

KIPP Nashville

Middle School Reading and Writing

KIPPster Packet:

Passages and Questions Grade 6

Name: _____

Homeroom: _____

Teacher: _____

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Directions:

We're excited to keep your brains engaged while we're experiencing this unique situation with COVID-19.

There are two sets of directions for how to complete this work depending on your method of completion:

Packet (whether it was picked up at school or printed from home):

- Annotate the passage -- just like we've done all year (3-5 words per paragraph-ish)
- Complete the GBTJ in the answer packet
- Answer the MC questions / the writing prompts in the answer packet

Reading off a computer/phone screen:

- Pause after each paragraph & complete the annotation in your head as you read the passage
- Use notebook paper to capture your answers--you can copy the format from the answer sheet if that's helpful. It should include:
 - Your GBTJ for each passage
 - Your MC answers / your written response to all questions / prompts

If you have specific questions, please reach out to your reading / writing / ELA teacher for guidance. We're excited to see how hard you work -- it'll keep your brain sharp. 😊

Stay healthy, & we're excited to see you (hopefully) soon!

[Heads up: Some of these might be passages you've seen before this year. That's okay -- you should do well on these passages since you've already read and discussed them before!]

March 24: Passage and Questions

Directions

206014P

Read this article. Then, answer the questions.

Snow Way

by Beth Geiger

Where will you find the world's best spot for stargazing? Many astronomers would say the South Pole. The sky is always clear there, and during the winter it's always dark.

Astronomers flock to the South Pole, as do scientists who study climate, the atmosphere, and polar ice. To accommodate them, the U.S. National Science Foundation (NSF) built an outpost, called the Amundsen-Scott South Pole Station.

Getting people and supplies to the station is not easy. Military transport planes do it when weather permits. Therefore, the NSF is building a "highway" to the pole. The project is one of the most unusual road-construction projects ever undertaken.

Top of the Bottom

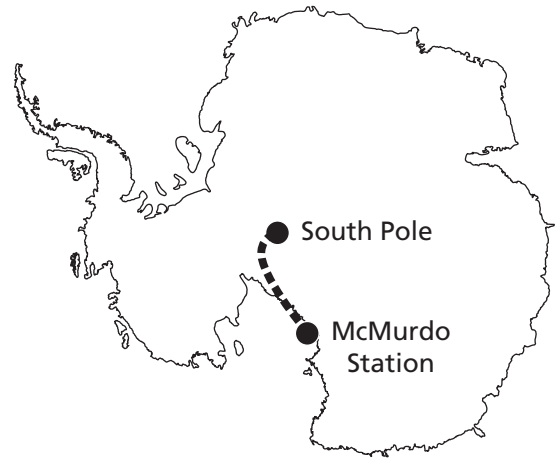
The Antarctic highway, called the South Pole Traverse, will not be a typical thoroughfare. "Everyone knows what a road looks like," said Peter West, an NSF spokesman. "What we are working on is not that at all, by any stretch of the imagination."

When completed, the traverse will be a 1,600-kilometer (1,000-mile) path of groomed snow and ice, marked by green flags. It will cross floating ice, gaping *crevasses* (cracks in the ice), deep snow, treacherous mountains, and frozen nothingness.

The traverse is not a typical road, because Antarctica is not a typical continent. Ice—4,570 meters (15,000 feet) thick in some places—covers 98 percent of the continent. Antarctica is the world's coldest desert and receives only about 5 centimeters (2 inches) of precipitation (rain or snow) annually. The thick ice is the buildup of millions of years' worth of snowfall.

A few high peaks in the Transantarctic Mountains poke through the ice to form islands of rock called *nunataks*. East of the Transantarctic chain is the *polar plateau*—the flat top of the bottom of the world. On the plateau lies the Amundsen-Scott Station.

Antarctica's ice doesn't stop at the edge of the continent. Thick slabs of floating, slowly shifting ice, called *ice shelves*, fringe the continent. The biggest, the Ross Ice Shelf, is the size of France and is hundreds of feet thick.



■■■■ = Antarctic highway

Ice Route

The traverse begins at McMurdo Station, the main U.S. base on the continent. From there, it heads across the Ross Ice Shelf.

35 Floating, shifting ice might seem like dangerous ground for heavy truck traffic. Why not go straight over the land instead? Traveling across the Ross Ice Shelf keeps the journey at the relative warmth of sea level for as long as possible. At higher elevations on land, temperatures can get so cold that they cause machinery to malfunction. The shelf also makes for relatively easy cruising. “It’s really smooth and flat,” said Erin Pettit, a University of Washington geologist who works in Antarctica.

Frigid Summers

40 Building the traverse has been a daunting job. A hardy five-man crew works only during the Antarctic summer (December to March). Even then, temperatures remain well below freezing. “At first, it is strange for anybody to work in the cold-cold like that,” said project manager John Wright. “But you learn to deal.”

45 The first summer, the crew members tackled their most chilling challenge: yawning crevasses in the Ross Ice Shelf that can swallow a tractor in the blink of a frozen eyelash. The crevasses, which can be 30 meters (100 feet) deep, might not be so dangerous if they were visible. But most of them lurk under covers of snow called *snow bridges*. Many people have fallen through snow bridges to icy deaths.

50 The nastiest crevasses on the route are in a *shear zone* about 48 kilometers (30 miles) from McMurdo. There, ice within the shelf moves at different rates, stretching and cracking into a maze of crevasses. To cross that area safely, the team members probed the ice ahead with radar. Whenever they found a crevasse, they used a bulldozer to fill it in with snow. Then they inched across.

55 During the last construction phase, the crew worked for 66 straight days. After filling crevasses in the shear zone, the team bogged¹ down in a 260-kilometer (160-mile) stretch of deep snow on the shelf. The biggest surprise, remembers Wright, was any
60 *good* day. “We had two last year,” he said.



¹**bogged:** to sink or get stuck

Directions: Answer the following questions based on your reading of the text.

1.

How does the author show that the Ross Ice Shelf is dangerous?

- A** by explaining that some crevasses are hidden
- B** by giving the locations of the worst crevasses
- C** by telling about a truck getting stuck in the snow
- D** by describing how the crew used bulldozers

2.

Which sentence would be **most** important to include in a summary of the article?

- A** Many scientists perform research at the South Pole because the skies are always clear and in the winter, always dark, making the South Pole ideal for stargazing.
- B** Scientists set up a station at the South Pole for studying the climate, stars, atmosphere, and polar ice.
- C** Building a road to a scientific station at the South Pole was a difficult task with many dangers, like cold weather and deep crevasses.
- D** Construction of a road for travel to the South Pole could only be done in the summer months.

3.

Read this sentence from lines 12 and 13.

When completed, the traverse will be a 1,600-kilometer (1,000-mile) path of groomed snow and ice, marked by green flags.

Which claim from the article is **best** supported by this sentence?

- A** "Astronomers flock to the South Pole..." (line 3)
- B** "The project is one of the most unusual road-construction projects ever undertaken." (lines 7 and 8)
- C** "Antarctica's ice doesn't stop at the edge of the continent." (line 29)
- D** "...temperatures can get so cold that they cause machinery to malfunction." (line 37)

4.

In line 53, the word “inched” means the builders of the highway

- A** tiptoed hastily
- B** glided casually
- C** stepped boldly
- D** crept slowly

5.

Why are lines 9 through 14 important to the article?

- A** They establish the danger involved in the project.
- B** They explain how the project will be completed.
- C** They introduce the unique nature of the project.
- D** They provide a brief history of the project.

6. What is the central idea of the article? Support your answer with details from the text.

You can use this page for planning, but please write your final answer in your answer packet.

March 25 Passage and Questions

Directions 306024P

Read this passage. Then, answer the questions.

Sweet Science Comes Baked In

by Dan Risch

5 Some students dream that one day their picture will appear on boxes of breakfast cereal, because they are a star athlete or a celebrity. As a middle school student, Morgan Goodall dreamed of inventing the food filling those boxes. This spring, Morgan will take a giant step toward making her dream real. In May, Purdue University will award a Master’s of Science degree to Morgan, in food science.

10 Morgan grew up surrounded by delicious food, like warm oatmeal cookies tucked full of raisins. Her great-grandfather was a baker. Her grandfather, David, ran a storefront bakery for 40 years. He then invented frozen bagel dough and built a production plant to make it. Even Morgan’s father is a foodie. He sells specialized food ingredients to food makers around the country.

