

Unit 6 Exam**Directions**

Read the following selection. Then answer the questions that follow.

from Bat Boy**Matthew McGough**

But there was a better seat at Yankee Stadium. Sitting alone in the bleachers that night watching the Yankees and Red Sox, I noticed for the first time a kid my age, dressed in pinstripes, down the right-field line: a Yankees bat boy. He sat on a stool and watched the game a long throw from where I was sitting in the bleachers. I must have known that the Yankees employed bat boys, but until that night I'd always looked right past them. Each inning I watched him walk out to the outfield grass to play catch with Jesse Barfield, the Yankees right fielder. I wondered how he'd earned the right to walk on such hallowed ground.

10 He clearly hadn't earned it by virtue of his athletic ability; the bat boy who was out there that night couldn't throw and could barely catch. He one-hopped the ball to Barfield on one throw and then sent the next over his head, it rolling all the way to the outfield wall. I was sixteen years old and scrawny, but sure of at least one thing: however this kid got his job, I could play catch better than he could.

Before leaving the Stadium, I found a discarded program and tore out the page that listed all the executives in the Yankees organization. On the train ride home that night, I circled names and job titles that I thought might be responsible for bat boy hiring.

20 I didn't tell friends, or my brother or sister, or ask my parents' permission. It seemed premature to do so, given how improbable it was that the experiment might be successful. Or maybe it was the early independent streak that had been tapped and nurtured by my daily train and subway rides to and from Manhattan. In any case, I pursued the position secretly.

Over the following week, I composed a job application letter as best as I knew how. Once I was satisfied with it, I wrote out twelve copies by hand, one to each of the dozen executives whose names I'd circled on my list, including Gene Michael, the Yankees general manager; Stump Merrill, the field manager; and George Steinbrenner, the then-unpopular owner of the
30 Yankees.

“Dear Mr. Steinbrenner,” I wrote in my most businesslike penmanship:

I have been an avid Yankees fan since I attended the "Pine Tar Game" in 1983.

I am a sixteen-year-old Junior at Regis High School, in Manhattan. A number of articles have been published in our school's sports magazine. I am hard working and dependable, having held the same weekend job for the past two years.

The Yankee Tradition has fascinated me since I was able to read about it, and I am knowledgeable about his team and the game of baseball.

I would very much like to work as batboy during the 1992 season. This will give me a great opportunity to be closer to the Yankees and baseball (and, of course, to see some terrific games!).

I am so interested in being batboy that if I don't hear from you soon, then I would appreciate being able to telephone you to see if my request can be accepted. I would be happy to meet with you, or the appropriate people in the organization for a personal interview.

Thank you very much for your consideration.

Sincerely,

Matthew McGough

Matthew McGough

40 With a naive faith and earnestness, I mailed them off.

After a long week passed without a reply, I barricaded myself inside my bedroom with the phone and dialed the number listed on the roster of team executives.

"New York Yankees," a woman answered.

"Hi, this is Matt McGough," I said into the telephone.

The operator who manned the Yankees switchboard evidently had neither heard of me nor seen my letter.

"I sent a letter in last week inquiring about a bat boy position for next season," I reminded her as professionally and politely as possible.

50 "Okay," she said.

"And I haven't heard anything back," I said.

“Okay?” she said.

“Okay,” I said, hoping to confirm that we were both on the same page.

“Okay,” she repeated again.

In my bedroom at home, confused at the stalemate we seemed to have reached, I cocked my head to the side.

“Hello?” she said.

“I’m here,” I stammered. “I’m just following up like I said I would.”

“Well, I’m sorry,” she said. “I don’t know anything about it. But I’ll have
60 someone get back to you.”

“Great,” I said. “Thanks,”

She had hung up the phone before I realized she hadn’t even asked me for my phone number or address.

I dialed the same number again a week later. I repeated my introduction and explained why I was calling.

“Didn’t we speak last week?” she asked me. She seemed amused to hear from me again. She wanted to know how old I was and laughed when I told her. At the end of our conversation, she took down my name and address.

