

Thanksgiving Break Unit

11/16/2016

- Complete all readings + questions.
- Annotate all.

American Modernism

1900-1945

Between World Wars

- Many historians have described the period between the two World Wars as a "traumatic coming of age."
- In a post-Industrial Revolution era, America had moved from an agrarian nation to an urban nation.
- The lives of these Americans were radically different from those of their parents.



Modernism

- Embraced nontraditional syntax and forms.
- Challenged tradition
- Writers wanted to move beyond Realism to introduce such concepts as disjointed timelines.
- An overarching theme of Modernism was "emancipation"

Roots of Modernism

- Influenced by Walt Whitman's free verse
- Prose poetry of British writer Oscar Wilde
- British writer Robert Browning's subversion of the poetic self
- Emily Dickinson's compression
- English Symbolist writers, especially Arthur Symons



Modernist Writers

- Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, John Steinbeck, Gertrude Stein, T. S. Eliot, E. E. Cummings, Robert Frost
- Harlem Renaissance writers such as Langston Hughes, Zora Neale Hurston, James Weldon Johnson, Countee Cullen, Jean Toomer, Richard Wright



Imagism

- School of Imagism: Ezra Pound, H.D. (Hilda Doolittle), Amy Lowell, William Carlos Williams
 - Direct treatment of the "thing," whether subjective or objective.
 - To use absolutely no word that does not contribute to the presentation.
 - As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.



Due @ start on 11/28/16

There will be a reading check quiz, and discussion on 11/28/16.

Characteristics

- Open form
- Juxtaposition
- Free verse
- Discontinuous narrative
- Intertextuality
- Classical allusions
- Borrowing from cultures and other languages



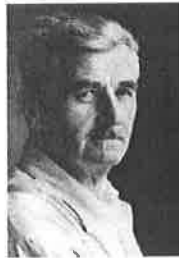
Juxtaposition

- Two images that are otherwise not commonly brought together appear side by side or structurally close together, thereby forcing the reader to stop and reconsider the meaning of the text through the contrasting images, ideas, motifs, etc.
- For example, "He was slouched alertly" is a juxtaposition.



Discontinuous Narrative

- Narrative moves back and forth through time.
- Faulkner's *The Sound and the Fury* or *As I Lay Dying*



Intertextuality

- Intertextuality is a relationship between two or more texts that quote from one another, allude to one another, or otherwise connect.



Themes

- Breakdown of social norms and cultural sureties
- Alienation of the individual
- Valorization of the despairing individual in the force of an unmanageable future
- Product of the metropolis, of cities and urbanscapes

Social Norms/Cultural Sureties

- Women were given the right to vote in 1920.
- Hemlines raised; Margaret Sanger introduces the idea of birth control.
- Karl Marx's ideas flourish; the Bolshevik Revolution overthrows Russia's czarist government and establishes the Soviet Union.
- Writers begin to explore these new ideas.



Theme of Alienation

- Sense of alienation in literature:
 - The character belongs to a "lost generation" (Gertrude Stein)
 - The character suffers from a "dissociation of sensibility"—separation of thought from feeling (T. S. Eliot)
 - The character has "a Dream deferred" (Langston Hughes).



Valorization of the Individual

- Characters are heroic in the face of a future they can't control.
- Demonstrates the uncertainty felt by individuals living in this era.
- Examples include Jay Gatsby in *The Great Gatsby*, Lt. Henry in *A Farewell to Arms*



Urbanscapes

- Life in the city differs from life on the farm; writers began to explore city life.
- Conflicts begin to center on society.



Directions: Review the content below and answer the questions that follow

How Automobiles Changed America

There wasn't always an American middle class; in a sense, Henry Ford invented it. In the early 1900s, Ford created the first widely sold car in the United States: the Model T. Before this, society consisted mainly of (1) the rich and (2) those who earned at most a dollar or two a day. Anyone could tell the two classes apart from a distance because one rode in a horse-drawn carriage and the other walked. Ford himself started out in the non-rich class. When the teenaged Ford went to look for work in Detroit in 1879, he walked the 15 miles from his parents' farm.

