

Released Form

READY *NCEXTEND2*
End-of-Course
Alternate Assessment
English II



Student Booklet



Academic Services and Instructional Support
Division of Accountability Services





Sample Questions

Moonrise

by Jenette Purcell

- City night sky
gives itself to me again
when I have so little left to receive it.
I am dark, crumbling
- 5 and you are rivers and trees away
searching your own night sky for a sign.
The strong gates of your heart
are wide open to me always, but,
if only.
- 10 So I wait, as seasons before, decades before,
fathers and mothers before me still inside
watch and listen.
Suddenly,
bamboo, bones, fiber, fences,
- 15 water, glistening koi,*
all the tiny rooms,
paths and places I hold your memories
relax
in audible, reverent wonder
- 20 at the fullness forming
on this horizon's edge.

* **koi**: colorful fish that symbolize love and friendship





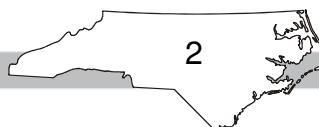
S1 Which line from the poem describes the speaker's feelings about loving someone?

- A "when I have so little left to receive it"
- B "are wide open to me always, but"
- C "paths and places I hold your memories"

S2 Which word could replace *reverent* in line 19 of the poem?

- A amazed
- B respectful
- C redundant

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The Schoolmaster's Letters

by Lucy Maud Montgomery

At sunset the schoolmaster went up to his room to write a letter to her. He always wrote to her at the same time—when the red wave of the sunset, flaming over the sea, surged in at the little curtainless window and flowed over the pages he wrote on. The light was rose-red and imperial and spiritual, like his love for her, and seemed almost to dye the words of the letters in its own splendid hues—the letters to her which she never was to see, whose words her eyes never were to read, and whose love and golden fancy and rainbow dreams never were to be so much as known by her. And it was because she never was to see them that he dared to write them, straight out of his full heart, taking the exquisite pleasure of telling her what he never could permit himself to tell her face to face. Every evening he wrote thus to her, and the hour so spent glorified the entire day. The rest of the hours—all the other hours of the commonplace day—he was merely a poor schoolmaster with a long struggle before him, one who might not lift his eyes to gaze on a star. But at this hour he was her equal, meeting her soul to soul, telling out as a man might all his great love for her, and wearing the jewel of it on his brow. What wonder indeed that the precious hour which made him a king, crowned with a mighty and unselfish passion, was above all things sacred to him? And doubly sacred when, as tonight, it followed upon an hour spent with her? Its mingled delight and pain were almost more than he could bear. . . .

②

Upstairs in his little room, the schoolmaster was writing his letter. The room was as bare and graceless as all the other rooms of the farmhouse where he had boarded during his term of teaching; but it looked out on the sea, and was hung with such priceless tapestry of his iris dreams and visions that it was to him an apartment in a royal palace. From it he gazed afar on bays that were like great cups of sapphire brimming over with ruby wine for gods to drain, on headlands that were like amethyst, on wide sweeps of sea that were blue and far and mysterious; and ever the moan and call of the ocean's heart came up to his heart as of one great, hopeless love and longing crying out to another love and longing, as great and hopeless. And here, in the rose-radiance of the sunset, with the sea-music in the dim air, he wrote his letter to her.

My Lady: How beautiful it is to think that there is nothing to prevent my loving you! There is much—everything—to prevent me from telling you that I love you. But nothing has any right to come between my heart and its own; it is permitted to love you forever and ever and serve and reverence you in secret and silence. For so much, dear, I thank life, even though the price of the permission must always be the secret and the silence.



I have just come from you, my lady. Your voice is still in my ears; your eyes are still looking into mine, gravely yet half-smilingly, sweetly yet half-provokingly. Oh, how dear and human and girlish and queenly you are—half saint and half very womanly woman! And how I love you with all there is of me to love—heart and soul and brain, every fibre of body and spirit thrilling to the wonder and marvel and miracle of it! You do not know it, my sweet, and you must never know it. You would not even wish to know it, for I am nothing to you but one of many friends, coming into your life briefly and passing out of it, of no more account to you than a sunshiny hour, a bird's song, a bursting bud in your garden. But the hour and the bird and the flower gave you a little delight in their turn, and when you remembered them once before forgetting, that was their reward and blessing. That is all I ask, dear lady, and I ask that only in my own heart. I am content to love you and be forgotten. It is sweeter to love you and be forgotten than it would be to love any other woman and live in her lifelong remembrance: so humble has love made me, sweet, so great is my sense of my own unworthiness.

Yet love must find expression in some fashion, dear, else it is only pain, and hence these letters to you which you will never read. I put all my heart into them; they are the best and highest of me, the buds of a love that can never bloom openly in the sunshine of your life. I weave a chaplet* of them, dear, and crown you with it. They will never fade, for such love is eternal.

It is a whole summer since I first met you. I had been waiting for you all my life before and did not know it. But I knew it when you came and brought with you a sense of completion and fulfillment. This has been the precious year of my life, the turning point to which all things past tended and all things future must look back. Oh, my dear, I thank you for this year! It has been your royal gift to me, and I shall be rich and great forever because of it. Nothing can ever take it from me, nothing can mar it. It were well to have lived a lifetime of loneliness for such a boon—the price would not be too high. I would not give my one perfect summer for a generation of other men's happiness.