“When I was 10,” recalls Morgan, “I’d go into the back of my grandfather’s bakery and play with the dough. My favorite thing was the maraschino cherries. I’d stick my hand into a tub and take home as many cherries as I wanted.”

15 Over time, much more than cherry juice stained Morgan’s fingers. A zest to learn about food colored her ambitions.

20 “Learning about and working with food is absolutely fun,” Morgan says with enthusiasm. “Every food acts different, looks different, and tastes different. People have differing opinions about food, and you make food choices based on more than just basic need. For me, who always wants to work on and learn about different things, food [as a career] is perfect.”

Morgan saw a career in food science as a way to link everything she had learned from her family. It would also allow her to make her own unique contribution to the family’s history. As a food scientist, she says, “I could shine as an individual.”

25 Purdue University put the polish on Morgan’s dream. But as she started the four-year food science program, she had to confront a fear faced by many students. “When I first went into the program,” Morgan admits, “I was apprehensive about the science I had to take. It’s definitely science heavy—chemistry, biology, and microbiology. In those three areas, you take basic-level courses and then food-specific classes.”

30 “You study food from a biological standpoint: food microbiology and food chemistry. You take sensory science. You learn how consumers react to how food tastes and feels, and you learn how to create a food product from an idea.”

35 “BUT,” Morgan stresses, “the fact that you’re majoring in food science gives you an edge because you learn everything in the context of FOOD. I’m the type of person that needs to see it and feel it to understand it. So, to put chemistry in terms of food, I go into my kitchen and try something to understand the basic chemistry. That helps me.”

40 It also helped that Purdue’s program encouraged Morgan to participate in summer internships provided by General Mills. For two summers, Morgan was up to her elbows applying—in a real job—the science she was learning at school. In the cereal maker’s food labs, Morgan whipped up new kinds of cakes and cookies. You have to wonder if she knew that she was also stirring up a recipe for reaching her childhood dream.

First, though, she needed to add a final ingredient. For that, Morgan traveled to West Africa.

45 According to Morgan, West Africans eat bread every day. It’s a big part of their diet. Yet the daily staple sops up much of their money. Wheat doesn’t grow well in parts of Africa. It must be bought from other countries. Importing, or transporting wheat into Africa, is expensive.

As part of her graduate school research, Morgan looked for other grains that could replace wheat in West African bread. But it’s no cinch to throw out wheat, mix in rice or corn, and expect to bake golden loaves of bread. The problem is proteins.

50 Bread making is a science and an art, says Morgan, in part, because of the proteins in wheat. “Mixing wheat flour and water,” she says, “gets you something so extraordinary compared to any other flour. Wheat flour and water together create a viscoelastic dough. That’s a term we use to describe the unique properties of wheat-flour dough. If you try to make bread out of corn, out of rice, out of any other grain, you’re not going to get the same thing as you would with wheat.”

60 But that didn’t mean Morgan wasn’t going to try to help West Africa’s people. With creative flare just like her grandfather’s, she experimented with sorghum. “There’s a certain variety of sorghum developed at Purdue that caught my interest,” says Morgan. “We found that the proteins in that sorghum were different than any other sorghum proteins. I thought maybe it would act different when tried in bread.”

Morgan mixed batches of bread dough using the special variety of sorghum. By tinkering with different amounts of water and salt and mixing the dough at different temperatures, she found that “we could make the sorghum dough act a little bit more like wheat dough.”

65 The discovery may someday lead to big savings for West Africans. For right now, Morgan’s inventiveness has boosted her to the brink of realizing her childhood dream. After graduation, she’ll go to work for General Mills. From there it won’t be long before Morgan’s food creations find their way to grocery store shelves. And that will be the sweetest cherry of all.

1. Why does the author choose to end the passage with “And that will be the sweetest cherry of all”? Use **two** details from the passage to support your response.

NOTE: You can use this page to plan your response, but please write your final answer in your answer sheet packet.

March 26 Passage and Question

Directions

306023P

Read this story. Then, answer the questions.

As Amy will discover, her first day exploring a cave without her parents will demand using her experience in a way she had never imagined.

Beyond the Twilight Zone

by Nikki McCormack

Our first rope drop was into a large, dark room. I could hear water splashing noisily down into the bottom from the other side of the huge chamber.

“Tight squeezes, huh?” I muttered.

Jake winked at me and returned to his work. His crooked grin made it hard to be
5 annoyed, so I dug into my pack and pulled out my seat harness with the rappel device¹
and climbing gear attached.

After checking the rope, Jake slipped into his harness with remarkable speed and
finesse, then watched me finish. I felt a surge of irritation as he rechecked all the
connection points on my harness. It was silly, since he also checked Sean’s and Sean
10 checked his, but I felt as if he had expected a mistake.

“You comfortable with this? It’s a ninety-five-foot drop,” Jake said, his expression
serious now. “There’s never any shame in turning around.”

Turn around! What would my parents think?

“No problem,” I replied quickly.

Jake raised an eyebrow, but he nodded and turned to the rope. “On rope,” he called,
15 taking hold of it and winding it into his rappel device. He checked the device, then eased
himself over the edge. I heard him zipping down the rope from where I stood, well away
from the edge to avoid knocking down loose rock. After a moment, his voice rose from
the bottom. “Off rope!”

I glanced at Sean, who met my gaze with an almost fatherly expression of patience. He
20 nodded. I stepped up and took hold of the rope. “On rope!”

I wound the rope through my rappel device, checked it, and eased myself over the
edge. Up to that moment, I had been nervous, but once I was actually hanging on the
rope, a familiar comfort washed over me. I enjoyed rope work, and my nerves relaxed as I

¹**rappel device:** a system of ropes and levers used to descend in a controlled way down a cliff

25 settled into the process of letting myself down. I watched the growing speck of Jake's headlamp, glancing occasionally at the marble wall in front of me to admire its water-washed surface.

When my feet hit solid ground, I detached from the rope and crawled out of the rock fall zone before hollering up, "Off rope!"

Sean joined us quickly, and we continued without removing our vertical gear, which meant another rope was coming up. We were in walking passage now with blue-and-white marble walls and a stream down the center. We straddled the stream to keep dry and to avoid contaminating the water.



40 A collection of limestone draperies cascaded down the walls of the passage like magnificent waterfalls of transformed stone. I focused my light on the breathtaking formations. Minerals in the water had given some of the flowstone a dark orange color that contrasted with the brilliant white of the rest. It was moist, living formation, beautiful in a way so different from the rugged, imposing beauty I had seen to this point.

45 The passage opened into a large room with a big rope ascent. We stopped at the bottom, the cold creeping in on us like a deadly virus. We ate quickly and shared our extras—cheese chunks, jerky, and bite-sized carrots—then packed up.

Jake sent Sean up the rope first as we sat at the bottom and turned off our head-lamps to conserve batteries.

50 "How long have you been caving?" Jake asked.

"Most of my life," I boasted.

"Me too," he replied with a chuckle.

Silence followed, and we heard Sean breathing hard with the effort of the climb.

"Off rope!"

55 "Your turn," Jake said.

I clipped on to the rope and started my climb. Climbing requires a harness and a series of small devices that you slide the rope with your hands and feet. These lock into place when you put weight on them, allowing you to ascend. There is something exhilarating and frightening about climbing rope in the dark, especially on a long climb where you get halfway and can see neither the top nor the bottom. Jake and Sean had

turned off their lights to conserve batteries, and the dramatic effect sent a chill down my spine. I continued climbing, listening to my labored breathing over the sounds of running water in the cave. I was eager to get to the top where I could sit down and have a much-needed drink of water.

65 I moved my hand ascender up, then stood in the foot loop, but suddenly there was no resistance. I was falling!

As it turns out, there really isn't enough time for a person's life to flash before their eyes in one of these moments. The only thing flashing before my eyes was a cave wall lit by a circle of light from my headlamp. My chest constricted with fear so quickly that I
70 could not even scream. Something large zoomed past in the darkness, followed by a loud crash. I jerked abruptly to a halt. A moment of silence ensued, followed by several exclamations from above.

"What happened?" Jake called up, and I heard the waver in his voice. He must have been out of the fall zone when the rock hit, but he was clearly shaken.

75 "The main rig point broke," Sean hollered back.

"Amy, are you all right?"

I remembered to breathe then.

"I guess," I called back, my voice trembling.

"You're close to the top. Can you finish the climb?"