Days later, three weeks after the ’91 season ended, the mailman delivered
70 me a letter on Yankees letterhead. It was signed by Brian Cashman, then the Yankees “Major League Administrative Assistant”(and within a few years, the team’s general manager himself). Cashman’s letter instructed me to call Nick Priore, the Yankees equipment manager, to schedule an interview.

My friend the switchboard operator put me through to Nick the next day. Nick didn’t make much conversation but told me to come up to the Stadium Friday after school.

From *Bat Boy: My True Life Adventures Coming of Age with the New York Yankees* by Matthew McGough. Copyright © 2005 by Matthew McGough. Used by permission of Doubleday, a division of Random House, Inc.

Comprehension

Directions

Answer the following questions about the excerpt from *Bat Boy*.

- _____ 1. The phrase “such hallowed ground” in line 9 tells you that the author admires

- a. lawn mowers
 - b. the Yankees
 - c. landscapers
 - d. the bat boy
- _____ 2. The bat boy's actions are ironic because you would expect a bat boy to be
- a. speedy
 - b. athletic
 - c. funny
 - d. smart
- _____ 3. How would you describe the author's attitude toward the bat boy based on lines 10–15?
- a. furious
 - b. curious
 - c. dismissive
 - d. affectionate
- _____ 4. Which words from the excerpt help create an informal style?
- a. scrawny, kid, Okay
 - b. daily, secretly, premature
 - c. titles, responsible, composed
 - d. executives, organization, discarded
- _____ 5. Reread the letter to see how the author describes himself. His voice shows his
- a. need for friends on the Yankees
 - b. wish to be the top bat boy
 - c. longing for a writing job
 - d. desire for the position
- _____ 6. Which quality does the author best show through his letter?
- a. determination
 - b. power
 - c. skill
 - d. greediness
- _____ 7. Which phrase from the excerpt helps you understand the sequence of events?
- a. "With a naive faith"
 - b. "After a long week passed"
 - c. "without a reply"
 - d. "dialed the number listed"
- _____ 8. Which example of imagery expresses the author's nervousness?
- a. "kid my age, dressed in pinstripes"
 - b. "rolling all the way to the outfield wall"
 - c. "I found a discarded program"
 - d. "I barricaded myself inside my bedroom"

Name: _____

ID: A

- _____ 9. Which event happens last in the excerpt?
- a. The author sends a letter to the Yankees.
 - b. An operator hangs up on the author.
 - c. A letter arrives from the Yankees.
 - d. The bat boy one-hops a ball.

Directions

Read the following selection. Then answer the questions that follow.

from The Further Adventures of Slugger McBatt
W. P. Kinsella

Everyone who is ridiculed, for whatever reason, develops a way of handling that ridicule. A refuge. I found mine in cartoon art.

At eleven I would have given anything to have been athletically inclined. It is a terrible shame that boys place so much emphasis on athletic prowess at that age. At twenty-five it doesn't matter in the least if a person is sink-chested, physically weak, unable to swim, skate, ride a bicycle, do gymnastic exercises, catch, or bat a baseball. But when I was growing up, it was not only very important; it was all-important.

My ineptness at sports was partially physical and partially mental. As a 10 young child I suffered several serious illnesses that left me underweight and weak. I had fine bones and was delicately constructed. I also had parents who, although poor, were interested in the arts and didn't encourage me toward athletics. Physical exertion and roughhousing never appealed to me.

As early as fourth grade I realized that participation in athletics was of no concern to most adults, and since my interest in books led me into an adult world, I made no attempt to compete with my peers, or even to participate at all.

I also found that being completely inept at something is a kind of success. If you are going to be bad at something, then be the worst. Laugh at your own failure. Still, being an outsider was no fun.

20 In sixth grade we studied art for the first time, and I quickly realized I had a sense of depth perception and color most everyone lacked. The teacher praised my work in front of the whole class. But art was considered a girl's subject, so my skill didn't impress the boys.

