed by the Walrus and the Carpenter.

42 Part A

In the poem, how does Carroll develop a pattern of surprise?

- (A) He uses dialogue to reveal confusing and ridiculous situations.
- (B) He provides detailed explanations of things that are not important.
- (C) He gives clues that hint at what will happen to each character.
- (D) He provides hints that show how things are not as predictable as they first seem.

43 Part B

Which two stanzas from the poem **best** support the answer to Part A?

- (A) Stanza 1
- (B) Stanza 3
- (C) Stanza 5
- (D) Stanza 8
- (E) Stanza 11
- (F) Stanza 15

44 In the poem, what is one effect of Carroll's word choice on the overall tone of the poem?

- (A) His deliberate description of exaggerated emotion creates a humorous tone.
- (B) His thoughtful description of each character creates a cheerful tone.
- (C) His purposeful use of rhyme and meter creates a sympathetic tone.
- (D) His careful use of dialogue creates a thoughtful tone.

45 Part A

Which statement best expresses one of the themes of the poem?

- (A) It is usually good to take a risk.
- (B) Friendships can be more rewarding than expected.
- (C) Happiness can be found in unusual circumstances.
- (D) Be wary of strangers and careful with trust.

46 Part B

Which lines from the poem **best** support the correct answer to Part A?

(A) “The sea was wet as wet could be,

The sands were dry as dry.

You could not see a cloud, because

No cloud was in the sky:”

(B) “‘O Oysters, come and walk with us!’

The Walrus did beseech.

‘A pleasant walk, a pleasant talk,

Along the briny beach:”

(C) “The eldest Oyster winked his eye,

And shook his heavy head --

Meaning to say he did not choose

To leave the oyster-bed.”

(D) “‘The time has come,’ the Walrus said,

‘To talk of many things:

Of shoes -- and ships -- and sealing wax --

Of cabbages -- and kings --”

Read the passage. Then, answer the questions.

Lost in the Snow

by Mark Twain

¹ We mounted and started. The snow lay so deep on the ground that there was no sign of a road perceptible, and the snow-fall was so thick that we could not see more than a hundred yards ahead, else we could have guided our course by the mountain ranges. The case looked dubious, but Ollendorff said his instinct was as sensitive as any compass, and that he could "strike a bee-line" for Carson City and never diverge from it. He said that if he were to straggle a single point out of the true line, his instinct would assail him like an outraged conscience. Consequently we dropped into his wake happy and content. For half an hour we poked along warily enough, but at the end of that time we came upon a fresh trail, and Ollendorff shouted proudly:

² "I knew I was as dead certain as a compass, boys! Here we are, right in somebody's tracks that will hunt the way for us without any trouble. Let's hurry up and join company with the party."

³ So we put the horses into as much of a trot as the deep snow would allow, and before long it was evident that we were gaining on our predecessors, for the tracks grew more distinct. We hurried along, and at the end of an hour the tracks looked still newer and fresher—but what surprised us was, that the *number* of travelers in advance of us seemed to steadily increase. We wondered how so large a party came to be traveling at such a time and in such a solitude. Somebody suggested that it must be a company of soldiers from the fort, and so we accepted that solution and jogged along a little faster still, for they could not be far off now. But the tracks still multiplied, and we began to think the platoon of soldiers was miraculously expanding into a regiment—Ballou said they had already increased to five hundred! Presently he stopped his horse and said:

⁴ "Boys, these are our own tracks, and we've actually been circussing round and round in a circle for more than two hours, out here in this blind desert. By George, this is perfectly hydraulic!"

⁵ Then the old man waxed wroth and abusive. He called Ollendorff all manner of hard names—said he never saw such a lurid fool as he was, and ended with the peculiarly venomous opinion that he "did not know as much as a logarithm!"

⁶ We certainly had been following our own tracks. Ollendorff and his "mental compass" were in disgrace from that moment. After all our hard travel, here we were on the bank of the stream again, with the inn beyond dimly outlined through the driving snow-fall. While we were considering what to do, the young Swede landed from the canoe and took his pedestrian way Carson-wards, singing his same tiresome song about his "sister and his brother" and "the child in the grave with its mother," and in a short minute faded and disappeared in the white oblivion. He was never heard of again. He no doubt got bewildered and lost, and Fatigue delivered him over to Sleep, and Sleep betrayed him to Death. Possibly he followed our treacherous tracks till he became exhausted and dropped.

⁷ Presently the Overland stage forded the now fast receding stream, and started toward Carson on its first trip since the flood came. We hesitated no longer, now, but took up our march in its wake, and trotted merrily along, for we had good confidence in the driver's bump of locality. But our horses were no match for the

fresh stage team. We were soon left out of sight; but it was no matter, for we had the deep ruts the wheels made for a guide. By this time it was three in the afternoon, and consequently it was not very long before night came—and not with a lingering twilight, but with a sudden shutting down like a cellar door, as is its habit in that country. The snow-fall was still as thick as ever, and of course we could not see fifteen steps before us; but all about us the white glare of the snow-bed enabled us to discern the smooth sugar-loaf mounds made by the covered sage-bushes, and just in front of us the two faint grooves which we knew were the steadily filling and slowly disappearing wheel-tracks.