In Detroit, Ford developed the mechanical ability he had shown as a child on the farm and became a skilled machinist. Soon he was one of the Edison Company's best engineers. In his spare time, Henry built a car in the shed behind his house, and by the 1890s he had built and sold several custom-made racing cars. At the time, the few cars available were so costly that they were only toys for the wealthy. To build up his business, Henry started the Ford Motor Company in 1903, one of 500 car companies in North America.

Ford's New Idea

Ford recognized that his custom-made cars, which sold for about \$2,500 a piece, cost far too much for the average person. He resolved to make a cheap, reliable car that was big enough for a family and was simple to operate and maintain. In 1907, he found the design he was looking for in the Model T. Safe, lightweight, and strong, the Model T was easy to run and rarely broke down.

Ford then began to study the process of making cars. At that time, a group of skilled mechanics could produce a car in a few days, but Ford and his engineers gradually streamlined the process. Eventually, he introduced the assembly line and revolutionized car making. Now instead of being built in one place, the car was put together as it went through a long line of workers. Each worker had to perform only one action as the car passed by, so hundreds of cars could be made in a fraction of the time it took to make just one car with the old process. Since no real skill was involved, workers could be hired for much less than good mechanics, so the cars cost much less to make. Ford's cars ended up selling for only a few hundred dollars each.

Increasing the Demand for Cars

Then he had to address Americans' ability to buy a car. Factory workers at the time made as little as a dollar a day, but Ford paid his workers an average of \$2.34. In 1914, he announced that he would pay them \$5 a day.

Other car manufacturers were aghast, but Ford called it the best business decision he'd ever made. This apparent act of generosity was really a shrewd move that actually increased his customer base, because Ford's own workers could now afford to buy the cars they made. His high wages caused other wages to rise, even in other industries, and Ford's radical move caused a new class to arise that could afford to own cars and other goods.

The Model T was now within the reach of millions of Americans. Ford produced a strong, reliable, basic car that never needed to be replaced, and by 1920, he made more than half the cars sold in this country. Bumpy dirt roads began to be paved all over the United States, and soon "everyone" was driving.

Not surprisingly, Henry Ford became extremely rich. He bought a newspaper so he could publish his political views, and he even thought about running for president. Ford was a great engineer, and he had been thinking up ways to mechanize farm jobs since he was a boy. He was not a wise public figure, however, and he was notoriously closed to change. Once, his top team of engineers surprised him with a new design for a car. Instead of being pleased, Ford was so furious that he took a club to the car and smashed it to pieces. The message was clear: there was to be no innovation at Ford Motor Company unless he ordered it.

Sloan Has a Better Idea

If Ford invented the middle class, then General Motors' Alfred P. Sloan launched the consumer society. In the early 1920s, Sloan hatched a plan to challenge Ford's domination of the car market. Before any cars were designed, he laid out five distinct brands: Chevrolet, Pontiac, Oldsmobile, Buick, and Cadillac. Within each brand, there would be many models. Each brand was priced far enough apart from the others to be different, so everyone would know where its owner ranked in income. Yet they were also priced close enough to each other that owners of one could hope to buy the next one up if they made just a little more money. This set up the typically American cycle of always striving for something better, of never being satisfied with what one's got.

Sloan's other brilliant idea was the creation of the annual model. For inspiration, he looked no further than the fashion industry, which rolls out new designs each spring. Fashionable people buy the new look each year and retire last year's clothes. Although the Model T was less expensive than General Motors cars, it soon came to seem quaint next to GM's eye-catching new designs and colors. Ford had never seen the need to try to meet demands for style, novelty, or even different

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colors (every Model T he ever made was black). In a characteristic Ford statement, he once said, "Any customer can have a car painted any color he wants so long as it is black."

Now, some people couldn't wait for their cars to fall apart: newness itself would sell cars. As people became more prosperous, they wanted a new car every year—or every few years, if that was all they could afford. Sloan's move pushed the car business into new realms of profitability, and it changed American life forever. It also marked the birth of the new engine of the American economy: consumerism. From that point on, the country's economic growth would be linked to creating and meeting Americans' ever-expanding list of needs.