My grudging acceptance came about in a strange way. I guess I really did crave it, for though I was the most inept athlete in the school I tagged along when our baseball team played a game across town one day. We were beaten very badly, something like 31-4, and I can't say I felt bad. It was not unpleasant to see the same boys who taunted me about my lack of athletic ability look like fools on the field, or to see our star pitcher, Freddie MacLeish, 30 a chief tormentor of mine, have his every pitch driven for extra base hits.

I still don't quite understand why I did what I did next: after the game, as we were heading for the bus line, I took a piece of brick and printed on the sidewalk, GROVER CLEVELAND STINKS!, in six-inch-high, orange letters. I had nothing against Grover Cleveland; in fact I was rather pleased that they had beaten my school so badly. A confrontation soon ensued, with several boys from Grover Cleveland anxious to pulverize me, and my own team only

marginally in favor of protecting me.

It was at this point, strictly out of a spirit of self-preservation, that, with the brick fragment still in my hands, I knelt on the sidewalk again and drew an
40 outline of the half-dozen angry Grover Cleveland ballplayers who were clustered around me.

They were able to recognize themselves and were not displeased.

“Hey, Buford, that's you,” one of them said to a bulldog-faced boy who hovered over me.

“That's you, Sarkesian,” said somebody else. “Geez, see how he got your beak.”

“Draw me, kid,” commanded the left fielder, a short, slow-footed boy with a Babe Ruth belly.

I sketched him in, giving him more muscles and less fat.

50 “Pretty good, kid.”

They kept me drawing for half an hour. I even sketched some of my own players and ended with about forty feet of sidewalk covered with orange sketches. I was forgiven completely after I drew a tank, taking up two sidewalk squares, its long gun barrel spitting brick-colored fire.

“You guys should send over an art team,” one of the Grover Cleveland players said. “You sure as hell can't play baseball.” Our bus arrived and we all parted on good terms.

A few of the boys even talked to me on the bus ride home, though they were puzzled by my self-destructive show of bravado.

From “The Further Adventures of Slugger McBatt,” from *Go the Distance: Baseball Stories* by W. P. Kinsella. © W. P. Kinsella 1988. Used by permission of Carolyn Swayze Literary Agency Ltd.

Comprehension

Directions

Answer the following questions about the excerpt from “The Further Adventures of Slugger McBatt.”

- _____ 10. The narrator's comments in lines 14–16 help emphasize the attitude that
- a. adults are more fun
 - b. books are only for adults
 - c. athletics are unimportant
 - d. fourth graders are immature

- _____ 11. What is the narrator's tone when he describes his feelings about the boys in lines 27–30?
- unsympathetic
 - proud
 - excited
 - angry
- _____ 12. The author creates a humorous voice when he uses an amusing description to describe
- the parents' odd interests
 - a teacher's great art talent
 - the size of the orange letters
 - Freddie's treatment of him
- _____ 13. One element of the author's style in lines 31–41 is his use of
- imagery that describes smells
 - long, descriptive sentences
 - repetition to express fear
 - several understatements
- _____ 14. It is ironic when the opposing players befriend the narrator because you
- want them to teach him baseball
 - think they will run away
 - expect them to beat him up
 - hope they will yell at him
- _____ 15. Which type of voice does the writer show through his description of the left fielder with the "Babe Ruth belly"?
- factual
 - humorous
 - serious
 - flowery
- _____ 16. Which word in lines 53–54 helps you understand the sequence of events?
- forgiven
 - after
 - two
 - spitting
- _____ 17. In lines 55–56, it is ironic that the narrator's team members are being ridiculed because they
- teased the narrator
 - love baseball
 - dislike art
 - take a bus
- _____ 18. Which phrase from the excerpt helps you understand the sequence of events?
- "send over an art team"
 - "parted on good terms"
 - "on the bus ride home"
 - "show of bravado"

Comprehension**Directions**

Answer the following questions about both selections.