⁸ Now those sage-bushes were all about the same height—three or four feet; they stood just about seven feet apart, all over the vast desert; each of them was a mere snow-mound, now; in *any* direction that you proceeded (the same as in a well-laid-out orchard) you would find yourself moving down a distinctly defined avenue, with a row of these snow-mounds on either side of it—an avenue the customary width of a road, nice and level in its breadth, and rising at the sides in the most natural way, by reason of the mounds. But we had not thought of this. Then imagine the chilly thrill that shot through us when it finally occurred to us, far in the night, that since the last faint trace of the wheel-tracks had long ago been buried from sight, we might now be wandering down a mere sage-brush avenue, miles away from the road and diverging further and further away from it all the time. Having a cake of ice slipped down one's back is placid comfort compared to it. There was a sudden leap and stir of blood that had been asleep for an hour, and as sudden a rousing of all the drowsing activities in our minds and bodies. We were alive and awake at once—and shaking and quaking with consternation, too. There was an instant halting and dismounting, a bending low and an anxious scanning of the road-bed. Useless, of course; for if a faint depression could not be discerned from an altitude of four or five feet above it, it certainly could not with one's nose nearly against it. We seemed to be in a road, but that was no proof. We tested this by walking off in various directions—the regular snow-mounds and the regular avenues between them convinced each man that he had found the true road, and that the others had found only false ones. Plainly, the situation was desperate. We were cold and stiff, and the horses were tired. We decided to build a sage-brush fire and camp out till morning. This was wise, because if we were wandering from the right road, and the snow-storm continued another day, our cases would be the next thing to hopeless if we kept on.

⁹ All agreed that a camp fire was what would come nearest to saving us, now, and so we set about building it. We could find no matches, and so we tried to make shift with the pistols. Not a man in the party had ever tried to do such a thing before, but not a man in the party doubted that it could be done, and without any trouble—because every man in the party had read about it in books many a time, and had naturally come to believe it, with trusting simplicity, just as he had long ago accepted and believed that other common book-fraud about Indians and lost hunters making a fire by rubbing two dry sticks together.

¹⁰ We huddled together on our knees in the deep snow, and the horses put their noses together and bowed their patient heads over us; and while the feathery flakes eddied down and turned us into a group of white statuary, we proceeded with the momentous experiment. We broke twigs from a sage-bush and piled them on a little cleared place in the shelter of our bodies. In the course of ten or fifteen minutes all was ready, and then, while conversation ceased and our pulses beat low with anxious suspense, Ollendorff applied his revolver, pulled the trigger, and blew the pile clear out of the county! It was the flattest failure that ever was.

¹¹ This was distressing, but it paled before a greater horror—the horses were gone! I had been appointed to hold the bridles, but in my absorbing anxiety over the pistol experiment I had unconsciously dropped them,

and the released animals had walked off in the storm. It was useless to try to follow them, for their footfalls could make no sound, and one could pass within two yards of the creatures and never see them. We gave them up without an effort at recovering them, and cursed the lying books that said horses would stay by their masters for protection and companionship in a distressful time like ours.

"Lost in the Snow" from *ROUGHING IT* by Mark Twain—Public Domain

47 Part A

What does the word **perceptible** mean as it is used in paragraph 1?

- (A) able to be observed
- (B) clear and usable
- (C) in the distance
- (D) through the woods

48 Part B

Which phrase from paragraph 1 helps the reader understand the meaning of **perceptible**?

- (A) " ... could not see ... "
- (B) " ... guided our course by the mountain ranges."
- (C) "The case looked dubious... "
- (D) " ... his instinct was as sensitive as any compass ... "

49 Part A

Which pair of events describes a significant cause and effect that occurs in the story?

(A) Cause: The men become aware that they are following their own footsteps.

Effect: They lose faith in Ollendorff as a guide.

(B) Cause: The men realize they might be wandering down a sagebrush path instead of a road.

Effect: The horses wander away from the group.

(C) Cause: The men realize they might be wandering down a sagebrush path instead of a road.

Effect: The horses wander away from the group.

(D) Cause: The men lose sight of the wagon tracks as the snow continues to fall.

Effect: They decide to camp and make a fire.

50 Part B

Which piece of evidence supports the answer to Part A?

