EOC review packet

* Tuesday 4/16
  + Review over tone
  + Read the following poem and answer the questions

From “Prelude” by Richard Arlington

How could I love you more?

I try to think of one lovely gift

No lover yet in all the world has found;

I think: if the cold somber(1) gods

Were hot with love as I am

Could they not endow(2) you with a star

And fix bright youth forever in your limbs?

Could they not give you all the things that I lack?

You should have loved a god; I am but dust.

Yet no god loves as loves this poor frail dust.

1. Somber- dark, dreary
2. Endow- give someone something for free
3. What is the poem about?
4. What is the tone of the poem? (Remember: tone words are how the author feels about what he or she is writing (bitter, pessimistic, joyful, urgent)).

* Wednesday 4/17
  + Review over theme
  + Read the passage below and answer the questions
  + In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest. "Why not come and chat with me," said the Grasshopper, "instead of toiling and moiling in that way?" "I am helping to lay up food for the winter," said the Ant, "and recommend you to do the same." "Why bother about winter?" said the Grasshopper; we have got plenty of food at present." But the Ant went on its way and continued its toil. When the winter came the Grasshopper had no food and found itself dying of hunger, while it saw the ants distributing every day corn and grain from the stores they had collected in the summer. Then the Grasshopper knew.

1. What is the theme of the fable? (Remember- themes are universal and are NOT one word)
2. Explain how you gathered this theme from the story.

* Thursday 4/18
  + Review over semicolons and colons
  + Place the correct punctuation mark in the spaces in the sentence.
    - Remember- semicolons are placed in between two corresponding independent clauses. Colons are used before listing things.

1. I need to go to the store for the following items \_\_\_ bread, milk, and eggs.
2. I prefer whole grain bread \_\_\_ the store only had wheat.
3. Mom gave us three rules \_\_\_ eat your fruits and vegetables, clean your room, and be kind.
   * Write a sentence using a colon and a sentence using a semi-colon.