The Fall of the Model T

Although he was a talented engineer, Ford could not have done what Sloan did. He had not foreseen that this new kind of transportation would be viewed as an expression of its owner's wishes, dreams, or personality. Ford strove to make one type of car as cheaply and efficiently as possible, and in this he excelled. Once Sloan reshaped the car market, though, Ford's basic black car was no longer good enough: middle-class prosperity led to new desires and needs that Ford had not imagined. The Model T became the dowdy grandmother of more stylish cars, and the middle class that Ford had created left the Model T behind.

1. Which of these is the BEST summary of this passage?
 - A. The Model T Ford was the best car ever made, and it was sold by the millions.
 - B. The Ford Motor Company sold only one kind of car, but General Motors sold five.
 - C. Henry Ford invented the middle class and the Model T, but every car was painted black.
 - D. Henry Ford and Alfred P. Sloan made people want to buy cars and changed America forever.
2. What indicates the point of view used in the passage?
 - A. The author uses First Person point of view to tell the story of his own life.
 - B. The author uses Third Person point of view to tell the life story of Henry Ford from birth to death.
 - C. The author uses First Person point of view to tell how he feels about the beginning of the automobile industry in America.
 - D. The author uses Third Person point of view to recount the events and people that started the automobile industry in America.
3. According to the passage, how did General Motors' introduction of the annual model of car change America?
 - A. It caused the rise of the upper class.
 - B. It helped Alfred P. Sloan run for president.
 - C. It made America a consumer-based society.
 - D. It meant that cars would come in different styles for the first time.
4. Which sentence from the passage supports the author's argument that Henry Ford invented the middle class?
 - A. Anyone could tell the two classes apart from a distance because one rode in a horse-drawn carriage and the other walked.
 - B. Ford was a great engineer, and he had been thinking up ways to mechanize farm jobs since he was a boy.
 - C. The Model T was now within the reach of millions of Americans.
 - D. Bumpy roads began to be paved all over the United States.
5. The author uses headings in this passage mainly to
 - A. explain how Ford made his first car.
 - B. organize information in chronological order.
 - C. compare Ford's company with other car makers.
 - D. identify different social classes in the United States.
6. Read the sentence from the passage.

"The Model T became the dowdy grandmother of more stylish cars, and the middle class that Ford had created left the Model T behind."

In this sentence, the word *dowdy* MOST LIKELY means

 - A. feminine; pretty.
 - B. unreliable; weak.
 - C. antique; well-respected.
 - D. old-fashioned; out of date.

Go on to the next page »

7. Read the sentence from the passage.

"He had not foreseen that this new kind of transportation would ever be viewed as an expression of its owner's wishes, dreams, or personality."

What does the word *foreseen* mean in this sentence?

- A. seen again
 - B. seen correctly
 - C. seen in advance
 - D. one who has seen
8. Which statement from the passage reflects the author's bias?
- A. There wasn't always an American middle class; in a sense, Henry Ford invented it.
 - B. In the early 1900s, Ford created the first widely sold car in the United States.
 - C. Since no real skill was involved, workers could be hired for much less than good mechanics.
 - D. This set up the typically American cycle of always striving for something better, of never being satisfied with what one's got.

Directions: Review the content below and answer the questions that follow

The Invincible Madam C. J. Walker

"I got my start by giving myself a start," Madam C. J. Walker often said. The rags-to-riches story of her life exemplifies her faith in this idea. She not only believed in an industrious work ethic, she also developed innovative methods for marketing, advocated civic duty, and donated to charitable causes.

Walker, born as Sarah Breedlove in 1867, grew up in a time when poverty dominated African American life in the South. Her parents were former slaves who worked on a cotton plantation as sharecroppers—farmers who received a small portion of the crop in return for their labor. At five years of age, Walker had duties that included carrying water for workers, planting cottonseed, and washing clothes with lye soap, wooden sticks, and washboards. Tragically, her parents both died when she was seven (the actual causes are unknown), and the orphaned girl went to live with her older sister.