(A) "We certainly had been following our own tracks. Ollendorff and his 'mental compass' were in disgrace from that moment." (paragraph 6)

(B) "The snow-fall was still as thick as ever, and of course we could not see fifteen steps before us; but all about us the white glare of the snow-bed enabled us to discern the smooth sugar-loaf mounds made by the covered sage-bushes, and just in front of us the two faint grooves which we knew were the steadily filling and slowly disappearing wheel-tracks." (paragraph 7)

(C) "In the course of ten or fifteen minutes all was ready, and then, while conversation ceased and our pulses beat low with anxious suspense, Ollendorff applied his revolver, pulled the trigger, and blew the pile clear out of the county! It was the flattest failure that ever was." (paragraph 10)

(D) "This was distressing, but it paled before a greater horror—the horses were gone!" (paragraph 11)

51 Part A

Which statement provides an accurate summary of the passage?

(A) While traveling to Carson City, a group of men become irritated with each other and argue about the best way to proceed in order to reach their.

(B) A group of men travel to Carson City through difficult weather conditions, meet misfortunes along the way and do not know how they will reach their destination.

(C) A group of men on a journey to Carson City are defeated due to harsh weather conditions and the inability to agree on how to proceed and are forced to give up.

(D) Through snowy conditions, a group of men on their way to Carson City discover their leader has misled them, so they become angry and some decide to go their separate ways.

Which **three** details support the summary in Part A?

(A) "The snow lay so deep on the ground that there was no sign of a road perceptible, and the snow-fall was so thick that we could not see more than a hundred yards ahead, else we could have guided our course by the mountain ranges." (paragraph 1)

(B) "I knew I was as dead certain as a compass, boys! Here we are, right in somebody's tracks that will hunt the way for us without any trouble." (paragraph 2)

(C) "Possibly he followed our treacherous tracks till he became exhausted and dropped." (paragraph 6)

(D) "We hesitated no longer, now, but took up our march in its wake, and trotted merrily along, for we had good confidence in the driver's bump of locality." {paragraph 7)

(E) "Not a man in the party had ever tried to do such a thing before, but not a man in the party doubted that it could be done, and without any trouble - because every man in the party had read about it in books many a time ..."(paragraph 9)

(F) "In the course of ten or fifteen minutes all was ready, and then, while conversation ceased and our pulses beat low with anxious suspense, Ollendorff applied his revolver, pulled the trigger, and blew the pile clear out of the county! It was the flattest failure that ever was." (paragraph 10)

53 When night came, the narrator began to worry that he and his companions were in real danger.

Select **four** sentences from the Details box that provide evidence for this statement and write them into the box labeled Supporting Evidence.

Details

"Presently the Overland stage forded the now fast receding stream, and started toward Carson on its first trip since the flood came." (paragraph 7)	"There was a sudden leap and stir of blood that had been asleep for an hour, and as sudden a rousing of all the drowsing activities in our minds and bodies." (paragraph 8)
"Then imagine the chilly thrill that shot through us when it finally occurred to us, far in the night, that since the last faint trace of the wheel-tracks had long ago been buried from sight, we might now be wandering down a mere sage-brush avenue, miles away from the road and diverging further and further away from it all the time." (paragraph 8)	"This was wise, because if we were wandering from the right road, and the snow-storm continued another day, our cases would be the next thing to hopeless if we kept on." (paragraph 8)
	"We hesitated no longer, now, but took up our march in its wake . . ." (paragraph 7)
	"All agreed that a camp fire was what would come nearest to saving us, now, and so we set about building it." (paragraph 9)

Supporting Evidence

Which sentence expresses one theme developed in the passage?

- (A) By working together, people can accomplish anything they set their minds to.
- (B) People who hold high opinions of themselves are often not as smart as they believe.
- (C) People embarking on a dangerous journey must place their trust in a strong leader.
- (D) People who live in big cities have a foolish fear of the wilderness.

55 Part B

Select **two** examples from the passage that support the answer to Part A

- (A) Ollendorff boasted that his instinct was as sensitive as any compass, and then he traveled around in circles.
- (B) The men in the group followed Ollendorff until they came upon a fresh trail and decided to follow that.
- (C) The young Swede started walking toward Carson and was never heard from again.
- (D) Every man in the group believed he could start a fire, but none of them succeeded.
- (E) The narrator got distracted and let the horses wander off.
- (F) The men cursed the books that said that horses would stay by their masters for protection.

56 The passage from "Lost in the Snow" tells the story of characters who become lost in a wilderness setting long ago. Write a story with a similar plot and theme but set in a modern time and place. Develop your narrative using ideas and techniques from the passage.

Read the article "Can Mars Be Made Hospitable to Humans?" Then answer the questions.

Can Mars Be Made Hospitable to Humans?

by William J. Broad

¹ Freezing cold and forbidding, bereft of such amenities as a breathable atmosphere, more than a million miles from Earth, Mars might nonetheless become a hot vacation spot with just a little bit of, well, terraforming.