There are those in the world who would laugh at me, who would pity me, Una. They would say that the love I have poured out in secret at your feet has been wasted, that I am a poor weak fool to squander all my treasure of affection on a woman who does not care for me and who is as far above me as that great white star that is shining over the sea. Oh, my dear, they do not know, they cannot understand. The love I have given you has not left me poorer. It has enriched my life unspeakably; it has opened my eyes and given me the gift of clear vision for those things that matter; it has been a lamp held before my stumbling feet whereby I have avoided snares and pitfalls of baser passions and unworthy dreams. For all this I thank you, dear, and for all this surely the utmost that I can give of love and reverence and service is not too much.

* **chaplet:** a wreath to be worn on the head



I could not have helped loving you. But if I could have helped it, knowing with just what measure of pain and joy it would brim my cup, I would have chosen to love you, Una. There are those who strive to forget a hopeless love. To me, the greatest misfortune that life could bring would be that I should forget you. I want to remember you always and love you and long for you. That would be unspeakably better than any happiness that could come to me through forgetting.

Dear lady, good night. The sun has set; there is now but one fiery dimple on the horizon, as if a golden finger had dented it—now it is gone; the mists are coming up over the sea.

A kiss on each of your white hands, dear. Tonight I am too humble to lift my thoughts to your lips.

⑪

The schoolmaster folded up his letter and held it against his cheek for a little space while he gazed out on the silver-shining sea with his dark eyes full of dreams. Then he took from his shabby trunk a little inlaid box and unlocked it with a twisted silver key. It was full of letters—his letters to Una. The first had been written months ago, in the early promise of a northern spring. They linked together the golden weeks of the summer. Now, in the purple autumn, the box was full, and the schoolmaster's term was nearly ended.

He took out the letters reverently and looked over them, now and then murmuring below his breath some passages scattered through the written pages. He had laid bare his heart in those letters, writing out what he never could have told her, even if his love had been known and returned; for dead and gone generations of stern and repressed forefathers laid their unyielding fingers of reserve on his lips, and the shyness of dreamy, book-bred youth stemmed the language of eye and tone.

I will love you forever and ever. And even though you know it not, surely such love will hover around you all your life. Like an invisible benediction, not understood but dimly felt, guarding you from ill and keeping far from you all things and thoughts of harm and evil!





- 1 Where does the theme that love is a beautiful feeling begin to emerge in this text?
- A with the vivid descriptions of the light at the time of day the schoolmaster writes his letters
 - B with the opening of the schoolmaster's letter where he writes "My Lady"
 - C with the schoolmaster's comparison of himself to a "sunshiny hour" or a "bursting bud" in his letters

- 2 What is the effect of the figurative language used in the sentence below from the first paragraph?

"The light was rose-red and imperial and spiritual, like his love for her, and seemed almost to dye the words of the letters in its own splendid hues—the letters to her which she never was to see, whose words her eyes never were to read, and whose love and golden fancy and rainbow dreams never were to be so much as known by her."

- A The metaphor implies the resemblance between the sunset and the color of the writing paper.
- B The simile reflects a resemblance between the sunset and the character's feelings.
- C The hyperbole exaggerates a difference between the sunset and the character's feelings.



3. This paper-and-pencil version of the assessment cannot display items available only online.
4. Based on the context, what is the effect of the figurative language in paragraph 2?
- A It emphasizes the exquisite apartment the schoolmaster lives in.
 - B It depicts the insolent ocean view of a lonely man looking out at all he cannot have.
 - C It mirrors the feelings and emotions the schoolmaster experiences when he writes of his love.

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- 5 In paragraph 11, what is the significance of the author's mentioning the change in the seasons?
- A It explains how much time has passed since the schoolmaster has been writing letters.
 - B It shows that the schoolmaster will not write when the light lessens in winter.
 - C It emphasizes that the schoolmaster's love is dying like the summer months.
- 6 What is unique about the schoolmaster's relationship with Una?
- A It was happy, but only lasted until the end of the school term.
 - B It developed slowly, but became the greatest joy she had ever known.
 - C It takes place only in his mind, because she does not know how he feels.



- 7 According to the selection, how does the author show the tension in the heart of the schoolmaster?
- A She describes how often he writes letters to Una.
 - B She reveals that the letters he writes are never sent to Una.
 - C She never tells that the woman's name is Una in the letters.
- 8 According to the selection, how does the schoolmaster's personality impact his point of view?
- A His shyness prevents him from openly expressing his love for Una.
 - B His boldness provokes him to express his feelings for Una instead of writing them down.
 - C His pride forces him to stay at school longer in order to spend more time with Una.

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U.S. Companies Focus on Extracting Oil from Algae

by Jacquelyn S. Porth

Will it be cost-effective someday soon to produce jet fuel from algae—the same green, viscous¹ substances that can choke aquatic life out of a pond?

The Defense Department posed that question to private industry recently and is pushing for an answer with funding.

It is motivated by an Air Force that spends around \$6 billion annually on liquid aviation fuel. The Air Force has tested the B-52 bomber and the C-17 transport aircraft on a 50-50 synthetic-and-standard fuel mix.

But the Air Force hopes biofuel experiments will succeed because it could result in a more economical way to fly its aircraft, which burn around 2.4 billion liters of oil per year.