80 I wanted to scream that I couldn't, that someone needed to save me, but I knew better. If the backup rig point was at all unstable, I had a better chance of making the top than I did of switching to my rappel device and descending before it gave. I didn't respond. Fear clenched my throat too tightly as I resumed my climb.

"She's heading up," Sean called.

85 The breath was rasping in my throat, and I felt as if I couldn't get enough air, but I kept moving. Slide the hand ascender up the rope, stand in the loop to move the chest ascender up, sit down in the harness, and repeat. I was so intent that I started with surprise when my hand ascender contacted the lip of the drop. My legs trembled as I pushed away from the wall to get enough clearance to move the ascender over the lip.
90 With a desperate heave, I pulled myself over and moved as far as I could from the edge before disconnecting.

"Off rope!"

The wavering cry was a female voice, so I knew it was mine. Sean patted me on the back.

95 "Good job."

1. What is Amy trying to prove? Use **two** details from the story to support your response.

NOTE: You can use this page to plan your response, but please write your final answer in your answer sheet packet.

March 27 Passage and Questions

Directions
Read this story. Then answer the questions.

10-year-old Rakhee Singh and her mother have flown to India from Minnesota to visit her mother's childhood home for the summer.

Excerpt from *The Girl in the Garden*

by Kamala Nair

1 We had to board a second plane, smaller and bumpier than the last, which carried us south, along the western coast of the country. My heartbeat quickened as I peered out the window, down through the clouds at the blue waves tossing and turning below us. My first glimpse of the ocean.

2 “Your grandmother will be so pleased to see you, Rakhee. Do you remember her—your Muthashi?” Amma asked over the whir of the engine.

3 I did remember Muthashi, my grandmother. She had come to stay with us in Minnesota when I was around three or four. I could not recall the exact details of her face, but I had a vague mental picture of a slight woman draped in white who used to sit me on her knee and sing in Malayalam about ants.

4 I used to run out onto the driveway humming the ant song, and guide a string of the black insects into my palm. Weaving my fingers together and making a delicate cup with my hands, I would transport them into the house, giggling as the ants tickled inside their little cage. Muthashi would always act so pleased when I proudly deposited the squirming ants into her outstretched hand, although I'm sure she would let them out the back door as soon as I wasn't looking.

5 “Rakhee,” continued Amma. “I haven't told you much about our family, have I?”

6 I shook my head.

7 “Well, the Varmas are the most prominent, respected family in the village. My father was a doctor, and he started a hospital across the street from our home. He died a long time ago, so now my younger brother, Vijay, is in charge. You'll also meet my big sister, Sadhana, and her three daughters. One of them is about your age. And Vijay's wife, Nalini, who I have never met, recently had a baby boy. Everybody lives together at Ashoka—that's the name of the house where I grew up. You see, in India families stick together under one roof. It's not the same as it is in America.”

8 This airport was not as crowded or chaotic as the one in Bombay, and the people seemed neater and more subdued. In the bathroom Amma changed into a buttercup-yellow sari and painted a red raindrop on her forehead¹ with a bottle that she produced from her purse. “I can’t show up at home dressed like an American,” she explained.

9 I loved seeing that transformation, from my regular mother who took the trash out every morning with a bulky coat flung over her nightgown to this wondrous creature. From the moment she put on the sari and released her hair from its bun so that it streamed down her back in a lustrous river, she appeared younger and somehow more natural.

10 “How do I look?” she asked, as she ran a comb through her hair.

11 “You look beautiful, Amma,” I told her honestly.

12 A compact man with a bushy mustache and a symmetrical crescent of sweat under each arm met us outside the airport, holding a sign with “Mrs. Chitra Varma Singh and daughter” printed across it in block letters. He led us through the thick heat toward a white car and loaded all our suitcases into the trunk. Amma and I both slid into the backseat. My legs stuck to the synthetic leather.

13 “Are you hungry, molay?” Amma asked me. “We’ll be home soon.” But she sounded absent, as if my hunger was hardly her main concern.

14 I stared out the window as we drove. Unlike the gray, arrow-straight highways I was accustomed to, here the roads were red and twisty. In the distance I could see groves of coconut trees, their green fronds waving against the sky like pinwheels. We passed forests of rubber trees and stretches of lime-green grassland that Amma told me were rice paddy fields. Wiry, mustachioed men with protruding rib cages spiraling down their torsos and white cloths knotted around their waists (“Those cloths are called mundus,” explained Amma) were scattered here and there in the treetops, tapping the trunks and collecting sap in metal buckets.

15 At one point the driver stopped the car abruptly. I leaned over the seat and was shocked to see a cow blinking her long black lashes at me. The driver honked the horn and she took her sweet time ambling out of the way.

16 Soon after, I heard a dull thud and a hulking elephant rounded the corner, heading toward us, the tough black ripples of its trunk swaying to and fro.

17 “Amma!” I cried.

18 But Amma only laughed. “It’s normal for elephants to walk around on the street here, don’t worry.”

19 A man wearing a faded blue turban and carrying a gnarled stick was riding atop the great animal. I waited for either the turbaned man to steer his charge out of the way or for the car to slow down, but neither thing happened. The driver pushed forward with alarming speed, straight toward the elephant. I gasped, but at the last second he swerved, and both he and the man nodded politely to one another, as if this were perfectly normal. The elephant lumbered past the car window so close that I could have reached out and brushed my fingers against its sagging hide.

¹Painted a red raindrop on her forehead: known as a bindi, which is a red dot painted on the forehead, commonly worn by Hindu women

1

How do paragraphs 3 and 4 contribute to the story?

- A They help show Rakhee's kindness and ease around creatures in the outdoors.
- B They help the reader understand Rakhee's concern of whether her grandmother will remember her.
- C They provide evidence for Rakhee's love of singing Indian songs as a child.
- D They give the reader insight into Rakhee's memories of her grandmother.

2

Which important idea does the author develop in paragraphs 7 through 9?

- A Rakhee has lived a very exciting life.
- B Rakhee wishes she had grown up in India.
- C Rakhee has much to learn about her family's culture.
- D Rakhee's family is typical of Indian families.

3

Which statement **best** describes how the narrator reacts to the events in paragraphs 8 and 9?

- A She becomes more appreciative of her mother.
- B She is uneasy about the change in her mother.
- C She becomes confused by her mother.
- D She admires the change in her mother.

4 In paragraph 9, what is the meaning of the phrase “it streamed down her back in a lustrous river”?

- A her long hair was flowing and shiny
- B her long hair was damp from being in a bun
- C her long hair seemed heavier than normal
- D her long hair moved steadily in one direction

5 What does paragraph 9 **most** reveal about the narrator’s mother?

- A that she is more talkative when she is in India
- B that she follows customary traditions when she is in India
- C that she is more self-conscious when she is in India
- D that she visits many people when she is in India

6 Which statement **best** states a theme of the story?

- A Families can be surprising.
- B Beauty can be found in most things.
- C Traveling to new places can be tiring.
- D New experiences can change how we see the world.

7

How does the author **most** develop Rakhee's point of view?

- A by comparing Rakhee's experience to her mother's
- B by having Rakhee describe her impressions of India
- C by showing Rakhee's alarm during the scene with the elephant
- D by including Rakhee's reaction to Amma's changed appearance

March 30: Passage and Questions

Directions

Read this story. Then, answer the questions that follow.

In this Japanese fairy tale, Urashima Taro, a young fisherman, has saved the life of a tortoise. The tortoise then offers to take him to the underwater Rin Gin, the Palace of the Dragon King of the Sea. Urashima is willing to go, but tells the tortoise that he cannot swim to the bottom of the sea.

Excerpt from *The Story of Urashima Taro, The Fisher Lad*

by Yei Theodora Ozaki

1 “What? You need not swim yourself. If you will ride on my back I will take you without any trouble on your part.”

2 “But,” said Urashima, “how is it possible for me to ride on your small back?”

3 “It may seem absurd to you, but I assure you that you can do so. Try at once! Just come and get on my back, and see if it is as impossible as you think!”

4 As the tortoise finished speaking, Urashima looked at its shell, and strange to say he saw that the creature had suddenly grown so big that a man could easily sit on its back.

5 The tortoise, with an unmoved face, as if this strange proceeding were quite an ordinary event, said:

6 “Now we will set out at our leisure,” and with these words he leapt into the sea with Urashima on his back. Down through the water the tortoise dived. For a long time these two strange companions rode through the sea. Urashima never grew tired, nor his clothes moist with the water. At last, far away in the distance a magnificent gate appeared, and behind the gate, the long, sloping roofs of a palace on the horizon.