* Friday 4/19
  + Read the passage below and rewrite it from Ralph’s point of view on a separate sheet of paper stapled to this packet. Remember- this is narrative writing so you CAN use first person pronouns. The story should be the same, but should not be word-for-word. It’s from a different perspective now.
  + From One of Ours By Willa Cather
  + 1 THE CIRCUS was on Saturday. The next morning Claude was standing at his dresser, shaving. His beard was already strong, a shade darker than his hair and not so red as his skin. His eyebrows and long lashes were a pale corn-colour—made his blue eyes seem lighter than they were, and, he thought, gave a look of shyness and weakness to the upper part of his face. He was exactly the sort of looking boy he didn’t want to be. He especially hated his head,—so big that he had trouble in buying his hats, and uncompromisingly square in shape; a perfect block-head. His name was another source of humiliation. Claude: it was a “chump” name, like Elmer and Roy; a hayseed name trying to be fine. In country schools there was always a red-headed, warty-handed, runny-nosed little boy who was called Claude. His good physique he took for granted; smooth, muscular arms and legs, and strong shoulders, a farmer boy might be supposed to have. Unfortunately he had none of his father’s physical repose, and his strength often asserted itself inharmoniously. The storms that went on in his mind sometimes made him rise, or sit down, or lift something, more violently than there was any apparent reason for his doing.
  + 2 The household slept late on Sunday morning; even Mahailey did not get up until seven. The general signal for breakfast was the smell of doughnuts frying. This morning Ralph rolled out of bed at the last minute and callously put on his clean underwear without taking a bath. This cost him not one regret, though he took time to polish his new oxblood shoes tenderly with a pocket handkerchief. He reached the table when all the others were half through breakfast, and made his peace by genially asking his mother if she didn’t want him to drive her to church in the car.
  + 3 “I’d like to go if I can get the work done in time,” she said, doubtfully glancing at the clock.
  + 4 “Can’t Mahailey tend to things for you this morning?”
  + 5 Mrs. Wheeler hesitated. “Everything but the separator, she can. But she can’t fit all the parts together. It’s a good deal of work, you know.”
  + 6 “Now, Mother,” said Ralph good-humouredly, as he emptied the syrup pitcher over his cakes, “you’re prejudiced. Nobody ever thinks of skimming milk now-a-days. Every up-to-date farmer uses a separator.”
  + 7 Mrs. Wheeler’s pale eyes twinkled. “Mahailey and I will never be quite up-to-date, Ralph. We’re old-fashioned, and I don’t know but you’d better let us be. I could see the advantage of a separator if we milked half-a-dozen cows. It’s a very ingenious machine. But it’s a great deal more work to scald it and fit it together than it was to take care of the milk in the old way.
  + 8 “It won’t be when you get used to it,” Ralph assured her. He was the chief mechanic of the Wheeler farm, and when the farm implements and the automobiles did not give him enough to do, he went to town and bought machines for the house. As soon as Mahailey got used to a washingmachine or a churn, Ralph, to keep up with the bristling march of invention, brought home a still newer one. The mechanical dish-washer she had never been able to use, and patent flat-irons and oil-stoves drove her wild.
  + 9 Claude told his mother to go upstairs and dress; he would scald the separator while Ralph got the car ready. He was still working at it when his brother came in from the garage to wash his hands.
  + 10 “You really oughtn’t to load mother up with things like this, Ralph,” he exclaimed fretfully. “Did you ever try washing this . . . thing yourself?”
  + 11 “Of course I have. If Mrs. Dawson can manage it, I should think mother could.”
  + 12 “Mrs. Dawson is a younger woman. Anyhow, there’s no point in trying to make machinists of Mahailey and mother.” 13 Ralph lifted his eyebrows to excuse Claude’s bluntness. “See here,” he said persuasively, “don’t you go encouraging her into thinking she can’t change her ways. Mother’s entitled to all the laboursaving devices we can get her.”
  + 14 Claude rattled the thirty-odd graduated metal funnels which he was trying to fit together in their proper sequence. “Well, if this is labour-saving—”
  + 15 The younger boy giggled and ran upstairs for his panama hat. He never quarrelled. Mrs. Wheeler sometimes said it was wonderful, how much Ralph would take from Claude.
  + 16 After Ralph and his mother had gone off in the car, Mr. Wheeler drove to see his German neighbour, Gus Yoeder, who had just bought a blooded bull. Dan and Jerry were pitching horseshoes down behind the barn. Claude told Mahailey he was going to the cellar to put up the swinging shelf she had been wanting, so that the rats couldn’t get at her vegetables.
  + 17 “Thank you, Mr. Claude. I don’t know what does make the rats so bad. The cats catches one most every day, too.”
  + 18 “I guess they come up from the barn. I’ve got a nice wide board down at the garage for your shelf.” 19 The cellar was cemented, cool and dry, with deep closets for canned fruit and flour and groceries, bins for coal and cobs, and a dark-room full of photographer’s apparatus. Claude took his place at the carpenter’s bench under one of the square windows. Mysterious objects stood about him in the grey twilight; electric batteries, old bicycles and typewriters, a machine for making cement fence-posts, a vulcanizer, a stereopticon with a broken lens. The mechanical toys Ralph could not operate successfully, as well as those he had got tired of, were stored away here. If they were left in the barn, Mr. Wheeler saw them too often, and sometimes, when they happened to be in his way, he made sarcastic comments. Claude had begged his mother to let him pile this lumber into a wagon and dump it into some washout hole along the creek; but Mrs. Wheeler said he must not think of such a thing; it would hurt Ralph’s feelings. Nearly every time Claude went into the cellar, he made a desperate resolve to clear the place out some day, reflecting bitterly that the money this wreckage cost would have put a boy through college decently.
* Monday 4/22
  + Answer the following questions using the same passage from above.

1. Read the sentences from paragraph 7:
   1. “Mahailey and I will never be quite up-to-date, Ralph. We’re old-fashioned, and I don’t know but you’d better let us be.”

Which idea is conveyed through these sentences?

1. People often resist change
2. Some people enjoy hard work
3. One must be persistent to be persuasive
4. Advances in technology yield positive results
5. Which sentence from the passage is an example of the author’s use of imagery? Remember- imagery is language that appeals to the readers’ senses
   1. “His eyebrows and long lashes were a pale corn-colour—made his blue eyes seem lighter than they were, and, he thought, gave a look of shyness and weakness to the upper part of his face.”
   2. “The household slept late on Sunday morning; even Mahailey did not get up until seven.”
   3. “He was the chief mechanic of the Wheeler farm, and when the farm implements and the automobiles did not give him enough to do, he went to town and bought machines for the house.”
   4. “Mrs. Wheeler sometimes said it was wonderful, how much Ralph would take from Claude.”
6. Based on the passage, which statement is MOST likely true about Claude and Ralph Wheeler?
   1. Claude relies on others, but Ralph is independent.
   2. Claude enjoys his family, but Ralph is restless to escape.
   3. Claude is the harder worker, but Ralph is the favored son.
   4. Claude takes all the credit, but Ralph is the responsible one.