The idea of using algae to propel U.S. military aircraft is not new. The Energy Department explored the idea for 20 years. The military has looked at biofuels derived from soybeans, canola oil, the flowering cuphea plant, and camelina, or wild flax seed as it is also known, but algae offer volume efficiencies.²

The Colorado Oakhaven Permaculture Center reports that an acre (around .4 hectare) of corn annually produces 57 liters of oil; soybeans, 182 liters; safflower, 315 liters; sunflower, 391 liters; rapeseed, 483 liters; oil palm, 2,413 liters; and microalgae,³ 7,030 liters.

Drawing on algae as a fuel source instead of corn or soy also means more crops are available for human and animal consumption—an important consideration given high food cost.

The conversion process for turning microalgae to fuel works, but researchers concluded in the mid-1990s that it was too expensive to compete with diesel.

¹**viscous:** sticky

²**efficiencies:** an effective operation measured by a comparison of production with cost

³**microalgae:** tiny plants that grow in water and are hard to see



Now with soaring fuel prices (the cost of fuel in a combat zone is estimated at \$400 per barrel), energy security officials are concerned about diesel supplies. They are also well aware of the environmental harm from fossil fuel consumption on the earth's climate.

The Defense Advanced Research Projects Agency (DARPA), the military's research arm, awarded two separate three-year contracts recently to General Atomics and Science Applications International Corporation in California. The agency is looking for an algae-based alternative to the petroleum-derived JP-8 fuel used by the Air Force, and if an inexpensive aircraft fuel alternative is possible, it will be considered for Army vehicles as well.

The challenge will be to reduce the production cost of extracting oil from algae from the current rate of around \$30 per eight liters of fuel to less than \$3. General Atomics is building a 1.6-hectare demonstration plant. David Hazlebeck, the company's biofuels program manager, said the company's greatest challenge will be driving the cost down even lower.

Algae's Advantages

DARPA spokeswoman Jan Walker told America.gov that algae offer the advantage of growing easily in a lot of different places. All it needs is light, carbon dioxide, and any kind of water—it can thrive in saline, brackish or waste water—to reproduce rapidly.

Brine algae even reproduce in windy, dry desert conditions.

Algae could bring economic advantages through new jobs, in addition to its possible role in lowering fuel costs. General Atomics is creating a microalgae facility in Texas. The company already employs 40 algae researchers.

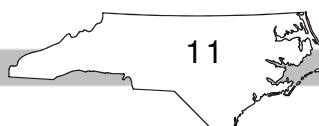
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If growing and extracting algae oil is as promising as many hope, thousands of new jobs might be created, according to algae fuel proponents.

When the current contract ends, Hazlebeck said, the firm plans to build a commercial production facility that would supply fuel to military and commercial consumers.

Science Application International Corporation has assembled industrial and academic teams to work in Georgia, Hawaii, Florida, and Texas on ways to reduce the military's reliance on foreign oil.

The algae-based fuel industry is growing. Sapphire Energy in La Jolla, California, is



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focused on producing “green crude” for fuel use. It says it has produced a 91-octane gasoline derived from algae. Aircraft manufacturer Boeing Corporation is looking at how algae-based fuel will best work with modified jet engine designs.

And the Energy Department’s National Renewable Energy Laboratory is partnering with Chevron Corporation to see if algae really can be a ready supply of cheap jet fuel.

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- 9 Which statement below provides an objective summary of the selection?
- A A variety of companies are experimenting with algae as an energy alternative.
 - B Algae is a harmful substance which must be destroyed by any means necessary.
 - C Different types of algae can grow in many climates or dry environments.
- 10 What effect does the question below from the first paragraph have on the tone of the selection?
- “Will it be cost-effective someday soon to produce jet fuel from algae—the same green, viscous substances that can choke aquatic life out of a pond?”
- A It creates a cheerful and calm tone.
 - B It creates a curious and ironic tone.
 - C It creates a mournful and distant tone.



11 This paper-and-pencil version of the assessment cannot display items available only online.

12 In the sentence below from paragraph 15, what does the phrase “algae fuel proponents” tell the reader?

“If growing and extracting algae oil is as promising as many hope, thousands of new jobs might be created, according to algae fuel proponents.”

- A Those people are producing the algae fuel.
- B Those people are in favor of using algae fuel.
- C Those people are afraid to use algae fuel.

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- 13 Based on the information in the selection, how did high food costs influence the use of algae as an alternative fuel source?
- A Soy was no longer considered because it was more expensive than corn and algae.
 - B Corn and soy crops became scarce, therefore they needed to be used as food and not fuel.
 - C Using algae allows other sources to be used as food and not as fuel, keeping down the cost of food.
- 14 How does the author organize the selection to convey the benefits of algae?
- A by using a single heading to focus the reader's attention on the benefits
 - B by using a title that explains the benefits
 - C by using each paragraph to cover a new benefit

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December

by Helen Jackson

The lakes of ice gleam bluer than the lakes
Of water 'neath the summer sunshine gleamed:
Far fairer than when placidly it streamed,
The brook its frozen architecture makes,
5 And under bridges white its swift way takes.
Snow comes and goes as messenger who dreamed
Might linger on the road; or one who deemed
His message hostile gently for their sakes
Who listened might reveal it by degrees.
10 We gird against the cold of winter wind
Our loins* now with mighty bands of sleep,
In longest, darkest nights take rest and ease,
And every shortening day, as shadows creep
O'er the brief noontide, fresh surprises find.