At the age of fourteen, Walker married Moses McWilliams, and her only child, Lelia, was born three years later. When Walker was nineteen, her husband died, and she became a widow with a young daughter to support. She moved north to St. Louis, hoping to find work as a washerwoman, a tiring job that paid as little as \$1.50 a day. Walker also joined the African Methodist Episcopal Church. For the first time, she met well-to-do African Americans who worked as lawyers, doctors, and teachers. Their success encouraged Walker to have aspirations of her own. She began attending night school and became actively involved in civic activities, using a will more determined than daybreak to drive her transformation.

However, Walker eventually encountered a problem common at that time—her hair started falling out. Scalp diseases, lack of a nutritious diet, and poor hygiene often caused this complaint, but Walker had a unique solution. She mixed up a remedy of ingredients that included coconut oil, petroleum jelly, beeswax, and precipitated sulfur, which healed and cleansed the scalp, as well as violet perfume to cover the smell of the mixture. Her new product cured her problem and helped her daughter and her neighbors, too.

Determined to make a success of her new product, Walker moved to Denver because St. Louis already had several cosmetic companies. She rented an attic room and worked as a cook while she began mixing her products to sell door-to-door. She gave them such names as "Wonderful Hair Grower," "Glossine," and "Vegetable Shampoo." In 1905, after marrying Charles Joseph Walker, she added "The Walker System," later known as "Madam Walker," to the product names, feeling that it lent more appeal to her mixtures.

Walker quickly showed her talent for business, especially in marketing. To help promote her new discoveries, she advertised in the newspaper with pictures of herself "before" and "after" she used her hair products. In addition to door-to-door sales, Walker began a mail-order business that netted very little money. Still not satisfied with her success, Walker left her daughter in charge of the mail-order division and undertook an eighteen-month tour of the South, where 90 percent of African Americans lived. Throughout her business campaign, Walker believed that personal contact was essential to her success. She gave demonstrations of her products, trained women to act as sales agents, and slowly created a national demand. Her products held a special attraction for African American women because they not only enhanced their appearances and feelings of well-being, they also offered opportunities for them to earn better incomes selling the new hair treatments.

In 1910, Walker visited Indianapolis, which was one of the country's largest manufacturing centers at that time. She saw the advantages of having a business located near major railway systems and noted the city's large African American population. With solid faith in her own judgment, Walker moved the headquarters of her operation to the busy town. Next, she built a factory, a hair and manicure salon, and a training school. Her business continued to prosper, and before long, Madam C. J. Walker's company had 5,000 agents across the country and earned \$7,000 a week. In 1913, Walker traveled to Central America and the Caribbean and expanded her business internationally.

As Walker's success grew, she recognized the power of her wealth and made large contributions to the NAACP, the YMCA, and many scholarship funds. She donated money to educational institutions and started her own school, Lelia College, which taught hair care. After being charged high prices to go to a movie because she was African American, Walker funded the building of a theater that covered the whole block. When it was finished, it included a ballroom, a pharmacy, a coffee shop, and a beauty shop. Walker was also a staunch supporter of civil rights and even spoke at the White House.

Walker continued to be active in her business, holding yearly meetings for her company. In 1917, the Madam C. J. Walker Hair Culturists Union of America convention in Philadelphia was one of the first national meetings of businesswomen in America. Walker rewarded her salespeople and encouraged them to be active in their community and in politics. She became the first African American woman millionaire in America, leaving behind a two-million-dollar fortune when she died at fifty-one of kidney disease.

Throughout her life, Walker refused to focus on her hardships. Instead, she looked ahead and became a role model of perseverance. She once commented, "There is no flower-strewn path to success. And if there is, I have not found it for if I have accomplished anything in life it is because I have been willing to work hard."