7 “Ya,” exclaimed Urashima. “That looks like the gate of some large palace just appearing! Mr. Tortoise, can you tell what that place is we can now see?”

8 “That is the great gate of the Rin Gin Palace, the large roof that you see behind the gate is the Sea King’s Palace itself.”

9 “Then we have at last come to the realm of the Sea King and to his Palace,” said Urashima.

- 10 “Yes, indeed,” answered the tortoise, “and don’t you think we have come very quickly?” And while he was speaking the tortoise reached the side of the gate. “And here we are, and you must please walk from here.”
- 11 The tortoise now went in front, and speaking to the gatekeeper, said:
- 12 “This is Urashima Taro, from the country of Japan. I have had the honor of bringing him as a visitor to this kingdom. Please show him the way.”
- 13 Then the gatekeeper, who was a fish, at once led the way through the gate before them. The red bream, the flounder, the sole, the cuttlefish, and all the chief vassals of the Dragon King of the Sea now came out with courtly bows to welcome the stranger.
- 14 “Urashima Sama, Urashima Sama! Welcome to the Sea Palace, the home of the Dragon King of the Sea. Thrice welcome are you, having come from such a distant country. And you, Mr. Tortoise, we are greatly indebted to you for all your trouble in bringing Urashima here.” Then, turning again to Urashima, they said, “Please follow us this way,” and from here the whole band of fishes became his guides.
- 15 Urashima, being only a poor fisher lad, did not know how to behave in a palace; but, strange though it was all to him, he did not feel ashamed or embarrassed, but followed his kind guides quite calmly where they led to the inner palace. When he reached the portals a beautiful Princess with her attendant maidens came out to welcome him. She was more beautiful than any human being, and was robed in flowing garments of red and soft green like the under side of a wave, and golden threads glimmered through the folds of her gown. Her lovely black hair streamed over her shoulders in the fashion of a king’s daughter many hundreds of years ago, and when she spoke her voice sounded like music over the water. Urashima was lost in wonder while he looked upon her, and he could not speak. Then he remembered that he ought to bow, but before he could make a low obeisance the Princess took him by the hand and led him to a beautiful hall, and to the seat of honor at the upper end, and bade him be seated.
- 16 “Urashima Taro, it gives me the highest pleasure to welcome you to my father's kingdom,” said the Princess. “Yesterday you set free a tortoise, and I have sent for you to thank you for saving my life, for I was that tortoise. Now if you like you shall live here forever in the land of eternal youth, where summer never dies and where sorrow never comes, and I will be your bride if you will, and we will live together happily forever afterwards!”

1

Read this sentence from paragraph 6.

Urashima never grew tired, nor his clothes moist with the water.

What effect does the sentence have on the tone of the story? Use **two** details from the story to support your response.

NOTE: You can use this page to plan your response, but please write your final answer in your answer sheet packet.

2

How does paragraph 15 help develop Urashima's point of view? Use **two** details from the story to support your response.

NOTE: You can use this page to plan your response, but please write your final answer in your answer sheet packet.

3

Read this sentence from paragraph 16.

“Yesterday you set free a tortoise, and I have sent for you to thank you for saving my life, for I was that tortoise.”

How does this sentence contribute to the structure of the story? Use **two** details from the story to support your response.

NOTE: You can use this page to plan your response, but please write your final answer in your answer sheet packet.

March 31 Passage and Questions

Directions Read this article. Then answer questions 1 through 7.

Lightning Strikes

by Charlene Brusso

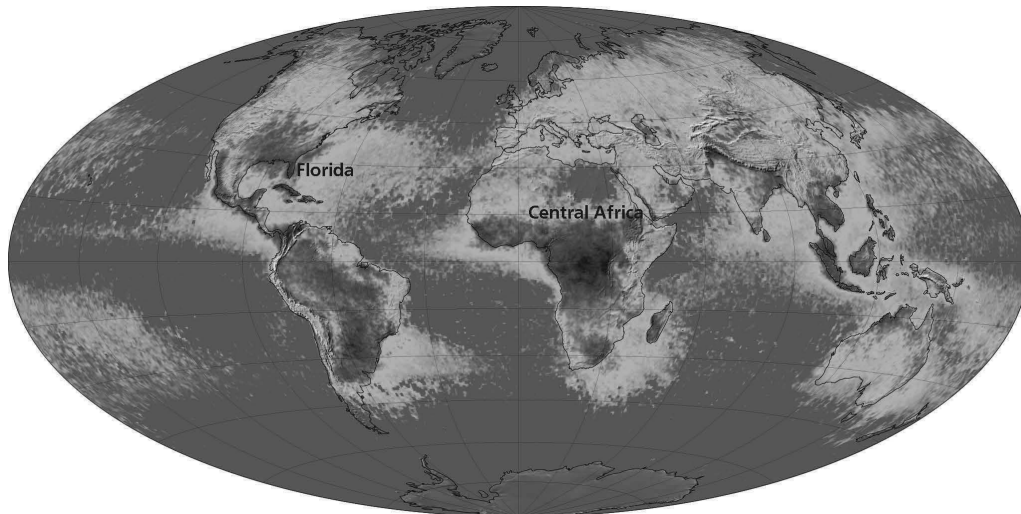
- 1 The only difference between a lightning bolt and the small spark that jumps between your hand and a metal doorknob after you scuff across a rug is size. Both happen when electrical charge builds up and suddenly discharges.

What Is Lightning?

- 2 Lightning begins inside thunderstorms. Updrafts of air lift raindrops from the bottom of the cloud into freezing air at the top. Downdrafts move ice particles lower, into warmer air. Negatively charged electrons build upon the falling ice as it passes the water droplets. In time, the storm cloud becomes negatively charged on the bottom and positively charged on top.
- 3 When the negative charge builds up enough, a huge number of electrons jump through the air, looking for something that conducts electricity: the ground, a tree, a lightning rod. We see that discharge as a flash of lightning.
- 4 Lightning zips along at 40 miles (64 kilometers) a second. The center of the lightning bolt is only about as thick as a pencil, but it packs so much energy that it can melt rock or metal and set wood ablaze. An average lightning bolt has enough electricity to run the appliances in your house for a couple of days. But all that electricity arrives at once, at 54,000 degrees Fahrenheit (30,000 Celsius)—six times hotter than the surface of the sun. It would melt anything you tried to use to collect it.
- 5 Thunder is the sound of lightning. Each bolt super heats the air around it to 18,000 degrees Fahrenheit (9,980 Celsius) in less than a second. The superhot air instantly expands, sending out a shock wave that we hear as thunder. The farther away lightning strikes, the deeper the sound of the thunder—and the longer it takes to get to you. That's because light travels much faster than sound. In fact, if you count the delay between the lightning and the thunder, you can tell approximately how far away the lightning is (about a mile for every five seconds).

Lightning around the World

- 6 Between 1,500 and 2,000 thunderstorms are crackling and booming around the world at this very moment—scientists estimate that lightning strikes somewhere on Earth about 100 times every second. Where does it strike the most often? Lightning zaps the remote mountain village of Kifuka, in central Africa, nearly every day. There, air masses from the Atlantic Ocean collide with cooler mountain air, making lots of thunderstorms. The Himalayas are another lightning hotspot. In the United States, the best place to spot lightning is Florida. Warm air from the Gulf of Mexico banging into cool air from the Atlantic Ocean creates lightning almost daily across the Sunshine State.
- 7 Places with very stable weather get the least lightning. The Arctic and Antarctica have almost no thunderstorms because their air is about the same temperature everywhere. Lightning is also uncommon far out over the ocean, away from land, for the same reason.



This map shows how often lightning strikes different places around the world (darker areas get more).

Lightning Safety

- 8 Because of its unpredictability and power, lightning can be extremely dangerous. If you're caught outside during a lightning storm, don't stand under a tree or lie flat in the open. Instead, crouch down with your hands and your head tucked close (but not touching the ground) and your feet close together. This makes you less of a conductor for any bolts that strike near you. Rubber-soled shoes are no protection—if lightning can zap through miles of air, which is an excellent insulator, your favorite trainers¹ won't stop it either.