* **gird . . . loins:** to prepare oneself



- 15 What is the central idea of the poem?
- A Nature can be beautiful for many reasons.
 - B Winter can be surprising with its changes to the landscape.
 - C Most people prefer the winter to the summer.
- 16 What effect does first-person point of view have on the poem?
- A It makes the reader wonder if the speaker is imagining the scene.
 - B It makes the reader prefer winter over summer.
 - C It makes the reader see the scene through the speaker's eyes.

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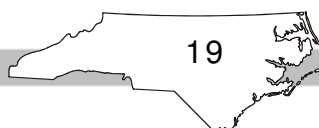
- 17 What is the effect of the personification upon the snowfall in lines 6–9?
- A It describes how disruptive the snow can be.
 - B It depicts the slow, gradual fall of the snow.
 - C It portrays the bitter effect of the snow.
- 18 What type of impact do the color white and the winter setting have on the tone of the poem?
- A dark and incensed
 - B clinical and formal
 - C calm and peaceful

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- 19 Which words suggest the slowed movement of time in the poem?
- A *ice, swift, and dreamed*
 - B *frozen, sleep, and creep*
 - C *sunshine, hostile, and winter*
- 20 How does the speaker's point of view impact his or her reaction to the effects of winter?
- A The speaker refers to this as a wonderful opportunity for rest and ease.
 - B The speaker sees the days as desolate.
 - C The speaker feels the shadows make it dark.

RELEASED





A Walk in the Park

by *Boyd Matson*

Gabon's jungle parks are among Earth's last Edens. But don't expect to find paradise.

①

I'm trying to look on the bright side of hiking through swamp-filled forests in the West African country of Gabon, searching for elephants which, if we do find them, are likely to charge and send us running for our lives. But it's increasingly hard to be optimistic while a foot worm is burrowing under my skin with the persistence of a Wall Street banker begging Congress for money. As I wonder how many billion times I'm going to have to scratch this parasitic invader, I think, "At least it's digging above the knee instead of in the foot, saving me the effort of bending to the ground every ten seconds."

The high burrowing point of this so-called foot worm is due to the startling depth of the shoe-sucking swamp muck we've been tramping through for three days. I blame this misery squarely on Wildlife Conservation Society biologist and National Geographic Explorer-in-Residence Michael Fay. He's leading this little walk in the park for a group of intrepid travelers who've paid a premium to follow him.

Unfortunately for us, Fay has never learned the meaning of the word detour. He picks a direction and marches forward, come foot worms or high water.

We're exploring Loango National Park to see firsthand why parts of Gabon were considered so special that, seven years ago, President Omar Bongo Ondimba cancelled over \$20 million in logging concessions to establish 13 national parks. Fay drew early support for protecting Gabon's forests by conducting his African megatranssect, an epic survey of flora and fauna that involved walking some 2,000 miles across half the Congo and all of Gabon. Determined to catalog unexplored places, he largely avoided roads and villages.

His primary gear was a machete, Global Positioning System, T-shirt, shorts, and sandals. I usually pack more stuff just to go out to dinner.

Any hopes that Fay might have mellowed in the intervening years, seduced by creature comforts, were dispelled our first night at the Loango Lodge. While the rest of us retired to our cabins, Fay pitched his one-person tent, turned on his headlamp, and, sitting on his sleeping bag, started typing on his laptop. I bet part of what he wrote went like this: "Sleeping on the ground keeps my body hard. Living out of a backpack keeps me



self-sufficient. I thrive where others falter, and tomorrow I will prove it by making Boyd suffer.”

Suffice it to say: A walk in the park with Mike Fay is not exactly a walk in the park.

According to the calendar, the rainy season in Gabon ended two weeks ago, but nobody told the rain gods. In these conditions you learn the difference between waterproof and water-resistant.

My jacket is neither.

Fay seems oblivious to the weather. If anything, he regards the rain as an opportunity, as a free wash for the one T-shirt and pair of shorts he’s had on the entire trip. I mutter, “Michael Phelps¹ won eight gold medals and didn’t get this wet.”

Undaunted by rain or dripping sarcasm, Fay leads us on in search of Loango’s treasures: forest elephants and buffalo, hippos, red river hogs, chimpanzees, lowland gorillas, Sitatunga antelope, and numerous species of monkeys and birds. . . .

Our pace quickens. We’re hot on the trail.

Two hours of zigzagging through the forest yields one distant chest-beating grunt and a few silverback hairs on a tree, but no actual gorillas.

No matter.

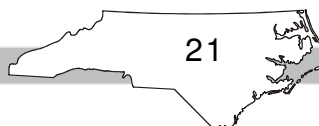
Fay’s passion for jungle exploration is proving to be infectious. I realize I’ve been fully indoctrinated when I notice I’m happily knee-deep into a swamp crossing before remembering that we’ve seen several dwarf crocodiles in waters just like this.

Each day’s hike has begun with the same warning from Fay: “Forest elephants can be very aggressive, so if we meet up with one, stay behind me.” . . .