Go on to the next page »

9. Which statement BEST illustrates the author's underlying philosophy in the passage?
- A. The doorway to success is reached by the path of hard work.
 - B. A difficult beginning is often the prelude to a great ending in life.
 - C. A person can rise above his surroundings only by faith in himself.
 - D. A person realizes creativity only when faced with insurmountable obstacles.

10. In describing how Madam Walker was not only a successful businesswoman but also a role model, what assumption does the author seem to be making?
- A. Wealth and acclaim, if not shared, are futile and empty.
 - B. Once wealth is attained, it naturally flows to those less fortunate.
 - C. It is the responsibility of the successful to give back to their communities.
 - D. Creativity is distributed unevenly; those who have it must use it for the benefit of all.

11. Read this sentence from the passage.
- “There is no flower-strewn path to success.”
- The *flower-strewn path* to which Madam C. J. Walker refers is analogous to a life where
- A. achievement comes without effort.
 - B. the rewards of work are abundant.
 - C. the obstacles are turned into opportunities.
 - D. one must work hard for everything that is given.

12. Read the excerpt from the passage.
- “Throughout her business campaign, Walker believed that personal contact was essential to her success. She gave demonstrations of her products, trained women to act as sales agents, and slowly created a national demand. Her products held a special attraction for African American woman because they not only enhanced their appearances and feelings of well-being, they also offered opportunities for them to earn better incomes selling the new hair treatments.”
- What did Walker MOST LIKELY believe about business?
- A. Great leaders in business rise and fall based on the quality of their products.
 - B. There is far more to building a successful business than just selling your product.
 - C. Savvy business leaders know the value of selling their product at the right price and in varying amounts.
 - D. There are many ways to achieve product sales, even when customers do not actually need your product.
13. The author appeals to readers who may feel that wealthy people are selfish by describing
- A. Ms. Walker's poor childhood.
 - B. Ms. Walker's association with churches.
 - C. how Ms. Walker's business empowered other women.
 - D. how Ms. Walker turned a bad circumstance into a good one.
14. Which factor MOST influenced Walker's decision to move to Denver?
- A. Walker needed to live near a major railway system.
 - B. Walker decided to make and sell her hair care product.
 - C. Walker needed specific ingredients available in that area.
 - D. Walker was persuaded by members of her church congregation.

Go on to the next page »

15. Which sentence from the passage BEST displays Walker's charitable nature?
- A. She rented an attic room and worked as a cook while she began mixing her products to sell door-to-door.
 - B. Her new product cured her problem and helped her daughter and her neighbors, too.
 - C. With solid faith in her own judgment, Walker moved the headquarters of her operation to the busy town.
 - D. She donated money to educational institutions and started her own school, Lelia College, which taught hair care.

16. Read the excerpt from the passage.
- "She rented an attic room and worked as a cook while she began mixing her products to sell door-to-door. She gave them such names as 'Wonderful Hair Grower,' 'Glossine,' and 'Vegetable Shampoo.'"
- What does the name "Glossine"; connote about how the product will affect the customer's hair?
- A. The customer's hair will be longer and healthier.
 - B. The customer's hair will change to a richer color.
 - C. The customer's hair will be shinier and smoother.
 - D. The customer's hair will grow in faster and thicker.

17. Which sentence from the passage BEST characterizes Madam C. J. Walker as an innovative salesperson?
- A. She began attending night school and became actively involved in civic activities, using a will more determined than daybreak to drive her transformation.
 - B. Her new product cured her problem and helped her daughter and her neighbors, too.
 - C. She gave demonstrations of her products, trained women to act as sales agents, and slowly created a national demand.
 - D. Throughout her life, Walker refused to focus on her hardships.

18. The author BEST supports the assertion that Ms. Walker had a talent for business by describing
- A. how she started up a mail-order business.
 - B. her foresight in moving her headquarters to Indianapolis.
 - C. her involvement in trade unions and community organizations.
 - D. how she made personal contact with people from all over the country.

19. The author begins the passage with a quote from Madam C. J. Walker:
- "I got my start by giving myself a start."
- In saying this often throughout her life, Madam C. J. Walker meant to communicate the idea that
- A. she always finished what she started.
 - B. no one ever helped her during her lifetime.
 - C. nothing else mattered to her except her own success.
 - D. she took the initiative to try, and that led to her success.