9 If you can, try to get inside a car or building. You're safe inside the car because electricity will travel over the metal surface instead of through the interior. In buildings, stay away from metal faucets and telephones connected to the wall—lightning can travel through pipes and wires. Then, once you're safe inside, look out and enjoy the awesome beauty of Earth's electricity!

¹**trainers:** British term for “sneakers”

1

How is the idea “Lightning begins inside thunderstorms” (paragraph 2) developed in the article?

- A by comparing a lightning bolt to a small spark
- B by describing how lightning occurs in different types of weather
- C by explaining how air at different temperatures creates a charge in clouds
- D by providing examples of how much electricity is produced by electrons jumping through air

2

Read this quotation from paragraph 6.

Between 1,500 and 2,000 thunderstorms are crackling and booming around the world at this very moment . . .

Why does the author use the words “crackling and booming” instead of “occurring”?

- A to help the reader experience the speed of lightning
- B to help the reader imagine the sounds of thunderstorms
- C to be clear about the electrical nature of lightning
- D to be accurate about how common thunderstorms are

3 How does the illustration support the author’s claims in the section “Lightning around the World”?

- A** by highlighting the size of lightning strikes in particular areas
- B** by providing evidence of why lightning strikes in some areas
- C** by illustrating which areas are more affected by lightning strikes
- D** by showing the limited areas in the world where lightning strikes occur

4 How does the section “Lightning Safety” connect to the section “What is Lightning?”

- A** “Lightning Safety” summarizes the effects of lightning described in “What is Lightning?”
- B** “Lightning Safety” contrasts different types of lightning described in “What is Lightning?”
- C** “Lightning Safety” elaborates on the cause of the powerful lightning described in “What is Lightning?”
- D** “Lightning Safety” describes ways to avoid the powerful lightning explained in “What is Lightning?”

5 Which sentence **best** expresses a central idea in the article?

- A** Lightning strikes are only about as thick as a pencil.
- B** Lightning strikes are uncommon far out over the ocean.
- C** Lightning strikes are due to unstable weather conditions.
- D** Lightning strikes are able to travel through pipes in a building.

6 What does paragraph 9 suggest about the author’s point of view in the article?

- A** The author has great respect for lightning.
- B** The author has difficulty understanding lightning.
- C** The author believes that lightning can be useful.
- D** The author believes that it is impossible to avoid lightning.

7 Which idea would be **most** important to include in a summary of the article?

- A** “The farther away lightning strikes, the deeper the sound of the thunder . . .” (paragraph 5)
- B** “Lightning zaps the remote mountain village of Kifuka, in central Africa, nearly every day.” (paragraph 6)
- C** “Because of its unpredictability and power, lightning can be extremely dangerous.” (paragraph 8)
- D** “You’re safe inside the car because electricity will travel over the metal surface instead of through the interior.” (paragraph 9)

April 1 Passage and Question

D*irections*
Read this article. Then answer question 1.

Building for “Pests”: Critters Need Houses, Too

by Lela Nargi

Sometime in the middle of the Stone Age, say 9000 B.C., our ancestors moved house—from temporary, tent-like structures to more enduring abodes that might last a lifetime or longer. Thousands of years later, they started making simple houses for the creatures they cared for, too. By the 7th century A.D., the Chinese were even building
5 pens for their elephants!

As time went on, people dreamed up bigger, fancier digs for both their families and their animals. Explains Dr. Carol Krinsky, a professor of art and architectural history at New York University: In 17th-century France, “Horses were so important for transportation. And they were symbols of prestige. So the stables at Versailles”—the palace
10 outside Paris built by King Louis XIV—“are overwhelmingly glamorous.”

These days, fancy mini-houses show how much we value our beloved dogs and canaries. But ecologically minded architects around the world are thinking up ways to make houses, not for pets, but for *pests*!

Creatures + Comfort

Dr. Joyce Hwang is a professor of architecture at the University of Buffalo. According
15 to her, a “pest” is any animal people don’t want around. “But that differs from country to country, city to city, even person to person,” she says. “In some places, pigeons are considered pests, while in others”—like Turkey and Belgium, where pigeon racing is a popular sport—“they are valued.”

Hwang wants the homes she designs for bats, bees, squirrels, and other critters to look
20 cool and beautiful. Her reason: “Well-designed architecture is able to bring attention to a situation.” In the case of bats, the situation is White-Nose Syndrome. This is a fungus that’s infesting bats’ caves and killing them. Seven million bats have died from it in North America so far.

“Many people are afraid of bats,” says Hwang. “They think of them as animals that
25 transmit rabies. But bats are so helpful to humans as predators of insects (they can eat lots of mosquitoes!) and as pollinators.” (That is, they transmit pollen from flower to flower on trees like peaches and avocados, fertilizing them so they’ll grow into fruit.) “Good architecture will make people curious about bats,” says Hwang. And maybe make them want to help, as well.

30 So far, Hwang has built two kinds of houses for bats: Bat Tower, a zigzag of plywood that she and some of her students set up beside a bug-infested pond. And Bat Cloud, a clump of cozy pods that hang in the middle of a nature preserve. She designed them both carefully, to give bats the warmth they require and the rough surfaces they like to climb and hang on.

35 Even so, Hwang knows there's no guarantee any bats will move into the houses she's built—no matter how endangered they are. But she insists, "It's still important to make them. Putting up more habitats increases the chances that animals will be able to find a place to live and survive." It also shows people how architecture can be designed to include—not exclude—animals that are helpful for our environment. And, says Hwang,
40 "make [humans] pay more attention" to the possibilities.

Great (Animal) Estates

 Los Angeles-based architect and artist Fritz Haeg would also like people to pay attention—to dozens of kinds of animals. In 2008, he was commissioned by the Whitney Museum of Art in New York City to make his first "Animal Estates." These were habitats for animals that lived on the Whitney's site 400 years ago, when the land was marsh and
45 tulip forest: bald eagles, northern flying squirrels, eastern tiger salamanders, and nine other species.

 Haeg installed nest boxes, burrows, and houses made from gourds around the entrance to the museum. He hoped they would call attention to how the development of cities means a lot of animals can no longer live among us; they used to make their homes
50 in and around trees, and when we cut down trees to put up our buildings, we destroyed their habitats.

 Haeg says he wants his Animal Estates to show how, "With very simple means, we can accommodate those species again. And some of them we might really want to have around." (Like Dr. Hwang, he mentions insect eaters and pollinators.) He's since been
55 commissioned to design Estates in eight other cities—for many different animals, depending on what's native to those locations. For example, his Estates for the industrial (and polluted) city of Rotterdam in the Netherlands includes a habitat for the Eurasian Skylark. Its population has decreased by 95 percent in the last 10 years.

 Fritz Haeg's tactics are sort of the opposite of Joyce Hwang's. He designs houses that
60 are basic and not concerned with looking lovely. He says, "I wanted to do handmade, modest structures that would get people thinking: What kinds of animals do I want to host on my land?" He hopes people will research what animals need homes where they live. Anyone can download one of his designs from the Internet and build it themselves. Says Haeg, "I want to capture people's imaginations and have them ask, 'Who else is this
65 city for?'"

1

Why does the author compare how people treat “pets” and “pests” in the article? How does the author develop ways that people are helping “pests” throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat “pets” and “pests” in the article
- explain how the author develops ways that people are helping “pests” throughout the article
- use details from the article to support your response

NOTE: You can use this page to plan your response, but please write your final answer in your answer sheet packet.

April 2 Passage and Questions

In this passage from *Runt*, a wolf pup is born and begins to explore the world around him. Read the passage and then answer the questions that follow.

from *Runt*

by Marion Dane Bauer

- 1 For the next few weeks Runt and his brothers and sisters emerged slowly into a world of scent and sight and sound. Their eyes opened. Stiletto teeth popped through pink gums. They drank their mother's warm milk and snuggled against her side to sleep, then woke to nurse and drifted into sleep again. Silver rarely left them except to get water, and when she did, she was always back almost before the befuddled pups had recognized her absence.
- 2 Gradually, they came to be aware of the great black wolf who came often into the den. He brought with him the rich scent of the meat he carried in his mouth for their mother or coughed up for her from his belly. But the pups had no interest in meat yet.
- 3 Gradually, too, as they crawled over the pile of fuzzy bodies to reach milk and warmth and the comforting caress of their mother's tongue, they began to notice one another. They went from crawling to wobbling along on uncertain legs. To pouncing. To clumsy tussles.
- 4 And they grew. Their bellies constantly round and tight with milk, they doubled or tripled their weight in a week, tripled it again in three weeks. Runt grew, too, of course, but he remained the smallest, much smaller even than his two sisters. When the game was wrestling, he ended up on the bottom of the heap. When two competed for the same teat, he was the one pushed aside.
- 5 Still, he accepted his inferior size without question, as infants will. He accepted his name, too. His mother spoke it so softly, with such musical tones. "Runt. Sweet Runt. My dear little Runt." So when the day finally came for Silver to call the pups from the familiar darkness of the den, he followed without the slightest concern about what the world might hold for such a pup as he.
- 6 The last to stumble into the dazzle of a spring morning, he paused in the mouth of the den, blinking. All around him, his brothers and sisters tumbled, emitting small, inarticulate yelps of pleasure. Only Runt stood silent, overwhelmed by the wonders spread before him.
- 7 "What is that, Mother?" he asked at last. "And that, and that?"