On our visit, it is again raining, but a large group of elephants is putting on a show, with a couple of the younger ones doing a Gene Kelly² number splashing and practically dancing in the rain while playing in the river. For almost three hours we sit transfixed, the elephants ignoring us. Not to nitpick, but all that’s keeping this from being the perfect afternoon is that we haven’t been charged by an elephant. My disappointment proves that I’ve fallen completely under Fay’s spell.

¹**Michael Phelps:** an Olympic swimmer

²**Gene Kelly:** a famous actor and dancer, well-known for the song “Singin’ in The Rain”

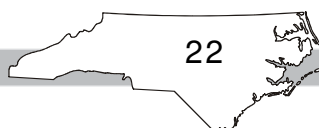




That's the beauty of traveling with someone who doesn't believe in detours. You see the world in a new way. Sure, you might get foot worms, but you might also see an elephant dancing in the rain.

Just watch out that when you get back home, you don't pitch a tent and start sleeping in the backyard.

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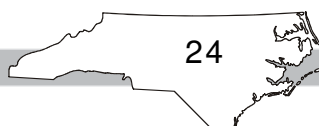


- 21 What is the effect of the repetition of the phrase “A Walk in the Park”?
- A It ironically emphasizes the difficulty of the trip.
 - B It literally illustrates the author’s claim.
 - C It actually exemplifies the slow pace of the travel.
- 22 Based on its use in paragraph 1, which phrase could replace “to look on the bright side of”?
- A to find the positive in
 - B to discover the riches of
 - C to examine very closely

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- 23 Which quote from the text supports the narrator's first impression of Michael Fay?
- A "I think, 'At least it's digging above the knee instead of in the foot, saving me the effort of bending to the ground every ten seconds.' "
 - B "Unfortunately for us, Fay has never learned the meaning of the word detour. He picks a direction and marches forward, come foot worms or high water."
 - C "While the rest of us retired to our cabins, Fay pitched his one-person tent, turned on his headlamp, and, sitting on his sleeping bag, started typing on his laptop."
- 24 Which quote from the text illustrates how the narrator's attitude toward Michael Fay changes from annoyance to admiration?
- A "I blame this misery squarely on Wildlife Conservation Society biologist and National Geographic Explorer-in-Residence Michael Fay."
 - B "Fay seems oblivious to the weather. If anything, he regards the rain as an opportunity, as a free wash for the one T-shirt and pair of shorts he's had on the entire trip."
 - C "Not to nitpick, but all that's keeping this from being the perfect afternoon is that we haven't been charged by an elephant. My disappointment proves that I've fallen completely under Fay's spell."





- 25 Which quote suggests the message the narrator intended to deliver in writing about his expedition?
- A “I wonder how many billion times I’m going to have to scratch this parasitic invader”
 - B “I’m happily knee deep into a swamp crossing”
 - C “That’s the beauty of traveling with someone who doesn’t believe in detours.”
- 26 How does the author use language to advance his point of view?
- A He applies sarcasm and humor.
 - B He utilizes direct quotations.
 - C He employs a formal tone.

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- 27 How is the author's organization of the text essential to the message he wants to convey?
- A Traipsing through the jungle is not his favorite activity, and he continuously conveys a negative tone.
 - B He shows the hardships of the jungle through figurative language and then changes his point of view after witnessing the beauty of the jungle.
 - C After his accumulating experiences, he is convinced he paid too much for Michael Fay's expedition.

RELEASED



Pablo and the Princess

Narrated by Dolores Zafra, a Tagalog from La Laguna
She heard the story from her father.

Once upon a time there lived three friends—Pedro, Juan, and Pablo. One morning they met at the junction of three roads. While they were talking, Pedro said, “Let each of us take one of these roads and set out to find his fortune! There is nothing for us to do in our town.” The other two agreed. After they had embraced and wished each other good luck, they went their separate ways. Before separating, however, they promised one another to meet again in the same place, with the arrangement that the first who came should wait for the others.

Pedro took the road to the right. After three months’ traveling, sometimes over mountains, sometimes through towns, he met an old man. The old man asked him for food, for he was very hungry. Pedro gave him some bread, for that was all he had. The old man thanked the youth very much and said, “In return for your kindness I will give you this carpet. It looks like an ordinary carpet, but it has great virtue. Whoever sits on it may be transported instantly to any place he desires to be.” Pedro received the carpet gladly and thanked the old man. Then the old man went on his way, and Pedro wandered about the town. At last, thinking of his two friends, he seated himself on his carpet and was transported to the crossroads, where he sat down to wait for Juan and Pablo.

Juan had taken the road to the left. After he had traveled for three months and a half, he, too, met an old man. This old man asked the youth for something to eat, as he was very hungry, he said. So Juan, kind-heartedly, shared with him the bread he was going to eat for his dinner. As a return for his generosity, the old man gave him a book and said, “This book may seem to you of no value; but when you know of its peculiar properties, you will be astonished. By reading in it you will be able to know everything that is happening in the world at all times.” Juan was overjoyed with his present. After thanking the old man and bidding him good-bye, the youth returned to the meeting place at the crossroads, where he met Pedro. The two waited for Pablo.

Pablo took the road in the middle, and, after traveling four months, he also met an old man, to whom he gave the bread he was going to eat for his dinner. “As you have been very kind to me,” said the old man, “I will give you this ivory tube as a present. Perhaps you will say that it is worthless, if you look only at the outside; but when you know its value, you will say that the one who possesses it is master of a great treasure. It cures all sick persons of every disease, and, even if the patient is dying, it will restore him instantly to perfect health if you will but blow through one end of the tube into the sick



person's nose." Pablo thanked the old man heartily for his gift and then set out for the meeting place. He joined his friends without mishap.