² That's the dream of a growing number of seemingly down-to-earth scientists who ponder the possibility of using advanced technologies to make Mars's environment more terrestrial.

³ Sure, they concede, it would be the most ambitious engineering project of all time. But, hey, why not?

⁴ "A green Mars is better than a red Mars," said Dr. Christopher P. McKay of NASA's Ames Research Center in California, who along with two colleagues recently argued for the feasibility of the endeavor in *Nature*, a respected science journal.

⁵ Skeptics dismiss the goal as absurdly expensive and ethically misguided, given mankind's propensity to scatter trash everywhere and the pressing need to put scarce financial resources into redressing the Earth's many social ills.

⁶ But some scientists argue that a spare planet might be handy if this one gets worn out or damaged. Bringing Mars to life, they say, might take no more than good luck and hard work.

⁷ In one scenario, the thin Martian atmosphere would be seeded with man-made chemicals, trapping some of the Sun's rays in a "greenhouse" effect and warming the planet to the point that carbon dioxide was freed from rocks and soil. Liberated carbon dioxide would then speed greenhouse warming, boosting the planet's temperature and melting polar ice caps.

⁸ Simple plants, perhaps genetically engineered for efficiency and vigor, could then be introduced, consuming the carbon dioxide and producing oxygen as a byproduct. Later, animals could be introduced. In the final stages, freeways, factories, condominiums and other trappings of human civilization could be introduced.

⁹ The process might take 100,000 years or more, experts estimate. But they say it would be worth the wait, especially if mother Earth slid into a coma. Besides, some enthuse, with luck the initial greening of Mars might progress substantially in just a few centuries, paving the way for colonies of humans (wearing special breathing gear) in the not-so-distant future.

¹⁰ "Many of the great cathedrals took three or four hundred years to build," said Dr. Mel Averner, manager of biospheric¹ research at NASA headquarters in Washington. "Mars terraforming might be something like that. It's not an impossible time scale."

¹¹ "There are many, many barriers, but none of them are insuperable in the sense that you have to breach a law of nature," Dr. Averner added. "You don't have to reverse gravity. It's very, very cold there, but it's not that much colder than the Antarctic, where people now live. There's very little water, but not much less than deserts where life now thrives. In general, it's not that much different from Earth. That's what's so interesting."

¹² Popular interest in the topic has soared, even though it is old stuff to science fiction authors and fans. *Life* magazine in May devoted a long article to the terraforming idea. Its cover carried a large photo of Mars surrounded by inky blackness, "Our Next Home" emblazoned² above the photo. Radio talk shows are abuzz with the topic.

¹³ "I've given at least 12 interviews," said Dr. Joel S. Levin, a senior scientist at the NASA Langley Research Center in Hampton, Va., who was quoted in the *Life* article.

¹⁴ Much of the current scientific interest stems from the realization that mankind has unintentionally altered the Earth's atmosphere and is struggling to correct that influence. Similar techniques could be applied to Mars. At the very least, experts say, the intellectual exercise of understanding how the Martian atmosphere might be changed could help in fathoming the Earth's fate.

¹⁵ But behind the academic effort seems to be a growing feeling that the terraforming of Mars is a worthy goal in itself that would give the National Aeronautics and Space Administration, and perhaps mankind, a much-needed challenge and focus.

¹⁶ "NASA should see if Mars has the resources to develop a carbon-dioxide atmosphere, and then plant microorganisms," said Dr. Robert H. Haynes, a biophysicist at York University in Toronto. "If one could do that, it would have many advantages for astronauts. They could wear scuba gear rather than space suits. Vacation homes might not be around the corner. But who knows? Technology advances so rapidly. Scientists who say things cannot be done tend to be rotten prophets."

¹⁷ Occasionally, some space enthusiasts have proposed that humans themselves could be selectively bred or genetically altered to better survive the rigors on a Mars whose surface was only partly tamed, speeding the day human colonization could take place.

¹⁸ But Dr. Haynes dismissed such speculation, despite his dictum³ about the dangers of pessimism.

No Signs of Life

¹⁹ "I don't see how adapting humans is possible at all," he said. "The climatic situation on Mars is so far beyond the range of human adaptation that it's crazy to contemplate."

²⁰ Mars is the fourth planet from the Sun, named after the Roman god of war because of its blood-red color. Ravaged by winds and dust storms, its surface is cold, averaging about 75 degrees below zero Fahrenheit. Its ice caps consist of water ice and frozen carbon dioxide. Its thin atmosphere is toxic to humans, being mostly carbon dioxide. Any unprotected creature would die.

²¹ In the 1970's, NASA sent two robot landing craft, known as Vikings, to Mars to examine its surface for signs of life. They found none.

²² Even so, geological formations indicate that free-running water once coursed across the planet's surface, suggesting that conditions once might have been felicitous for life and in the future may become so again.