* Tuesday 4/23
  + Answer the following questions using the same passage as above

1. Which character in the passage MOST strongly represents the theme of the inevitability of modernization?
   1. Claude
   2. Ralph
   3. Mahailey
   4. Mrs. Wheeler
2. The writing style in this passage can best be described as
   1. Informal and direct
   2. Flowery and eloquent
   3. Humorous and carefree
   4. Serious and informative
3. Read the sentence from paragraph 10
   1. “You really oughtn’t to load mother up like this, Ralph,” he exclaimed fretfully
      1. Based on paragraph 10, what does the underlined phrase mean?
4. Force mother to carry heavy items
5. Shower mother with enjoyable gifts
6. Help mother finish her chores quicker
7. Give mother more than she can handle

* Wednesday 4/24
  + Match the definition to the EOC vocabulary \_\_\_\_\_

1. Repeating identical beginning consonant sounds \_\_\_\_\_
2. Compares two things directly without using “like” or “as” \_\_\_\_\_
3. A continued comparison throughout a work \_\_\_\_\_\_
4. Gives human characteristics to animals, objects, or ideas \_\_\_\_\_
5. When the reader knows something that the characters don’t \_\_\_\_\_
6. Extended metaphor b. personification c. metaphor d. alliteration
7. personification

* Thursday 4/25
  + Read the poem by Emily Dickinson and answer the questions:
    - The Soul selects her own society- then- shuts the door- to her divine majority- Present no more
    - Unmoved- she notes the Chariots- pausing- At her low gate- Unmoved- an Emperor be kneeling Upon her Mat
    - I’ve known her- from an ample nation- Choose One- Then- Close the Valves of her attention- Like Stone
    1. Where do you see personification in the poem?
    2. Where do you see a metaphor?
    3. Where do you see a simile?
* Friday 4/26
  + Look at both texts and write an argumentative essay regarding the prompt.
    - **Bring Them Home**
    - The magic of museums is that they transport visitors both back in time and across continents. Museums preserve some of the most priceless treasures in the world and give many people an opportunity to view wonders they would never otherwise have seen. However, take a moment to ponder how often these artifacts from around the globe come to reside in a museum far away from the country of their origin. Most often, museums acquire objects with full cooperation from the originating country, either accepting them as donations or purchasing them outright. In addition, many museums sponsor “traveling exhibits,” which means that they share their exhibits with other museums located all over the world. Unfortunately, however, there are a number of examples where museums acquired artifacts and other treasures that belong to another culture or country. This is not to say that the museums intentionally stole these precious artifacts. In many cases, protecting the artifacts motivated the acquisition. For example, the stunning marble sculptures that once adorned the Parthenon temple in Greece were removed in the 1800s and transported to the British Museum to preserve them from further damage. The Turkish government, which then controlled Greece, gave permission for this undertaking. However, Greece has long since regained its independence and now has urgently petitioned the British Museum to return this historic art. Greece is eager to undertake the preservation of these priceless marbles. In fact a new Greek museum has a special room designed to house these statues in the hope that the country’s wishes and rights will be honored. Like Greece, Egypt also wants to recover its historical treasures. The country is negotiating with France, England, Germany, the United States, and other countries for the return of priceless pieces of its history. In some cases, the archaeologists who discovered these treasures brought them to the museums. However, in many cases thieves looted tombs and warehouses, later selling their goods to museums. Egypt claims this happened, for example, to a historically priceless burial mask purchased by a museum in St. Louis. Greece and Egypt are not alone in their quest. Many other countries including China, Iran, India, and Turkey are seeking the return of objects important to their culture and history. Since they now have the desire and capability to preserve their treasures, they argue that it is only right that they have the treasures themselves. It is impossible to ignore the power of these arguments. Whether these relics were taken for noble reasons such as preserving them, or taken as spoils of war or colonialism, those countries currently in possession must make the moral decision to return these pieces of history to their rightful homes.
    - **Museums Preserve the Cultures of the World**
    - Nations petition museums regularly to return artifacts that once came from their lands. Sometimes museums agree that it is appropriate to return these items, but sometimes they do not agree. While right of ownership might seem always to belong to the country of origin, there are many legitimate reasons that a museum may decline such requests. Perhaps museum funds were used in the past to legally purchase an exhibit with the full cooperation of the native country at that time. A change in political power can motivate a “give me that back” attitude in a donor country. Perhaps the museum that houses ancient treasures is far better equipped to preserve them from destruction and deterioration. Most importantly, an excellent argument can be made that some treasures truly belong to all citizens of the world, not just to those in their country of origin. Throughout the centuries, many priceless antiquities have been lost or severely damaged. The reasons for this often include the ravages of war, downright carelessness, and the erosion of time. For example, of the Seven Ancient Wonders, only one, the Great Pyramids, survives today. Museums protect items of historical and cultural significance. Museum professionals are experts, trained in the best ways to preserve and restore ancient art and other relics, and they are dedicated to this mission. In the 1940s, one museum curator even risked his life as part of a World War II task force charged with the mission to protect historical monuments and works of art from the war. It is this need to preserve these irreplaceable objects that most often prevents museums from returning them. For