20. Read this sentence from paragraph 6.
- "Her products held a special attraction for African American woman because they not only enhanced their appearances and feelings of well-being, they also offered opportunities for them to earn better incomes selling the new hair treatments."

The word *enhance* comes from the Latin prefix *in-* meaning "to make" and the root word *altus*, which MOST LIKELY means

- A. handy.
- B. healthy.
- C. high.
- D. honored.

Directions: Review the content below and answer the questions that follow

Ellis Island and Diary Entry

Ellis Island

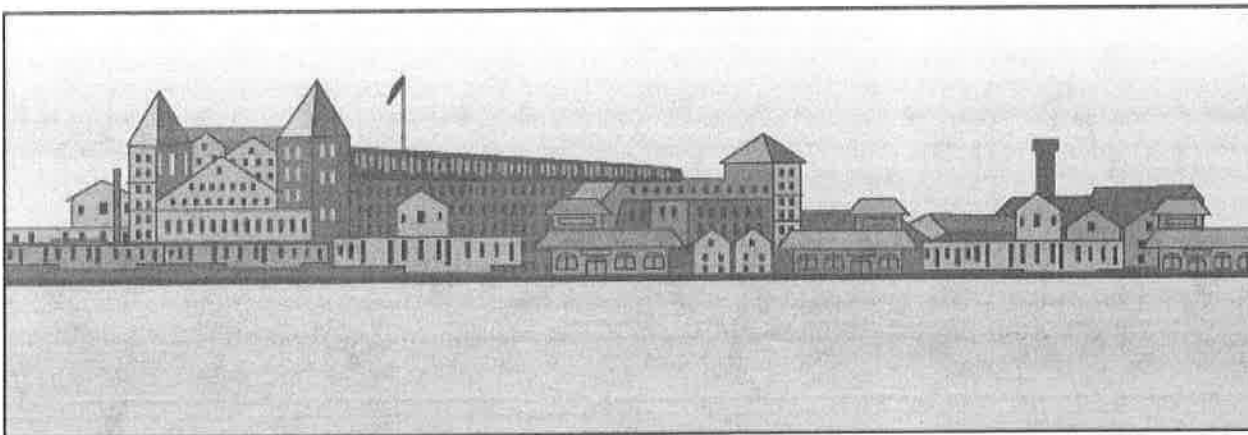
On a small island in New York Harbor, not far from the Statue of Liberty, lies one of the most important buildings in the history of immigration in the United States: the main building on Ellis Island. Many people living in this country now can trace their ancestors' immigration through Ellis Island between the years 1892 and 1954. Currently, the building is a museum that hosts nearly two million visitors each year. Visitors come to learn about immigration and search through genealogical records to try to find information on the arrival of their ancestors.

One of the reasons that the United States created an immigration station was to be able to screen new arrivals. The federal government wanted to make sure that the people who were entering the country were not bringing any harmful diseases with them. In addition, the government needed to be sure that these immigrants would be able to provide for themselves financially.

The height of immigration from Europe occurred during the early part of the twentieth century. Most immigrants arrived on steamships into New York Harbor. These immigrants traveled in either first or second class or in steerage (the equivalent of third class). All passengers had to undergo a medical and legal inspection before being allowed to enter the country. The process differed, however, depending on the class in which each immigrant traveled.

Doctors and immigration authorities boarded the ships to perform cursory examinations on the first- and second-class passengers. The theory was that if a person was wealthy enough to buy a ticket in one of these classes, this person would be wealthy enough to support himself or herself in the new land. These passengers were pretty much guaranteed entry unless they were ill. The steerage passengers, on the other hand, made the long and arduous journey in crowded and sometimes unsanitary conditions in the bottom of the ships. They were not wealthy people. These passengers were shuttled to Ellis Island for their inspections.