²³ NASA at this point is devoting no real money to the subject of terraforming, only the spare time of individual researchers. But Dr. Avernier, NASA's manager of biospheric research, said \$500,000 would do wonders toward starting a program of computer simulations and laboratory experiments.

²⁴ The Mars visionaries who outlined their ideas in the Aug. 8 issue of *Nature* described several ways of starting the terraforming process. The polar caps could be warmed by giant mirrors in space, or by spreading black soot over the caps so they would better absorb sunlight and begin to melt, releasing carbon dioxide and water.

²⁵ But the most cost-effective solution was found to be making and releasing trace amounts of "greenhouse" gases such as chlorofluorocarbons, or CFC's, which are villains in global warming on Earth. This might raise temperatures on the surface of Mars by about 45 degrees Fahrenheit, they calculated. It is hoped that this warming would cause the mantle⁴ of fine rock that coats Mars to release the carbon dioxide, further raising the temperature and the atmospheric pressure on the planet.

²⁶ "We know there's carbon dioxide in the atmosphere," Dr. Owen B. Toon, a NASA

Ames scientist and co-author of the *Nature* paper, said in an interview. "We know it's in the polar caps. The big question is how much is in ground, and in what form."

²⁷ If it is bound into rocks as carbonates, or limestones, Dr. Toon said, "it's a big problem to get it out."

²⁸ "You'd have to heat it considerably," he said. "On the other hand, if it's in the form of absorbed carbon dioxide in the soil, then a little bit of greenhouse might be enough to start to drive it out."

The Question of Gravity

²⁹ Primitive plants could be introduced and probably survive if the work of atmosphere creation was successful, the scientists wrote. They noted that although the sunlight falling on Mars is less than half that reaching the Earth, this is more than enough for photosynthesis. The plants, they added, could metabolize the liberated carbon dioxide to produce an oxygen-rich atmosphere in perhaps 100,000 years.

³⁰ Some of the newly created atmosphere would eventually be lost. "Nonetheless," Dr. McKay, Dr. Toon and Dr. James F. Kasting of Pennsylvania State University wrote in the *Nature* article, "it seems that the processes acting to remove the atmosphere of a habitable Mars may be significantly slower than the processes that could create such an atmosphere, so that the resulting system could persist for tens of millions of years."

³¹ Some experts say that Mars, only half the size of Earth, has insufficient gravity to hold an atmosphere. It would slowly bleed into space. This, they say, happened in the past, and in the future would probably doom any attempt at setting up a new atmosphere on the planet.

³² But Dr. McKay of NASA Ames said the consensus among his colleagues was that the gravity issue was a false worry.

³³ "It's a common misconception," he said in an interview. "The old atmosphere is probably bound in the soil."

³⁴ All the terraforming enthusiasts advocate a stepped-up program of research, including computer simulations, lab tests and eventually forays across space to Mars itself for on-site investigations, first by robots and then astronauts.

³⁵ "So far this work has been done mostly out of love," said Dr. Avernier of NASA headquarters. "If I had the money, we'd do modeling studies and then lab studies of microbial behavior in harsh environments. There's a lot of interest in this in terms of a visionary challenge."

³⁶ He added that the work seemed worthwhile on the face of it, despite skeptics and some ethicists who say humanity has an obligation to keep its dirty fingers off the cosmos.

³⁷ "The notion of another planet being a home for mankind seems to be a sufficient justification for us to find out more about it," he said.

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1 *biospheric* - the ecosystem comprising the entire earth and the living organisms that inhabit it

2 *emblazoned* - depicted; proclaimed

3 *dictum* - an authoritative pronouncement; a saying

4 *mantle* - the portion of the planet, about 1800 miles (2900 km) thick, between the crust and the core

57 Part A

What is the meaning of the word **insuperable** as it is used in paragraph 11?

- (A) impossible to overcome
- (B) excessively expensive
- (C) technologically advanced
- (D) unworthy of concern

58 Part B

Which idea from paragraph 11 is an example of something that is **insuperable**?

- (A) abundant barriers
- (B) reversal of gravity
- (C) intense cold
- (D) shortage of water

59 Part A

Which sentence **best** states a central theme from the article?

- (A) Despite lack of support from their peers, many scientists conduct experiments about Mars that are costly and have an uncertain chance of success.
- (B) Problems on Earth have led some scientists to investigate the possibility of transforming Mars to support human life.
- (C) The atmosphere of Mars is incapable of maintaining human life for an extended period of time.
- (D) The greenhouse effect, which has done damage to Earth's atmosphere, could also have some potentially positive impact on Mars.

60 Part B

Which two paragraphs support and develop the article's central theme in Part A?

- (A) 14 and 15
- (B) 17 and 18
- (C) 19 and 20
- (D) 31 and 32

61 Part A

In paragraphs 19-21, which statement **best** describes how the author develops the claim that Mars is unfavorable to human life ?