example, Germany still refuses to return the bust of Queen Nefertiti to Egypt because such a long trip could cause irreversible damage to the ancient treasure. In other cases, the stability of the original country calls into question its ability to protect artifacts. Imagine a world where every country kept to itself all of its ancient artifacts. The only way to experience these wonders would be to travel to each country. Most people do not have the money to do this. However, many national museums are free and others are relatively low cost. By housing important artifacts from a variety of cultures in museums around the world, people everywhere can experience a taste of the history and art that helped to mold the world they live in today. In order to promote this experience of a world culture, museums should be supported in their desire to retain treasures that they have gathered over time. Their curators and boards of directors can be trusted to make wise decisions about which artifacts to return and which to keep. These antiquities are part of a shared history that spans many countries. They should be placed where they will be safe, cared for, and enjoyed by millions.
  + Currently, there is a global debate about the competing claims to rightful ownership of many ancient artifacts and treasures. Many times, for a variety of reasons, such objects are housed in museums in countries other than the country where the treasures were discovered or made. If the country of origin decides that it wants a museum to return these treasures, does a museum ever have a right to refuse that request? Some people feel that refusing such a request is truly cultural theft. Others, however, argue that there are cases when the museum, not the nation, has a stronger right to ownership.
    - Weigh the claims on both sides, and then write an argumentative essay, in your own words, supporting one side of the debate in which you argue EITHER that museums must return cultural treasures to their country of origin if that country requests it OR that museums do sometimes have a right to deny those requests. Be sure to use information from both texts in your argumentative essay.
* Monday 4/29
  + Read the passage and answer the questions
    - Margaret Atwood
    - Canadian writer Margaret Eleanor Atwood is the author of more than forty volumes of poetry, children’s literature, fiction, and nonfiction, but she is best known for her novels. They hold her readers spellbound, leaving them with much to ponder afterward. Her work has been published in more than forty languages. Her father’s work frequently took him and his family into the Canadian woodlands for prolonged periods. He was an entomologist, a researcher of insects, and it was imperative they all go where the insects were. As a result, Margaret did not attend school regularly until eighth grade. The youngster spent her quiet, isolated days reading. Her favorites were Grimm’s Fairy Tales, paperback mysteries, and comic books. By six years of age, she was writing stories of her own, and by her sixteenth year, she had decided that she wanted to write for a living. By then, she was attending college in Toronto, and her poems and stories were appearing regularly in her college’s respected literary journal, Acta Victoriana. In 1961, she graduated with honors, receiving her bachelor of arts degree in English. That same year, she privately published Double Persephone, a collection of her poetry, for which she won the prestigious E. J. Pratt Medal in Poetry. The following year, she was awarded a master’s degree from Harvard University. While teaching college in 1968, she married Jim Polk, and in the following year, she published her first novel. Its critical success encouraged her to leave teaching and become a full-time writer. Her sixth novel, The Handmaid’s Tale, won her the United Kingdom’s Arthur C. Clarke Award for the best science-fiction novel of 1987. It remains her most famous work and was adapted as a film in 1990. It was also the basis of an opera by Danish composer Poul Ruders and lyricist Paul Bentley in 2000. The novel, film, and opera are set in a dystopian near-future where the United States government has become a repressive aristocracy and pollution has made most of the population unable to have children. Atwood’s poetic prose and complex exploration of feminist themes made her book an international best seller. She does not consider The Handmaid’s Tale to be science fiction, however. She prefers the term “speculative fiction,” explaining that, “For me, the science-fiction label belongs on books with things in them that we can’t yet do. Speculative fiction means a work that employs means already at hand and that takes place on planet Earth.” Now in her seventies, Atwood remains an active writer, lecturer, and environmental activist.

1. Which of these BEST describes the nature of Atwood’s education?
   1. She lacked the educational opportunity to polish her writing skills until later in life.
   2. She directed her own education at first by immersing herself in reading and writing.
   3. She had the advantage of living in an academic environment from a very young age.
   4. She struggled with and eventually overcame a delayed entry into the educational system.
2. While teaching college in 1968, she married Jim Polk, and in the following year, she published her first novel. Its critical success encouraged her to leave teaching and become a full-time writer.

What is the meaning of critical as it is used in the fifth paragraph?

* 1. grave
  2. recognized
  3. exemplary
  4. faulty
* Tuesday 4/30
  + Read the passage and answer the short-response question.
    - “I believe that on the first night I went to Gatsby’s house I was one of few guests who had actually been invited. People were never invited- they went there. They got into automobiles which bore them onto Long Island, and somehow they ended up at Gatsby’s door. Once there they were introduced by somebody who knew Gatsby, and after that they conducted themselves according to the rules of behavior associated with an amusement park. Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission.”
      * What does the above passage illustrate about the wealthy people of the 1920s? Answer in the blank below.
      * Using the same passage as above, write as if you were at one of Gatsby’s parties for the first time having NOT been invited.