- _____ 19. What is the tone in each selection toward people who are in a group that the narrator hopes to join?
- a. curiosity
 - b. pride
 - c. anger
 - d. jealousy
- _____ 20. You can make the evaluation that both narrators' tactics to join a group are
- a. successful
 - b. unintelligent
 - c. unlucky
 - d. silly

Short Response**Directions**

Write two or three sentences to answer the following questions on a separate sheet of paper.

21. In *Bat Boy*, do you think it was a good or bad decision for the author to keep his letter a secret from his friends and family? Support your evaluation with one reason.
22. What kind of imagery does the author use to create his style in "The Further Adventures of Slugger McBatt"? State two examples from the story in your response.

Extended Response**Directions**

Write a paragraph to answer this question on a separate sheet of paper.

23. The narrator in "The Further Adventures of Slugger McBatt" has the opinion that being bad at something is a kind of success. How well does the narrator seem to believe his own opinion? Support your evaluation with two details from the story.

Directions

Use context and your knowledge of idioms to answer the following questions about *Bat Boy*.

- _____ 24. In line 25, the author says that he composed the letter "as best as" he knew how. The idiom *as best as* means
- a. with much knowledge
 - b. as well as possible
 - c. with good intentions
 - d. as creative as is necessary
- _____ 25. In line 26, the author says that he wrote the copies of the letter "by hand." The idiom *by hand* means
- a. manually
 - b. honestly
 - c. quickly
 - d. smartly

- _____ 26. In line 62, the author says that the operator “hung up the phone.” The idiom *hung up* means
- a. built a listening device
 - b. threw out something
 - c. put down the receiver
 - d. lowered the sound
- _____ 27. In line 74, the operator “put through” the author to Nick. The idiom *put through* means
- a. recorded a message
 - b. transferred a telephone call
 - c. guided someone in a building
 - d. listened closely to someone

Directions

Use context and your understanding of Latin roots to answer the following questions.

- _____ 28. The Latin root *oper* means “work.” What is the meaning of the word *operator* in line 46 of the excerpt from *Bat Boy*?
- a. someone who asks questions
 - b. a type of listening device
 - c. someone who runs machinery
 - d. a method of communicating
- _____ 29. The Latin root *quir* means “seek.” What is the meaning of the word *inquiring* in line 48 of the excerpt from *Bat Boy*?
- a. singing
 - b. dreaming
 - c. asking
 - d. yelling
- _____ 30. The Latin root *struct* means “build.” What is the meaning of the word *instructed* in line 72 of the excerpt from *Bat Boy*?
- a. pushed
 - b. directed
 - c. surprised
 - d. confused
- _____ 31. The Latin root *cogn* means “know.” What is the meaning of the word *recognize* in line 42 of the excerpt from “The Further Adventures of Slugger McBatt”?
- a. distinguish
 - b. describe
 - c. understand
 - d. imagine

Directions

Read the literary analysis and answer the questions that follow.

(1) Have you ever had to do something that you did not want to do? (2) In Cynthia Kadohata's story, Katie has to do something she does not want to do. (3) Katie is the narrator. (4) She must relocate to a foreign residence. (5) Through the story's setting, Kadohata reveals Katie's feelings about her move.

(6) The night before the move, Katie and Lynn watch their father and uncle sitting outside on a tree trunk. (7) Lynn is Katie's sister. (8) This setting make the two girls cheerful. (9) They go happily to bed after watching the two men. (10) The setting represents comfort. (11) It also represents the happiness of a home they know and love.

(12) The next day does not bring contentment to Katie or Lynn. (13) The two are forced to ride in a "noisy truck" with their "noisy uncle." (14) This uncomfortable setting spurs both girls to cry. (15) It also makes Katie start to think. (16) Why does she have to leave her "house for a small apartment"? (17) The confinement of a small vehicle represents Katies reservations about moving to a smaller home. (18) She really worries that she will be totally unhappy there.

(19) Katie stops crying. (20) She begins to contemplate a new feeling. (21) Her uncle rolls down a window in the truck. (22) He spits out the window. (23) He offers to teach Katie how to spit. (24) The open window distracts Katie from the move and symbolizes new possibilities in her new life.