-
- 8 "That is the sky," she told him of the soft-looking blue roof above their heads. And the radiant ball that floated in it, so brilliant he had to turn his face away, was the sun. The sweet-smelling stuff riffling in the breeze in every direction was called grass, and that other sky, stretched out at the bottom of the hill below the den, was a lake.
- 9 Beyond the lake and at the edges of the grassy clearing spreading away from their den on every side, a wall of darker green rose. "Trees," Silver explained. The trees held up the sky, floated upside down in the sky lake, and whispered to one another as the wind stirred among them. *The pups are here,* Runt thought he heard them say. *See! The new wolf pups are here.*
- 10 And overlooking it all reigned the great black wolf whom Runt had come to know as his father. King lay on a slab of rock above the mouth of the den. His golden gaze took in each of his pups in turn. *You are mine,* those eyes said. *Never forget that you are mine.*
- 11 Runt's entire body warmed with pleasure. How could he ever forget? How could he be anything but grateful for the gift of his father's world?
- 12 He had long understood that his father came and went from a place beyond the warm den he and his littermates shared with their mother. But he had never imagined King's world to be anything more than another den, perhaps deeper and darker than the one he knew. He hadn't guessed that it contained other wolves, either.
- 13 Two yearlings,¹ a tan male and a silver female, approached the pups.
- 14 "I am your brother, Helper," said the male, bowing with front legs outstretched.
- 15 "Your sister, Hunter," the female announced.
- 16 Then they danced around the pups. "Leader, Runner, Sniffer, Thinker, Runt," they sang. "Welcome. Welcome to our world."
- 17 "Leader, Runner, Sniffer, Thinker, Runt!" called a low voice from the surrounding forest.
- 18 "The trees!" Runt cried. "They welcome us, too!"
- 19 Hunter laughed.
- 20 "That welcome comes from our friend Owl," Helper explained gently. "He often answers our songs."
- 21 "Friend Owl," Runt repeated, looking fondly at his clever brother.

¹yearlings—animals in their second year of life

-
- 22 A glossy black creature came floating down from the sky and landed in the midst of the pups.
- 23 "Are you Owl?" Runt asked, suddenly shy beneath the bird's bright-eyed gaze.
- 24 "Of course not," the creature replied, fluffing his feathers. "I am Raven. And who might you be?" He side-hopped a step or two, moving closer.
- 25 There wasn't much Runt knew in this unfamiliar world, but he was certain of his name. Nonetheless, his tongue seemed to freeze under this stranger's intense scrutiny.
- 26 Raven strutted around the speechless pup, examining him from every side. "You are small, aren't you?" he said at last. "Smaller than all the rest. But still"—he tipped his head to one side, considering—"small can be brave . . . fierce. Why, I've seen a pair of wrens chase a marauding crow the length of the sky. And the small red squirrel often puts the larger gray to shame."
- 27 *Brave? Fierce?* Runt hardly knew the meaning of the words. He liked their sound, though.
- 28 Raven stopped directly in front of Runt. "Surely, though, even a scrap of a pup like you has a name."
- 29 Runt ducked his head shyly. Perhaps Mother would answer this inquisitive bird . . . or his father, who watched them all with such observing eyes. But neither of them did.
- 30 Finally, growing impatient, Raven spread his wings, lifted off the ground, and landed on the slab of rock next to King. "You seem to have sired a pup who doesn't know his own name," he announced, cocking his head toward Runt.
- 31 King lay with his chin on his paws. He gazed at Runt but still made no reply.
- 32 "The good-looking black fellow," Raven prompted, as though King might not know which pup he meant. "The one who takes after me."
- 33 The great wolf's head came up sharply. "After *me*, Raven."
- 34 "After you?" Raven acted surprised. "How could that be? He has such intelligent eyes. And his feathers . . . they're so black and glossy."
- 35 "Fur!" King growled. "My son has fur!"
- 36 *My son.* Runt liked those words, too . . . even better than *brave* and *fierce*.

-
- 37 "Perhaps you call him Star," Raven persisted. "Since he bears your white star. Or Prince? That would be a good name for a pup who wears the king's black coat."
- 38 The silence that greeted each of Raven's suggestions seemed to give weight to the surrounding air. Even the two yearlings stared off across the lake as though there were suddenly something of great interest passing on the opposite shore.
- 39 At last, since it was clear no one else was going to answer, Runt found his own voice. "My name is Runt," he called to Raven. "They call me Runt."

Runt by Marion Dane Bauer. Copyright © 2002 by Marion Dane Bauer. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

-
- 1 What do paragraphs 1–3 **mainly** reveal about Runt and his siblings?
- A. how safe they feel
 - B. how rough they are
 - C. how skillful they are
 - D. how lonely they feel
- 2 What do paragraphs 13–21 **mainly** suggest?
- A. that the other wolves feel sorry for Runt
 - B. that the other wolves are grateful to Runt
 - C. a sense of family and community among the wolves
 - D. a feeling of jealousy and competition among the wolves
- 3 How does Runt’s interaction with Raven in paragraphs 22–25 **mainly** develop Runt’s character?
- A. by revealing Runt’s goal of making friends
 - B. by showing Runt’s desire to impress others
 - C. by showing how Runt responds to a new experience
 - D. by revealing how Runt reacts to an exciting challenge

-
- 4 Read the sentence from paragraph 25 in the box.

Nonetheless, his tongue seemed to freeze under this stranger's intense scrutiny.

What tone does the sentence **mainly** contribute to the passage?

- A. sadness
- B. boredom
- C. suspense
- D. confusion

- 5 Read paragraph 27 in the box.

Brave? Fierce? Runt hardly knew the meaning of the words. He liked their sound, though.

What is the **most likely** reason the author used italics in the paragraph?

- A. to suggest Runt's embarrassment
- B. to reveal Runt's feelings about King
- C. to show Runt's doubts about Raven
- D. to emphasize Runt's internal thoughts

6 Read the sentences from *Runt* in the box.

- Gradually, they came to be aware of the great black wolf who came often into the den. (paragraph 2)
- Gradually, too, as they crawled over the pile of fuzzy bodies to reach milk and warmth and the comforting caress of their mother's tongue, they began to notice one another. (paragraph 3)

In the sentences, what is suggested by the word *gradually*?

- A. changes that happen slowly
- B. feelings that develop quietly
- C. events that occur surprisingly
- D. relationships that form permanently

7

Which sentence **best** describes how Runt changes during the passage?

- A. He learns to trust his instincts.
- B. He gains confidence in his identity.
- C. He finally earns the respect of his peers.
- D. He becomes thankful for his surroundings.

#8

Which evidence **best** supports the answer to question #7?

- A. "He had long understood that his father came and went from a place beyond the warm den he and his littermates shared. . . ." (paragraph 12)
- B. "A glossy black creature came floating down from the sky. . . ." (paragraph 22)
- C. "He gazed at Runt but still made no reply." (paragraph 31)
- D. "At last, since it was clear no one else was going to answer, Runt found his own voice." (paragraph 39)

April 3 Passages and Questions

Read the passage and the poem about girls who have complicated feelings about their family backgrounds. Then answer the questions that follow.