The three friends congratulated one another at having met again in safety and good health. Then they told one another about their fortunes. While Pedro was looking in Juan's book, he read that a certain princess in a distant kingdom was very sick and that the king her father had given orders that any person in the world who could cure his daughter should be her husband and his heir. When Pedro told his companions the news, they at once decided to go to that kingdom. They seated themselves on the carpet and were transported in a flash to the king's palace. After they had been led into the room of the sick princess, Pablo took his tube and blew through one end of it into her nose. She immediately opened her eyes, sat up, and began to talk. Then, as she wanted to dress, the three friends retired.

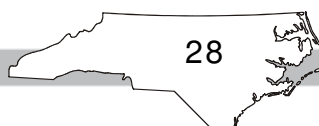
While the princess was dressing, Pablo, Juan, and Pedro went before the king and told him how they had learned that the princess was sick, how they had been transported there, and who had cured her. The king, having heard all each had to say in his own favor, at last spoke thus wisely to them:—

"It is true, Pablo, that you are the one who cured my daughter; but let me ask you whether you could have contrived to cure her if you had not known from Juan's book that she was sick, and if Pedro's carpet had not brought you here without delay.—Your book, Juan, revealed to you that my daughter was sick; but the knowledge of her illness would have been of no service had it not been for Pedro's carpet and Pablo's tube. And it is just the same way with your carpet, Pedro.—So I cannot grant the princess to any one of you, since each has had an equal share in her cure. As this is the case, I will choose another means of deciding. Go and procure, each one of you, a bow and an arrow. I will hang up the inflorescence of a banana plant. This will represent the heart of my daughter. The one who shoots it in the middle shall be the husband of my daughter and the heir of my kingdom."

8

The first to shoot was Pedro, whose arrow passed directly through the middle of the banana flower. He was very glad. Juan shot second. His arrow passed through the same hole Pedro's arrow had made. Now came Pablo's turn; but when Pablo's turn came, he refused to shoot, saying that if the banana flower represented the heart of the princess, he could not shoot it, for he loved her too dearly.

* **inflorescence**: a flowering stalk with all its parts



Go to the next page.

**9**

When the king heard this answer, he said, "Since Pablo really loves my daughter, while Pedro and Juan do not, for they shot at the flower that represents her heart, Pablo shall marry the princess."

And so Pablo married the king's daughter and in time became king of that country.

RELEASED



- 28 How does the old man's repetition that each gift may not seem of much value foreshadow the story's ending?
- A Pablo comes to understand that the items of least value make a man the richest.
 - B The old man's gifts turn out to be truly worthless toward helping the three friends marry the princess.
 - C Pablo's decision to value a seemingly worthless banana plant wins him a great reward.
- 29 What effect does the sentence below from paragraph 8 have on the overall tone of the selection?
- "Now came Pablo's turn; but when Pablo's turn came, he refused to shoot, saying that if the banana flower represented the heart of the princess, he could not shoot it, for he loved her too dearly."
- A It represents a shift from serious to playful.
 - B It represents a shift from amusing to romantic.
 - C It represents a shift from thoughtful to enraged.



- 30 What can be inferred about the king from the statement below in paragraph 9?
- “ ‘Since Pablo really loves my daughter, while Pedro and Juan do not, for they shot at the flower that represents her heart, Pablo shall marry the princess.’ ”
- A He honors strength and integrity.
 - B He appreciates individuals who think creatively.
 - C He respects the person who recognizes the importance of love.
- 31 Why is the author’s use of a subplot important in this story?
- A It explains how the three friends got their gifts.
 - B It describes how the three friends flew on a carpet.
 - C It shows the importance of magic in this kingdom.



- 32 How does the author's use of point of view build tension in the selection?
- A by emphasizing the connection between Pablo and the princess
 - B by emphasizing the conflict the characters experience when going to find their fortune
 - C by emphasizing Pablo's love for the princess
- 33 What type of conflict is presented in the selection?
- A external conflict among Pablo, Juan, and Pedro
 - B internal conflict for Pablo and external for Juan and Pedro
 - C internal conflict for Juan and Pedro and external for Pablo

RELEASED



The question you read next will require you to answer in writing.

1. Write your answer on separate paper.
2. Be sure to write your name on each page.

- 34 How does the king's point of view affect the three friends? Identify his point of view and use at least one example from the selection to support your answer.

RELEASED



Chimpanzees' 66 Gestures Revealed

by Victoria Gill

Wild chimpanzees use at least 66 distinct gestures to communicate with each other, according to scientists.

A team of researchers from the University of St. Andrews in Scotland filmed a group of the animals in order to decipher this “gestural repertoire.”

The team then studied 120 hours of footage of the chimps interacting, looking for signs that the animals were intentionally signaling to each other.

The findings are published in the journal *Animal Cognition*.

Previous studies on captive chimps have suggested the animals have about 30 different gestures.

“So this [result] shows quite a large repertoire,” lead researcher Dr. Catherine Hobaiter told BBC News.

“We think people previously were only seeing fractions of this, because when you study the animals in captivity you don’t see all their behavior.