(25) Kadohata uses settings to reveal Katie's changing emotions. (26) Her story helps readers understand the emotional effects of making big changes in life.

- _____ 32. Which of the following should the writer add in sentence 2 of the introduction?
- a. tone
 - b. title
 - c. length
 - d. mood
- _____ 33. How might you use an appositive phrase to combine sentences 2 and 3?
- a. In Cynthia Kadohata's story, Katie, has to do something she does not want to do; Katie is the narrator.
 - b. In Cynthia Kadohata's story: Katie is the narrator, and has to do something she does not want to do.
 - c. In Cynthia Kadohata's story, Katie, the narrator, has to do something she does not want to do.
 - d. In Cynthia Kadohata's story, Katie has to do something she does not want to do; and Katie is the narrator.
- _____ 34. Choose the best way to rewrite sentence 4 in order to fix the inappropriate language.
- a. She must travel to an unknown home.
 - b. She must move to a new city.
 - c. She must relocate to a happening place.
 - d. She has to go to a new pad.

- _____ 35. How might you use an appositive phrase to combine sentences 6 and 7?
- The night before the move, Katie and Lynn, Katie's sister, watch their father and uncle sitting outside on a tree trunk.
 - The night before the move, two sisters watch: their father and uncle sitting outside on a tree trunk.
 - The night before the sisters' move, Katie and, Lynn, watch their father and uncle sitting outside on a tree trunk.
 - The night before the move, Katie and Lynn; two sisters; watch their father and uncle sitting outside on a tree trunk.
- _____ 36. To correct the subject-verb agreement in sentence 8, change "make" to
- makes
 - is made
 - was makes
 - have make
- _____ 37. Choose the conjunction that would best combine sentences 10 and 11 to form one compound sentence.
- but
 - so
 - yet
 - and
- _____ 38. Which transition could best be added to the beginning of sentence 12?
- Thus
 - However
 - Then
 - After
- _____ 39. Choose the conjunction that would best combine sentences 14 and 15 to form one compound sentence.
- but
 - or
 - and
 - so
- _____ 40. To correct the punctuation in sentence 17, change "Katies" to
- Katies'es
 - Katie's
 - Katie'es
 - Katieses
- _____ 41. Choose the best way to rewrite sentence 18 in order to fix the inappropriate language.
- She worries that she will be unhappy there.
 - She completely worries that she will be really sad there.
 - She worries that she will be as sad as a lonely puppy.
 - She really, really worries that she will be sad there.

- _____ 42. How might you combine sentences 19 and 20 to form one complex sentence?
- Katie stops crying, and; she begins to contemplate a new feeling.
 - After Katie stops crying, she begins to contemplate a new feeling.
 - Since Katie stops crying. She begins to contemplate a new feeling.
 - Katie stops crying, but she begins to contemplate a new feeling.
- _____ 43. How might you combine sentences 21 and 22 to form one complex sentence?
- Her uncle rolls down a window in the truck, after, he spits out the window.
 - Since her uncle rolls down a window in the truck: he spits out the window.
 - After her uncle rolls down a window in the truck, he spits out the window.
 - Her uncle rolls down a window in the truck and then; spits out the window.

Directions

Read the following quotation. Then read the prompt that follows and complete the writing activity.

“When writing a novel a writer should create living people; people not characters.”

- Ernest Hemingway

44. **Prompt:** Write a literary analysis about the excerpt from “The Further Adventures of Slugger McBatt.” Think about how the characters in the story are like living people.

Now write your analysis. Use the reminders that follow to help you write.

Reminders

- Be sure your writing does what the prompt asks.
- Identify the title and author of the work in a thought-provoking introduction.
- Present a thesis statement that identifies the main idea of the analysis.
- Support key points with evidence, such as quotations and details.
- Check for correct grammar, spelling, and punctuation.