In this passage from the novel *A Jar of Dreams*, Rinko, a young Japanese-American girl, tries on a kimono, a traditional Japanese garment.

from *A Jar of Dreams*

by Yoshiko Uchida

- 1 A promise is a promise, so on Sunday after dinner, I got out the kimono Aunt Waka had brought me. It was in my bureau drawer still folded nice and flat inside its soft rice paper wrapping.
- 2 One good thing about kimonos is that they don't wrinkle if you fold them properly on the seams. Also almost anybody can wear the same size because there are no buttons or snaps. If you're short, you just pull up more to make a tuck and tie it in place with a silk cord. I thought that was pretty clever when Aunt Waka pointed it out to me.
- 3 She had to help me get dressed in the kimono because I certainly couldn't do it by myself. She made sure I overlapped the left side over the right (boys do the opposite), and she wound the wide brocade *obi* around and around my middle and tied an enormous knot in back.
- 4 I felt as if I was bound up in a silk cocoon and could hardly bend down to put the white *tabi* socks on my feet. It was hard to walk, too, with the thongs of the *zori*—the sandals—digging in between my toes, and I discovered why Aunt Waka took those small steps when she walked. You have to, with the long narrow kimono coming down to your ankles.
- 5 "There, you look beautiful," Aunt Waka said, when she'd finished. "Go look at yourself in the mirror."
- 6 I padded over in small steps to the bureau and looked at myself. I held out my arms to look at the white peonies blooming on the long blue silky sleeves. I turned around and twisted my head to look at the knot of the *obi* in back. I knew then exactly how Aunt Waka felt when we made her get into western clothes.
- 7 "That's not me," I said.
- 8 Aunt Waka smiled. "I know how you feel, but it's you all right."
- 9 Then she hurried me out to the parlor to show Mama and Papa how I looked.

-
- 10 Mama's eyes really lit up when she saw me. "Why, Rinko, you look so pretty." And then she said, "Stand up straight now." But she didn't say it the way she usually does in order to improve my posture. She said it as though she wanted me to feel proud of myself.
- 11 I guess Papa was about as pleased as Mama. He stood back and studied me as though he was taking a picture of me.
- 12 "I suppose you wouldn't consider going to the hospital to show Uncle Kanda how you look, would you? That would really cheer him up, you know."
- 13 "Never in a million years," I said.
- 14 So Papa told Joji to get the box camera he got for Christmas and take my picture for Uncle Kanda. Aunt Waka got her camera too. We all trooped outside, and I stood beside the peach tree squinting at the sun.
- 15 "Stop squinting, Rinky Dink," Joji said.
- 16 "Don't you call me that, Joji Tsujimura," I said. I raised my arm to give him a whack and that's when he took my picture.
- 17 "Smile," Aunt Waka said, focusing her camera.
- 18 I blinked, and that's when she squeezed the shutter.
- 19 Mama wanted a picture with all of us in it, so I went over to get Mrs. Sugar. She looked exactly the way I thought she would when she saw me wearing a kimono. Her mouth made a big O, but no sound came out.
- 20 Then she said, "Why, it's my sweet little Japanese Rinko," and she gave me a hug. But it was hard to hug her back being wrapped up like a package in all that stiff brocade.
- 21 Mrs. Sugar lined us up in front of Papa's garage and made sure she got his big sign in the picture too.
- 22 "There," she said when she'd taken three pictures. "This will be a fine commemoration of your aunt's visit."
- 23 She sounded just like the people at church. They are always taking pictures to commemorate Easter or Memorial Day or somebody's baptism or even somebody's funeral.
- 24 I could hardly wait to get out of the kimono when we were finished with all the picture-taking. Aunt Waka untied and unwound everything, and I shook my bones loose to get my circulation going again.
- 25 "Boy, am I glad to get out of that thing," I said.

-
- 26 Then I remembered the kimono was a present from Aunt Waka, and I tried to think of something nice to say.
- 27 "I'll have Mama put it in her trunk and cover it with mothballs," I said.
- 28 I guess that wasn't exactly what Aunt Waka wanted to hear either. I thought she probably would've liked me to say I'd get it out and wear it once in a while.
- 29 But she didn't say that. She just smiled and said, "Ah, Rinko, you certainly are a child of America." Then she turned serious and said, "But don't ever forget, a part of you will always be Japanese too, even if you never wear a kimono again."
- 30 "I know," I said. "It's the part that makes me feel different and not as good as the others."
- 31 It was the strangest thing. Suddenly, it was as if I'd opened a faucet in my head and everything inside came pouring out. I told Aunt Waka all about how I felt at school—how the boys called me names and the girls made me feel left out. And I told her a terrible secret I'd kept to myself and never told anybody, ever.
- 32 Once when there was going to be a PTA meeting at school and we had notes to bring home, I tore up my note and never gave it to Mama. I did it because I didn't want Mama to go. I didn't want her bowing to all my teachers and talking to them in the funny English she sometimes uses. I didn't want Mama to be ignored by everybody and left sitting in a corner. I guess maybe I was a little bit ashamed of Mama. But mostly I was ashamed of myself.
- 33 "I hate always being different and left out," I told Aunt Waka.
- 34 Aunt Waka was folding my kimono and *obi* on top of my bed, smoothing them out carefully so there would be no wrinkles. She wrapped them up again in the soft rice paper and tied them up just the way they were when she'd brought them. Then she put them aside and sat down on my bed.
- 35 "I think I understand how you feel, Rinko," she said in a soft whispery voice. "When I was young and couldn't run or play with my friends, they used to tease me and call me a cripple. They often made me cry."
- 36 I thought of the old photograph of Aunt Waka standing with the crutch. "But you were smiling anyway," I said, as if she'd know what I was remembering.
- 37 "Just because you're different from other people doesn't mean you're not as good or that you have to dislike yourself," she said.

-
- 38 She looked straight into my eyes, as if she could see all the things that were muddling around inside my brain.
- 39 “Rinko, don’t ever be ashamed of who you are,” she said. “Just be the best person you can. Believe in your own worth. And someday I know you’ll be able to feel proud of yourself, even the part of you that’s different . . . the part that’s Japanese.”
- 40 I was still in my slip sitting next to Aunt Waka and wriggling my toes as I listened to her. And then it happened, like a light bulb had been switched on in my head. At that very minute I finally knew what made Aunt Waka seem so special. She was exactly the kind of person she was telling me to be. She believed in herself and she liked herself. But mostly, I guess she was proud of who she was.

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Somewhere Among is a poem about a girl whose mother is Japanese and whose father is American. Read the three sections from the poem.

from *Somewhere Among*

by Annie Donwerth-Chikamatsu

A Bridge

Papa would say I am
one foot here
one foot there
between two worlds

5 —Japan and America—

binational
bicultural
bilingual
biracial.

10 There, Americans would say
I am half
 half this
 half that.

Here, Japanese would say
15 *hāfu*¹
if they had to say *something*.

Some people here and there say
I am double.

Mom says I “contain multitudes.”
20 Like everyone else.

Multitudes

At home
with Mom and Papa

I am
between

¹*hāfu*—the Japanese word for someone who is half Japanese

25 two cultures
two languages
two time zones
every day.

30 Everywhere I go
here or there
I am different.

35 Everywhere I go
here or there
people think I know
half or double
what I should know.

40 Not like anyone else
here or there
I sometimes feel alone
on an island
surrounded by multitudes
of people.

45 Sometimes
I'd rather be on the moon surrounded by multitudes
of stars.

Watchers of the Skies

NASA sent Chiaki Mukai,
the first Japanese woman,
into space in 1994.

Grandpa Bob airmailed me the NASA pen.

50 NASA sent Mamoru Mohri,
the first Japanese astronaut,
into space again last year.
To help map
millions of miles of Earth.

55 *Think beyond borders
reach for the stars
map your own world*

Grandpa Bob has always told me

I can make a mark
60 no matter what

the NASA pen will work if I'm
upside down,
underwater or in space.

Under any pressure.

65 I carry it wherever I go
I carry it to school
I carry it to visit Obaachan,²
especially.

² Obaachan—a Japanese word for grandmother

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1. Read the sentence from paragraph 1 of *A Jar of Dreams* in the box.

A promise is a promise, so on Sunday after dinner, I got out the kimono Aunt Waka had brought me.

Based on the passage, what does the phrase “A promise is a promise” **most likely** reveal about Rinko?