“You wouldn’t see them hunting for monkeys, taking females away on ‘courtships,’ or encountering neighboring groups of chimpanzees.”

Dr. Hobaiter spent 266 days observing and filming a group of chimpanzees in Budongo Conservation Field Station, Uganda.

“I’ve spent two years studying these animals, so they know me,” she said. “I follow them through the forest and they just ignore me completely and get on with their daily lives.”

⑪

She and her colleague, Professor Richard Byrne, scrutinized the footage and categorized each distinct gesture.

They looked for clear signs that the animals were making deliberate movements that were intended to generate a response from another animal.



“We looked to see if the gesturer was looking at their audience,” explained Professor Byrne.

“And we looked for persistence; if their action did not produce a result, they would repeat it.”

The team is still studying the footage for the next stage of their project—to figure out what each gesture means.

For some of these gestures, the meaning seems obvious to us, perhaps because—as great apes—we make similar movements. A chimp will often beckon to another group member, or a youngster will hand shake at another juvenile to entice it to play.

Gesture Dictionary

In one piece of footage captured by Dr. Hobaiter, a mother reaches with her left arm towards her daughter.

“The mother wants to move away and is gesturing to request that her daughter ‘climbs on’ her,” Dr. Hobaiter explained.

“She could just grab her daughter, but she doesn’t. She reaches and holds the gesture while waiting for a response.”

When the youngster starts to approach, the mother repeats the gesture and adds a facial expression—a “bare-teeth grin,” at which point the daughter climbs on and they move away.

“But actions often have effects that their maker did not intend,” said Professor Byrne.

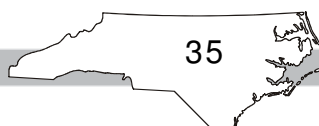
“So to understand the intended meaning, it’s no good just discovering a gesture’s typical effect. We have to look for what effect makes the signaller stop gesturing and appear satisfied and content with the outcome, to be sure that that was what they intended.”

(23)

The results have provided clues about the origins of chimps’ gestures, suggesting that they are a common system of communication across the species, rather than each movement being a learned custom or ritual within one social group.

(24)

In fact, by comparing these observations with those of gestures made by gorillas and





orangutans, the researchers showed there was significant overlap in the signals used throughout the family of great apes.

Dr. Hobaiter said: "This supports our belief that the gestures that apes use (and maybe some human gestures too) are derived from ancient shared ancestry of all the great ape species alive today."

RELEASED



35 Based on the context of the selection, to what does the phrase “gestural repertoire” refer?

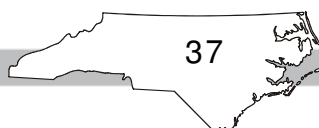
- A the hours of observation needed to study chimps
- B the signals that captive chimps send to one another
- C the variety of body communications used by wild chimps

36 In the sentence below from paragraph 11, what does *scrutinized* mean?

“She and her colleague, Professor Richard Byrne, scrutinized the footage and categorized each distinct gesture.”

- A to examine closely
- B to write carefully
- C to identify openly

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- 37 How does the author use language in the section titled “Gesture Dictionary” to advance her purpose?
- A She uses humor to explain the chimpanzees’ behavior.
 - B She gives examples of how the chimpanzees communicate.
 - C She presents quotes from experts in the field of communication skills.
- 38 Based on paragraph 23, what does the author mean by the phrase “learned custom or ritual”?
- A something the chimpanzees learn and repeat from watching other chimps
 - B something the chimpanzees learn to do to show scientists that they are intelligent
 - C something the chimpanzees learn so they can teach others to live together

RELEASED



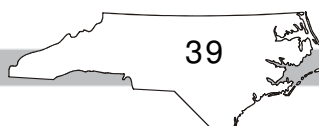
39 What can be inferred from the sentence below in paragraph 24?

“In fact, by comparing these observations with those of gestures made by gorillas and orangutans, the researchers showed there was significant overlap in the signals used throughout the family of great apes.”

- A Gorillas and orangutans are as intelligent as chimpanzees when communicating.
- B Comparing different species of animals can be useful in researching communications.
- C Different types of apes use some of the same signals when communicating with one another.

40 Which sentence develops the author’s claim that past research lacked information about chimpanzees’ communication skills?

- A “A team of researchers from the University of St. Andrews in Scotland filmed a group of the animals in order to decipher this ‘gestural repertoire.’ ”
- B “Previous studies on captive chimps have suggested the animals have about 30 different gestures.”
- C “We think people previously were only seeing fractions of this, because when you study the animals in captivity you don’t see all their behavior.”





The question you read next will require you to answer in writing.

1. Write your answer on separate paper.
2. Be sure to write your name on each page.

- 41 Explain how the author develops her analysis of how chimps communicate in “Chimpanzees’ 66 Gestures Revealed.” Use at least 2 examples from the selection to analyze how the author develops her points throughout the selection.

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This is the end of the English II test.

Directions:

- 1. Look back over your answers for the test questions.**
- 2. Put all of your papers inside your test book and close your test book.**
- 3. Stay quietly in your seat until your teacher tells you that testing is finished.**

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ACKNOWLEDGMENTS

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Excerpt from “The Schoolmaster’s Letters” by Lucy Maud Montgomery from <http://www.classicreader.com/book/3643/1/> (06/23/2011).