Immigrants often had to wait in line for up to five hours to pass through immigration controls. Doctors gave each potential citizen a quick medical exam to make sure that he or she was not bringing contagious diseases into the country. Immigrants were also asked some questions about where they would be staying, what kind of job they would get, if they had family to help them adjust, etc. If they passed the inspections, the new immigrants were allowed to enter the country and begin their new lives.



Diary Entry

May 7, 1907

Dear Diary,

I'm sorry that I haven't been able to write much on this journey. When I am feeling better and have arrived safely in America, I will have to spend time writing at length about this adventure. In short, I have been on this steamship for twelve days already, and they have been a very hard twelve days at that.

Go on to the next page »

Modernism Take-Home Unit » Form A (Master Copy)

It was terribly sad to leave my friends and some family members, but I know that I made the right decision in leaving my country for America. They say the streets are paved with gold in America, and I do look upon living there as a golden opportunity.

When I boarded the ship, I was taken down to the bottom and crammed into an already-smelly room with many other eager passengers. Because we are so low down in the ship, we get very little fresh air. Like most of my fellow passengers, I am not accustomed to being on the sea, and I spent many days feeling very seasick. I will be happy to be on land once again.

May 12, 1907

Dear Diary,

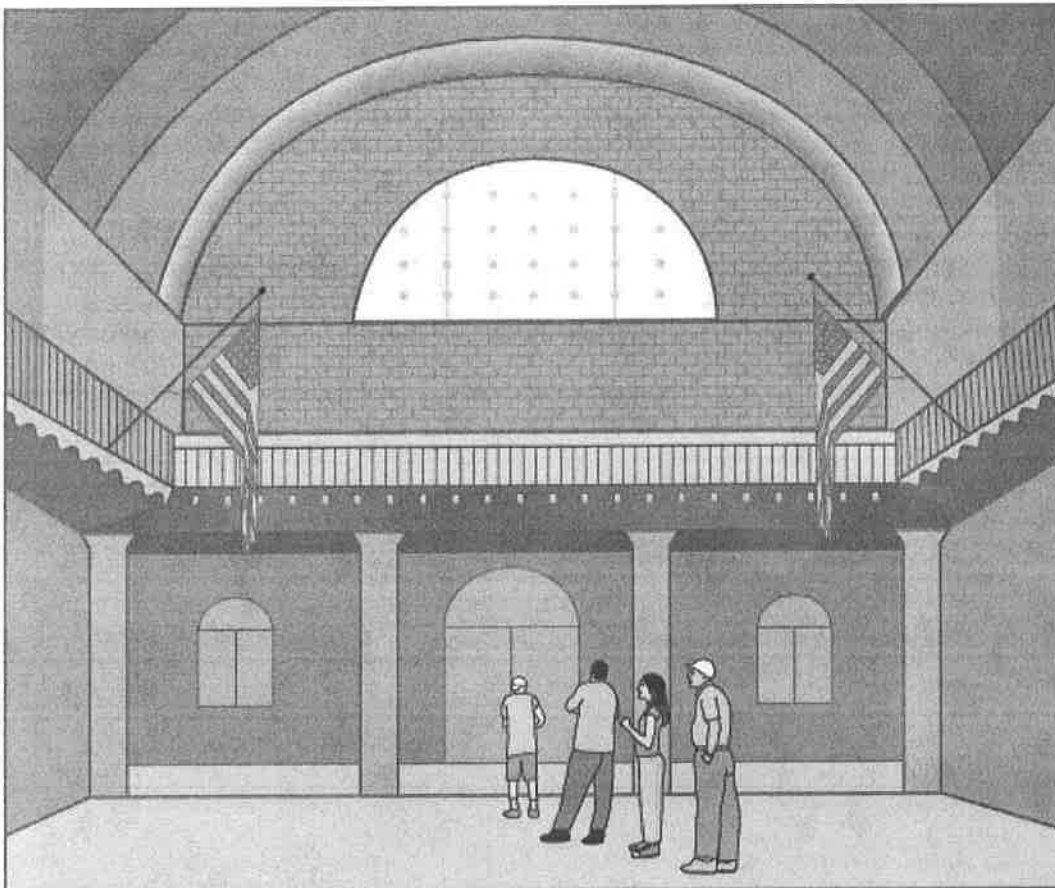
Around noon, I heard the rumor that we were within sight of the shores of America! I cannot wait to get off this boat, find my Uncle Abraham, and see what life is like in New York City.