- A. She is not excited about wearing the kimono.
 - B. She had forgotten about wearing the kimono.
 - C. She had misrepresented her feelings about the kimono.
 - D. She does not understand the importance of the kimono.
2. What do paragraphs 6–8 of *A Jar of Dreams* **mainly** suggest?
- A. Rinko is puzzled by her discussion with Aunt Waka.
 - B. Rinko feels that she must be respectful to Aunt Waka.
 - C. Rinko and Aunt Waka share some similar experiences.
 - D. Rinko and Aunt Waka disagree about some important decisions.
3. Based on paragraphs 12–14 of *A Jar of Dreams*, what is the **most likely** reason Rinko’s family takes photographs of her wearing the kimono?
- A. Uncle Kanda regrets losing his connection with Japanese society.
 - B. Uncle Kanda will be pleased to see Rinko embracing her heritage.
 - C. Uncle Kanda misses being in frequent contact with his Japanese relatives.
 - D. Uncle Kanda will be relieved to see Rinko being supported by her relatives.

4. In *A Jar of Dreams*, what does the kimono **most likely** symbolize for Rinko?

- A. a family that does not accept her
- B. a past that she does not remember
- C. an art form that she does not appreciate
- D. a culture that she does not feel connected to

5.

Which sentence **best** describes a central idea of *A Jar of Dreams*?

- A. Rinko feels understood by a family member.
- B. Rinko is confused by the actions of her parents.
- C. Rinko is eager to learn more about Japanese traditions.
- D. Rinko feels anxious about ruining her Japanese clothing.

6.

Which sentence from the passage **best** supports the answer to question #5?

- A. "She had to help me get dressed in the kimono because I certainly couldn't do it by myself." (paragraph 3)
- B. "'Never in a million years,' I said." (paragraph 13)
- C. "I didn't want her bowing to all my teachers and talking to them in the funny English she sometimes uses." (paragraph 32)
- D. "She looked straight into my eyes, as if she could see all the things that were muddling around inside my brain." (paragraph 38)

7.

In *Somewhere Among*, how does the section "Multitudes" **mainly** develop the speaker's character?

- A. It emphasizes her feeling of not fitting in.
- B. It suggests she is independent from her family.
- C. It illustrates her desire to change daily routines.
- D. It shows she is not able to bring together various people.

8.

Which evidence from the poem **best** supports the answer to question #7?

- A. "two time zones / every day." (lines 27 and 28)
- B. "Everywhere I go / here or there" (lines 29 and 30)
- C. "people think I know / half or double" (lines 34 and 35)
- D. "Not like anyone else / here or there" (lines 37 and 38)

9. Which of the following **best** describes the tone of lines 29–36 in *Somewhere Among*?

- A. curious
- B. hopeful
- C. frustrated
- D. understanding

10. What do lines 58–64 of *Somewhere Among* **mainly** suggest?

- A. Grandpa Bob’s belief in the speaker’s potential
- B. Grandpa Bob’s ability to listen closely to the speaker
- C. Grandpa Bob’s support for the speaker’s athletic ability
- D. Grandpa Bob’s desire to be a role model for the speaker

March 27 Passage and Questions

D*irections* Read this story. Then answer questions 1 through 7.

Excerpt from *Last Regrets*

by Paige Hook

- 1 I sat in my pink-flowered swimsuit on the hot concrete of the driveway, my legs stretched out in front of me, my chipped pink toenails pointing to the sky. I was reflecting on the brilliant defeat the boys had just suffered in yet another water fight with the neighborhood girls.
- 2 Looking down the driveway to the road, I felt the ground beneath me rumble. My legs began to shake, the leaves on the trees trembled, and I could swear that a flowerpot tumbled over on my neighbor's front porch. The intense rattling increased with every passing second.
- 3 I got up and started to run, my bare feet smacking against the scalding pavement. I had to hide until I found an excuse. Something, anything, to get me out of it.
- 4 "Paige," I heard my mom call from the front door, "come inside. Your grandparents just pulled up."
- 5 "Rats," I whispered. Slowly, I turned around and walked back with my head down, looking at the pavement.
- 6 When I got to my driveway, I looked up and saw the familiar sight. It was a monster, a big white monster, complete with an "I Love Fishing" bumper sticker. The shadow it made almost covered the entire driveway. But the real problem sat behind the white monster. It looked harmless at first, but I had already spent too many boring afternoons in it this summer. It was a little red fishing boat, my grandpa and grandma's pride and joy.
- 7 I walked inside the house where my grandparents and my mom were standing around the island in the kitchen. I gave both of my grandparents a hug and proceeded to the cupboard for a glass.
- 8 "How 'bout some fishing, Paige?" my grandpa asked. "Your two brothers are raring¹ to go."
- 9 This is what I'd been dreading. "I don't know, Grandpa. It's pretty hot out."

10 “It’s never too hot to fish. I brought the boat and everything. It’s all hitched up behind the RV. I know how much you love riding in the boat.”

11 He was wrong. I hated that boat. I liked riding in boats when they were going fast. I liked riding in boats that I could water-ski behind. I’d even settle for tubing if skiing wasn’t an option. But fishing boats hardly even moved.

12 “We’ll have to buy you a new fishing pole first. Your mom said you lost your last one,” said Grandpa.

13 I seemed to lose a lot of fishing poles, but my grandpa never minded. He would just take me to Target to buy another one.

14 In twenty minutes, I found myself walking into the mouth of the monster, complete with pink interior from the dirt-covered floor mats to the darker pink seats. Behind the seats nestled a small kitchenette, littered with what was surely last month’s breakfast: two plates covered with syrup, an old waffle box, an empty carton of eggs, and a basket filled with rotten fruit. Across from the kitchenette stood the bathroom, which contributed to the monster’s bad case of morning breath. Beyond this was a small bed, piled high with pink blankets, resembling a tongue that could lash out at any time and swallow me whole.

15 Hanging neatly on hooks above the kitchenette counter were Grandpa’s hats, white with stains, like teeth that hadn’t been brushed in a while. They all had sayings like “#1 Grandpa” and “King of the Sea.” Before he sat down in the driver’s seat, Grandpa plucked the nearest hat off a hook and put it on over his bald spot to avoid burning his head in the hot summer sun.

16 My grandpa maneuvered the large RV and boat out of our neighborhood, and in ten minutes, we were at Raccoon River, placing the red fishing boat in the water. I was going to borrow an extra pole that my grandpa kept “just in case.” Great.

17 In minutes, all three of us kids had our lines in the water. The sweat running down my body was already stinging my eyes and turning the fake leather seat beneath me into a wet, slippery mess. The breeze that may have made the summer heat bearable was nonexistent on the small lake surrounded by tall trees. It was going to be a long afternoon.



- 18 Three hours later, everybody else had caught at least two fish. The boat was once again attached to the back of the RV, and we were on our way home, a waste of another Saturday afternoon.
- 19 “Wasn’t that fun, kids?” asked my grandpa as he peeked back at us through the rear-view mirror.
- 20 My brothers both responded enthusiastically and then began arguing about who had caught the biggest fish. I continued to stare out of the RV window without answering Grandpa’s question.

¹**raring:** eager

1

What does paragraph 5 reveal about Paige?

- A She fears going out on the lake.
- B She wants to avoid her grandparents.
- C She prefers the outdoors to coming inside.
- D She wants to play with the neighborhood girls.

2

How do paragraphs 8 through 10 develop the plot of the story?

- A They give background information about Paige.
- B They illustrate Paige's internal conflict.
- C They explain why Paige admires her Grandpa.
- D They show how Paige and her brothers are alike.

3

Read the sentence from paragraph 14 below.

Across from the kitchenette stood the bathroom, which contributed to the monster's bad case of morning breath.

What does the metaphor mean in the sentence?

- A The RV had a rotten smell.
- B People slept poorly inside the RV.
- C The RV was a cramped place.
- D People made a mess inside the RV.

4 Which detail signals a change in the direction of the story?

- A Grandpa loans Paige a fishing pole.
- B Paige warns her family about the heat.
- C Grandpa and Grandma arrive in their RV.
- D Paige and the girls beat the boys in a water fight.

5 How does the author **most** develop Grandpa's point of view in the story?

- A by having the narrator describe Grandpa
- B by sharing Grandpa's thoughts with the reader
- C by including dialogue between Grandpa and the kids
- D by showing how Grandpa acts with Paige's brothers

6 Which detail would be **most** important to include in a summary of the story?

- A Paige loses a lot of fishing poles.
- B Grandpa owns many different hats.
- C Paige enjoys water-skiing and tubing.
- D Grandpa wants to take the kids fishing.

7

Which sentence **best** expresses the theme of the story?

- A People usually change as they grow older.
- B Sometimes people are embarrassed by family.
- C People often cherish their childhood memories.
- D Sometimes people make choices to please others.