Unit 6 Exam

Answer Section

- | | |
|--|---|
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| 5. ANS: D PTS: 1
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| 7. ANS: B PTS: 1
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| 13. ANS: B PTS: 1
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| 14. ANS: C PTS: 1
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| 15. ANS: B PTS: 1
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| 16. ANS: B PTS: 1
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| 17. ANS: A PTS: 1
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18. ANS: C PTS: 1 REF: 8672a516-dc3b-11dc-8feb-0016cfd7b5f9
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19. ANS: D PTS: 1 REF: 8674b950-dc3b-11dc-8feb-0016cfd7b5f9
 TOP: Unit 6 Test A NOT: mllit8_2008

20. ANS: A PTS: 1 REF: 8674e060-dc3b-11dc-8feb-0016cfd7b5f9
 TOP: Unit 6 Test A NOT: mllit8_2008

21. ANS:
 Responses will vary. Some students may suggest that it was a good decision for the author to keep the letter a secret. Students may use one of the following reasons as support:

- a. By keeping the letter a secret, the author eliminated the possibility of being made fun of.
- b. By keeping the letter a secret, the author did not have to tell anyone if the Yankees had rejected him.
- c. By keeping the letter a secret, the author would have been able to take all the credit if the Yankees had hired him. Other students may suggest that the decision was wrong. Students may use one of the following reasons as support:

- a. The author's parents had experience in interviewing for jobs and could have helped him if he had told them about his idea.
- b. One of the author's friends could have helped him write and mail the letters if he had shared his secret.
- c. A friend or family member may have known the correct person to contact, which would have furth

PTS: 1 REF: 86750770-dc3b-11dc-8feb-0016cfd7b5f9
 STA: W.04.8.2.5.PO1 TOP: Unit 6 Test A
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22. ANS:
 Responses will vary. Students may say that the author uses vivid imagery that appeals to the reader's sense of sight. Students may use two of the following details as support: a. The author describes unathletic adults in line 56. b. The author describes the narrator's sidewalk drawing with details about the color and the letters' size (lines 32–34). c. In line 43, the author uses vivid imagery that appeals to the sense of sight when he says "bulldog-faced boy." d. The author uses imagery that appeals to the sense of sight to describe the opposing team's left fielder. He describes him as "a short, slow-footed boy with a Babe Ruth belly" (lines 47–48). e. The author uses vivid imagery to describe the tank the narrator has drawn (lines 53–54).

PTS: 1 REF: 86771baa-dc3b-11dc-8feb-0016cfd7b5f9
 STA: R.03.8.2.1.PO6 | W.04.8.2.5.PO1 TOP: Unit 6 Test A
 NOT: mllit8_2008

23. ANS:

Responses will vary. Most students will suggest that the narrator does not seem to believe that being bad at something can be successful because he desires to be good at baseball and he uses his ability as an artist to successfully avoid being beaten up. Students may use two of the following details as support: a. Despite the narrator's insistence on laughing at his own failure, he still wishes that he could play baseball (lines 17–19) b. Instead of insisting that he is bad at art, the narrator comes to accept his talents, even though he understands that being good at art is not something that the other boys value (lines 20–24). c. Rather than feeling victorious at being so bad at baseball, the narrator still tags along with the baseball team to games because he “craves” acceptance for being good at something (lines 24–26). d. The narrator explains that his classmates have teased him for being a poor baseball player (lines 27–30). His attention to the teasing indicates how uncomfortable he is with his lack of athletic abilities. e. The narrator seems happy that his art abilities have helped him prevent a fight (lines 42–54).