- (A) He quotes an opposing opinion about life on Mars and then uses quantitative facts to reject it.
- (B) He refers to evidence in a myth about Mars that proves the scientific basis of his argument.
- (C) He mentions previous attempts to find life on Mars and suggests that future efforts would also be unsuccessful.
- (D) He uses vivid imagery and compelling facts about the environment on Mars to emphasize his point.

62 Part B

In which paragraph does the author develop an idea using the same technique as in Part A?

- (A) paragraph 1
- (B) paragraph 5
- (C) paragraph 29
- (D) paragraph 34

63 Part A

What is the meaning of the word **felicitous** as it is used in paragraph 22?

- (A) suited
- (B) purified
- (C) reserved
- (D) modified

64 Part B

Which paragraph contains an example of a condition **felicitous** for life?

- (A) paragraph 19
- (B) paragraph 20
- (C) paragraph 27
- (D) paragraph 29

The Sherpa people live in the Himalayan Mountains of Nepal and are often hired to assist in major expeditions to the tops of the world's largest peaks. The book *Buried in the Sky* describes an attempt made by a group of climbers in 2008 to reach the summit of K2, a peak in the Karakoram mountain range. Read the excerpt about two of the Sherpas that survived that climb. Then, answer the questions.

Buried in the Sky

by Peter Zuckerman and Amanda Padoan



¹ Hanging off the face of a cliff, an ice axe the only thing between him and death, a Sherpa climber named Chhiring Dorje swung to the left. A massive ice boulder ripped off above, hurtling toward him.

² It was the size of a refrigerator.

³ The underbelly caught, and the mass flipped, cartwheeling down. It tore past, skimming Chhiring's shoulder, then vanished.

⁴ *Brooof.* It slammed into something below, shattering.

⁵ The mountain shook with the impact. Powder shot up in a column.

⁶ It was about midnight on August 1, 2008, and Chhiring had only a hazy idea of where he was: on or near the Bottleneck of K2, the deadliest stretch of the most dangerous mountain. At roughly the cruising altitude of a Boeing 737, the Bottleneck stretched away from him into the darkness below. In the starlight, the channel seemed bottomless as wisps of fog slithered into the abyss. Above, a lip of ice curled like the barrel of a crashing wave.

⁷ Oxygen depletion had turned Chhiring's mind to mush. Hunger and exhaustion had broken his body. When he opened his mouth, his tongue froze; when he gasped for breath, the moistureless air scoured his throat and lashed his eyes.

⁸ Chhiring felt robotic, cold, too tired to think of what he'd sacrificed to get to K2. The Sherpa mountaineer, who had summited Everest ten times, had been consumed by the mountain for decades. A far more difficult peak than Everest, K2's summit is one of the most prestigious prizes in high-altitude mountaineering. Chhiring had gone despite his wife's tears. Despite the climb costing more money than his father had made in forty years. Despite his Buddhist lama¹ warning him that K2's goddess would never tolerate the climb.

⁹ Chhiring had made it to the summit of K2 that evening without using bottled oxygen, vaulting him into an elite group of the most successful mountaineers, but the descent wasn't turning out as planned. He had dreamed of the achievement, a heroic reception, even fame. None of that mattered now. Chhiring had a wife, two daughters, a thriving business, and a dozen relatives who depended on him. All he wanted was to get home. Alive.

¹⁰ Normally, descent would be safer. Climbers usually go down during the early afternoon when it's warmer and daylight shows the way. They rappel, leapfrogging off the ice while attached to a fixed line to control their speed. In avalanche-prone areas around the Bottleneck, climbers descend as quickly as possible. This cuts exposure time, minimizing the chance of getting buried. Getting down fast was what Chhiring had planned on, depended on.

¹¹ Now it was black and moonless. The fixed lines had vanished, severed by falling ice. Turning back wasn't an option. Without rope to catch him, Chhiring had only his axe to arrest a fall. And more than one life was in play: another climber was hanging from his harness.

¹² The man suspended below him was Pasang Lama. Three hours earlier, Pasang had given up his ice axe to help more vulnerable climbers. He had thought he could survive without it. Like Chhiring, Pasang had planned to rappel down the mountain using the fixed lines.

¹³ When the ropes through the Bottleneck disappeared, Pasang had figured it was his time to die. Stranded, he was unable to climb up or down without help. Why would anyone try to save him? A climber who attached himself to Pasang would surely fall, too. Using an ice axe to check the weight of one mountaineer skidding down the Bottleneck is nearly impossible. Stopping two bodies presents twice the difficulty, twice the risk. A rescue would be suicidal, Pasang thought. Mountaineers are supposed to be self-sufficient. Any pragmatic person would leave him to die.

¹⁴ As expected, one Sherpa already had. Pasang assumed Chhiring would do the same. Chhiring and Pasang were on separate teams. Chhiring had no obligation to help. But now Pasang hung three yards below him, attached to Chhiring's harness by a tether.