“U.S. Companies Focus on Extracting Oil from Algae” by Jacquelyn S. Porth, March 16, 2009, from the U.S. Department of State’s Bureau of International Information Programs. <http://www.uspolicy.be/headline/us-companies-focus-extracting-oil-algae>. (06/10/2011).

“December” from *A Calendar of Sonnets* by Helen Jackson. Project Gutenberg, 2005. <http://www.gutenberg.org/ebooks/9825> (06/25/2010).

Excerpt from “A Walk in the Park” by Boyd Matson from *National Geographic Traveler*, April 2009. Copyright © 2011 Boyd Matson/National Geographic Stock. <http://travel.nationalgeographic.com/travel>. Used by permission.

“Pablo and the Princess” narrated by Dolores Zafra from *Filipino Popular Tales* collected and edited with comparative notes by Dean S. Fansler. Project Gutenberg, 2008. <http://www.gutenberg.org/ebooks/8299> (07/18/2011).

“Chimpanzees’ 66 Gestures Revealed” by Victoria Gill from *BBC News*, May 05, 2011. © BBC. www.bbcnews.co.uk.



NCEXTEND2 English II
RELEASED Form – Paper/ Pencil Version
2012–2013
Answer Key

Item number	Type	Key	Primary Standard(s)
S1	MC	A	
S2	MC	B	
1	MC	A	RL — Reading: Literature
2	MC	B	L — Language
3	TE	Online only	RL — Reading: Literature
4	MC	C	RL — Reading: Literature
5	MC	A	RL — Reading: Literature
6	MC	C	RL — Reading: Literature
7	MC	B	RL — Reading: Literature
8	MC	A	RL — Reading: Literature
9	MC	A	RI — Reading: Informational Text
10	MC	B	RI — Reading: Informational Text
11	TE	Online only	L — Language
12	MC	B	RI — Reading: Informational Text
13	MC	C	RI — Reading: Informational Text
14	MC	A	RI — Reading: Informational Text
15	MC	B	RL — Reading: Literature
16	MC	C	RL — Reading: Literature
17	MC	B	L — Language
18	MC	C	RL — Reading: Literature
19	MC	B	RL — Reading: Literature
20	MC	A	RL — Reading: Literature
21	MC	A	RI — Reading: Informational Text
22	MC	A	L — Language



Item number	Type	Key	Primary Standard(s)
23	MC	B	RI — Reading: Informational Text
24	MC	C	RI — Reading: Informational Text
25	MC	C	RI — Reading: Informational Text
26	MC	A	RI — Reading: Informational Text
27	MC	B	RI — Reading: Informational Text
28	MC	C	L — Language
29	MC	B	RL — Reading: Literature
30	MC	C	RL — Reading: Literature
31	MC	A	RL — Reading: Literature
32	MC	B	RL — Reading: Literature
33	MC	B	RL — Reading: Literature
34	CR	Rubric	RL — Reading: Literature W — Writing
35	MC	C	RI — Reading: Informational Text
36	MC	A	L — Language
37	MC	B	RI — Reading: Informational Text
38	MC	A	RI — Reading: Informational Text
39	MC	C	RI — Reading: Informational Text
40	MC	C	RI — Reading: Informational Text
41	CR	Rubric	RL — Reading: Informational Text W — Writing

Item Types:

MC = multiple choice

TE = technology enhanced

CR = constructed response

Note about selections:

Reading for literature texts can be stories or poems.

Reading for informational texts can be scientific, historical, economic, or technical.

Language and writing items may be associated with reading for literature or informational texts.



Item Number 34

[Back to Answer Key](#)

Selection Title: Pablo and the Princess

How does the king's point of view affect the three friends? Identify his point of view and use at least one example from the selection to support your answer.

Score	Criteria
2	<ul style="list-style-type: none"> Identifies the king's point of view Uses at least one example of how the king's point of view affects the three friends Writes a response that analyzes the king's point of view
1	<ul style="list-style-type: none"> Identifies the king's point of view May or may not use at least one example of how the king's point of view affects the three friends Writes a response that may or may not analyze the king's point of view
0	<ul style="list-style-type: none"> Fails to identify the king's point of view Fails to use at least one example of how the king's point of view affects the three friends Writes a response that fails to analyze the king's point of view





Item Number 41

[Back to Answer Key](#)

Selection Title: Chimpanzees' 66 Gestures Revealed

In "Chimpanzees' 66 Gestures Revealed", explain how the author develops her analysis of how chimps communicate. Use at least 2 examples from the selection to analyze how the author develops her points throughout the selection.

Score	Criteria
2	<ul style="list-style-type: none"> Identifies how the author develops her points Uses at least two examples of how the author develops her points throughout the selection Writes a response that analyzes how the author unfolds an analysis or series of ideas or events and how they are introduced and developed
1	<ul style="list-style-type: none"> Identifies how the author develops her points Uses at least one example of how the author develops her points throughout the selection Writes a response that may or may not analyze how the author unfolds an analysis or series of ideas or events and how they are introduced and developed
0	<ul style="list-style-type: none"> Fails to identify how the author develops her points Fails to use at least one example of how the author develops her points throughout the selection Writes a response that fails to analyze how the author unfolds an analysis or series of ideas or events and how they are introduced and developed