PTS: 1 REF: 867742ba-dc3b-11dc-8feb-0016cfd7b5f9

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TOP: Unit 6 Test A NOT: mllit8_2008

24. ANS: B PTS: 1 REF: 867769ca-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

25. ANS: A PTS: 1 REF: 86797e04-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

26. ANS: C PTS: 1 REF: 8679a514-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

27. ANS: B PTS: 1 REF: 8679cc24-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

28. ANS: C PTS: 1 REF: 867be05e-dc3b-11dc-8feb-0016cfd7b5f9

STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4

TOP: Unit 6 Test A NOT: mllit8_2008

29. ANS: C PTS: 1 REF: 867c076e-dc3b-11dc-8feb-0016cfd7b5f9

STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4

TOP: Unit 6 Test A NOT: mllit8_2008

30. ANS: B PTS: 1 REF: 867e42b8-dc3b-11dc-8feb-0016cfd7b5f9

STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4

TOP: Unit 6 Test A NOT: mllit8_2008

31. ANS: A PTS: 1 REF: 867e69c8-dc3b-11dc-8feb-0016cfd7b5f9

STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4

TOP: Unit 6 Test A NOT: mllit8_2008

32. ANS: B PTS: 1 REF: 867e90d8-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

33. ANS: C PTS: 1 REF: 8680a512-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

34. ANS: B PTS: 1 REF: 8680cc22-dc3b-11dc-8feb-0016cfd7b5f9

STA: W.04.8.1.3.PO1 | W.04.8.1.3.PO3 TOP: Unit 6 Test A

NOT: mllit8_2008

35. ANS: A PTS: 1 REF: 8680f332-dc3b-11dc-8feb-0016cfd7b5f9

TOP: Unit 6 Test A NOT: mllit8_2008

36. ANS: A PTS: 1 REF: 8683076c-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.2.6.PO13 TOP: Unit 6 Test A
NOT: mllit8_2008
37. ANS: D PTS: 1 REF: 86832e7c-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.2.5.PO1 | W.04.8.2.6.PO.12.f TOP: Unit 6 Test A
NOT: mllit8_2008
38. ANS: B PTS: 1 REF: 8683558c-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.1.3.PO1 | W.04.8.1.3.PO5 TOP: Unit 6 Test A
NOT: mllit8_2008
39. ANS: C PTS: 1 REF: 868569c6-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.2.5.PO1 | W.04.8.2.6.PO.12.f TOP: Unit 6 Test A
NOT: mllit8_2008
40. ANS: B PTS: 1 REF: 868590d6-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.2.6.PO6.a | W.04.8.2.6.PO6.b | W.04.8.2.6.PO6.c TOP: Unit 6 Test A
NOT: mllit8_2008
41. ANS: A PTS: 1 REF: 8685b7e6-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.1.3.PO1 | W.04.8.1.3.PO3 TOP: Unit 6 Test A
NOT: mllit8_2008
42. ANS: B PTS: 1 REF: 8687cc20-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.2.5.PO1 | W.04.8.2.6.PO2.f | W.04.8.2.6.PO2.h TOP: Unit 6 Test A
NOT: mllit8_2008
43. ANS: C PTS: 1 REF: 8687f330-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.2.5.PO1 | W.04.8.2.6.PO2.f | W.04.8.2.6.PO2.h TOP: Unit 6 Test A
NOT: mllit8_2008
44. ANS:
Rubric: Literary Analysis

- 1 Presents a thesis statement that identifies the main idea of the analysis
- 2 Supports key points with evidence, such as quotations and details
- 3 Identifies the title and author of the work in a thought-provoking introduction
- 4 Provides details as needed to give the reader background information
- 5 Uses transitions to connect ideas
- 6 Summarizes the analysis in a conclusion and makes a broad judgment about the work
- 7 Uses language that is appropriate for the audience and purpose
- 8 Uses precise words to examine the work
- 9 Varies sentence structure
- 10 Uses correct grammar, spelling, and punctuation

PTS: 1 REF: 86881a40-dc3b-11dc-8feb-0016cfd7b5f9
STA: W.04.8.1.2.PO1 | W.04.8.2.1.PO1 | W.04.8.2.1.PO2 | W.04.8.2.1.PO3 | W.04.8.2.1.PO4 |
W.04.8.2.2.PO2 | W.04.8.2.2.PO4 | W.04.8.2.5.PO1 | W.04.8.2.5.PO2 | W.04.8.2.6.PO11
TOP: Unit 6 Test A NOT: mllit8_2008