¹⁵ After dodging the block of ice, the two men bowed their heads and silently negotiated with the mountain goddess. She responded a few seconds later. The sound was electronic, the amplified pluck of a rubber band run through distortion pedals. *Zoing*. It continued, echoing louder, longer, faster, lower-pitched, from the left, from the right. The climbers knew what it meant. The ice around them was calving². With each *zoing*, fractures zigzagged across the glacier, ready to drop cinder blocks of ice.

¹⁶ If the men sensed one coming, they could shuffle to the side and contort themselves away. Failing that, they could sustain a hit. But eventually a mass the size of a bus would break off. Not much to do when that happens, except pray. Chhiring and Pasang had to get down before the falling ice crushed them.

¹⁷ *Chuck*. Chhiring hacked his axe into the ice. *Shink*. He kicked, stabbing the ice with his crampons³. He descended like this for a few feet—*chuck, shink, shink, chuck, shink, shink*—and jammed himself against the slope so that the man attached to him could move to the same rhythm.

¹⁸ Pasang punched the hard ice with his fist, trying to compact it into a dent he could grip. Shallow and slick, the hold couldn't bear his weight. As Pasang extended his leg downward, he leaned on the safety tether that tied him to Chhiring. *Shink*. Pasang kicked in his crampons, relieving the pressure on the tether.

¹⁹ The weight on the rope threatened to pry Chhiring off the mountain's face, but he managed to cling on as they maneuvered around the bulges, cracks, dips, and lumps. Sometimes he and Pasang went side by side, holding hands, coordinating their movements. At other times Pasang went first, while Chhiring braced in a holding position with the axe and controlled the safety tether between them.

²⁰ Rocks and chunks of ice spun at them, dinging their helmets, but they were halfway down and thought they'd survive. The night was windless—minus four degrees Fahrenheit—almost warm for K2. The lights of high camp were smoldering below. Chhiring and Pasang didn't expect it to happen.

²¹ A chunk of ice or rock knocked Pasang on the head. Batted off the ice, he swung like a piñata.

²² The force of Pasang's body on the rope peeled Chhiring from the slope.

²³ The men tore downward.

²⁴ Chhiring gripped his axe with both hands and slammed it into the mountain. The blade wouldn't catch. It cut surgically through the snow.

²⁵ Sliding faster, Chhiring heaved his chest against the adze⁴ of his axe, digging into the slope. No good. Chhiring fell faster, another seven yards, another ten.

²⁶ Pasang punched the slope with his fists and tried to grip, but his fingers skated along the ice.

²⁷ The men dropped farther into the darkness.

²⁸ Their shrieks, muffled by snow, must have funneled up the Bottleneck to the southeast face, but the survivors there heard nothing. They were deaf to the thud of falling bodies. All of them were lost. Dazed and hallucinating, some wandered off-route. Others calmed themselves enough to make a measured decision between two grim options: free-climb down the Bottleneck in the darkness or bivouac⁵ in the Death Zone.

²⁹ Gerard McDonnell, who hours before had become the first Irishman to summit K2, cut a shallow ledge to sit on and another to brace his feet. Patience wouldn't stop an avalanche, but at least he had a perch to wait out the night.

³⁰ Another climber, an Italian named Marco Confortola, squished in beside him. To stay awake, they forced themselves to sing. With hoarse voices, the men crooned the songs they could remember, anything to avoid dying in their sleep.

³¹ Earlier, a French summiter had made a promise to his girlfriend. "I'll never leave you again," Hugues d'Aubarède had told her via satellite phone. "I'm finished now. This time next year, we'll all be at the beach." That night, he slid down the Bottleneck to his death. His Pakistani high-altitude porter, Karim Meherban, strayed off-route, reaching the crown of the glacier that hulks over the Bottleneck. He slumped down and waited to freeze.

³² Farther down, a Norwegian newlywed had just lost her husband to several tons of ice. This climb had been their honeymoon. Now she was clawing down the mountain without him.

³³ Many of the alpinists considered themselves to be among the best in the world. They hailed from France, Holland, Italy, Ireland, Nepal, Norway, Pakistan, Serbia, South Korea, Spain, Sweden, and the United States. Some had risked everything to scale K2. Their climb had devolved into a catastrophe. The final toll was bleak: within twenty-seven hours, eleven climbers had died in the deadliest single disaster in K2's history.

³⁴ What had gone wrong? Why had the climbers continued up when they knew they'd never make it down before nightfall? How had they made so many simple mistakes, such as failing to bring enough rope?

³⁵ The story became an international media sensation, landing on the covers of the New York Times, National Geographic Adventure, Outside, and in more than a thousand other publications. It ricocheted around the blogosphere and inspired speculation, documentaries, a stage-play revival, memoirs, and talk shows.

³⁶ Some considered the climb an example of hubris, a waste of life fueled by machismo or madness: thrill-seekers trying too hard to get noticed by corporate sponsorship; lunatics climbing in a final act of escape; oblivious Westerners exploiting the lives of impoverished Nepalis and Pakistanis in a bid for glory; the media feeding off deaths to sell papers and products; gawkers observing the spectacle for entertainment.

³⁷ "You want to risk your life?" a response to one of the New York Times stories said. "Then do it in service of your country, or family, or neighborhood. Climbing K2 or Everest is a selfish stunt that benefits nothing."

³⁸ Other people saw courage: explorers pitted against the adversity of nature; lost souls embracing risk to find meaning in an empty world.

³⁹ “Climbing can expand the view of human potential for all of us,” read a letter to the media from Phil Powers, executive director of the American Alpine Club.

⁴⁰ Paraphrasing Teddy Roosevelt, another letter read, “Far better to dare mighty things, to win glorious triumphs, even though checkered by failure, than to rank with those poor spirits who neither enjoy nor suffer because they live in a gray twilight that knows not victory nor defeat.”

⁴¹ Others raised basic questions: What do men and women do when they are on top of a mountain, dying? And why are some people driven to take such risks?

⁴² Before they were trapped on the mountaintop; before the deaths and funerals; before the rescues and reunions; before the fistfights and friendships; before the recriminations and reconciliations—everything had seemed perfect. The equipment was checked and rechecked; the routes, established; the weather, cooperative; the teams, intact. The moment they had spent so much time and training and money to reach—summit day—had finally come. They were going to conquer K2, stand on top of the most vicious mountain on earth, howl in triumph, unfurl their flags, and call their sweethearts.

⁴³ Chhiring and Pasang, as they fell into the blackness, must have wondered: How did this happen?

Buried in the Sky: The Extraordinary Story of the Sherpa Climbers on K2's Deadliest Day by Peter Zuckerman and Amanda Padoan. Text copyright 2012 by Peter Zuckerman and Amanda Padoan. Reprinted by permission of W.W. Norton & Company, Inc. Photograph courtesy of Bernhard /Wikimedia Commons.

1 *lama* - a Tibetan Buddhist priest

2 *calving* - the breaking off of chunks of ice at the edge of a glacier

3 *crampons* - metal plates with spikes that are fixed to a boot for climbing on ice

4 *adze* - a curved blade for cutting ice

5 *bivouac* - to make a temporary camp without tents or cover

65 What is the **main** purpose of paragraphs 1–5?

- (A) to provide background information for the reader
- (B) to grab the reader’s attention by starting in the middle of an incident
- (C) to introduce an unfamiliar topic by relating it to the reader’s experience
- (D) to give the reader context with a detailed description of the individuals involved

66 In paragraphs 1–4, what is the **main** impact of the verbs “hurtling,” “cartwheeling,” “skimming,” and “shattering”?

- (A) They show how thrilling it can be to climb a tall mountain.
- (B) They highlight the athletic ability of the climbers.
- (C) They emphasize the danger of the situation.
- (D) They indicate the large number of boulders.

67 According to the excerpt, one potential effect of the low oxygen levels at high altitudes is that climbers may

- (A) become colder.
- (B) feel unusually relaxed.
- (C) get short bursts of energy.
- (D) have difficulty thinking clearly.

68 What is the effect of the repetition of “despite” in paragraph 8?

- (A) to show that Chhiring was determined to make the climb
- (B) to suggest that several people had decided to climb K2
- (C) to emphasize that Chhiring was unaware of the challenges of the climb
- (D) to reveal that few people understood the financial costs of climbing K2

69 Based on paragraphs 8 and 9, how did Chhiring's attitude about the climb change?

- (A) He realized he might not survive.
- (B) He resented the mountain for causing suffering.
- (C) He questioned his faith in the mountain goddess.
- (D) He understood the mistakes his companions made.

70 What is the **main** effect of paragraphs 22–27 being short in length?

- (A) It reflects the volume of the men's cries.
- (B) It emphasizes the speed of the men's fall.
- (C) It suggests the blows of axes hitting the ice.
- (D) It reveals the distance between the climbers.

71 Read the sentence from paragraph 6.

“Above, a lip of ice curled like the barrel of a crashing wave.”

In the sentence, the authors’ use of simile **mainly** helps the reader imagine

- (A) the feel of the ice.
- (B) the color of the ice.
- (C) the shape of the ice.
- (D) the sound of the ice.

72 In paragraph 11, what is the meaning of the word **arrest**?

- (A) to slow or stop
- (B) to seize or enclose
- (C) to manage or direct
- (D) to notice or consider

73 Based on the excerpt, explain the risks and rewards of climbing mountains such as K2. Support your answer with relevant and specific information from the excerpt.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.