May 13, 1907

Dear Diary,

Yesterday was perhaps the most thrilling and exhausting day of my life! I became a resident of the United States! After arriving in New York Harbor, we were brought by barge to Ellis Island, the immigration center. There we spent many hours waiting in line, feeling nervous that we had made the whole long trip and would be turned away at the last minute. I knew my Uncle Abraham was waiting there somewhere for me, and after seeing so many people in a crowded room, I couldn't imagine how I would possibly find him, but in the end I did, thankfully.

With everyone else from steerage, I waited in line for my inspection. A doctor looked in my eyes and ears to make sure that I was healthy. I was then asked some questions, like my name and who will take care of me in my new country. This part was especially nerve-racking because of the language barrier, but evidently I passed. I was ushered out of the Great Hall and I found Uncle Abraham, who took me to my new home. Tomorrow, I will begin to explore life in New York City!



Go on to the next page »

21. Based on information in both selections, what can you conclude about the inspections at Ellis Island?
- A. They were a formality for all immigrants.
 - B. The worst part was the invasive medical examination.
 - C. Their only purpose was to combat the spread of disease.
 - D. They were especially scary for new immigrants who were not wealthy.
22. Which BEST describes the shift in tone from the May 7 diary entry to the May 13 diary entry.
- A. from fearful to impatient
 - B. from miserable to relaxed
 - C. from optimistic to pessimistic
 - D. from apprehensive to excited
23. Charlie wants to improve how "Ellis Island" and "Diary Entry" look so that readers will understand the message of the passage better. Which change would MOST help a reader?
- A. adding a picture of immigrants waiting in line for inspection
 - B. making words like *Ellis Island*, *immigrant*, and *inspection* bold
 - C. placing a close-up picture of the face of an immigrant next to the diary entry
 - D. changing the picture of the outside of the buildings to a picture of immigrants on a steamship
24. Which can be concluded about the author of the diary entry but not the author of the article?
- A. The author has a negative view of Ellis Island.
 - B. The author lived in New York for many years.
 - C. The author is emotionally connected to Ellis Island.
 - D. The author regrets immigrating to the United States.
25. How does the diary BEST help readers understand the information in the Ellis Island article?
- A. It gives a simpler explanation of what immigrants experienced.
 - B. It gives an opposing viewpoint on the immigration experience.
 - C. It helps readers identify with the immigrants who came through Ellis Island.
 - D. It gives additional information about Ellis Island that is not presented in the article.
26. Which statement BEST explains how the diary entry relates to the rest of the passage?
- A. The diary entry helps the reader see the big picture at Ellis Island.
 - B. The diary entry provides a personal view of the experience at Ellis Island.
 - C. The diary entry tells about what happened following the account of Ellis Island.
 - D. The diary entry shows that some information in the description of Ellis Island is incorrect.
27. What is the MOST LIKELY reason the author of *Ellis Island* included a picture?
- A. to persuade readers that Ellis Island is beautiful
 - B. to inform readers about what Ellis Island looks like
 - C. to compare the outside of Ellis Island with the main room inside
 - D. to show the view of Ellis Island that immigrants saw from their ships
28. In the diary entry, what does the use of the first-person point of view allow the author to do?
- A. Share her inner thoughts and feelings.
 - B. Concentrate on creating an interesting plot.
 - C. Focus on the most important facts.
 - D. Describe the time period in vivid detail.

Go on to the next page »

29. "Ellis Island" states that the journey for steerage passengers was long and difficult and "in crowded and sometimes unsanitary conditions." Which sentence from "Diary Entry" BEST supports this point?
- A. I'm sorry that I haven't been able to write much on this journey.
 - B. Because we are so low down in the ship, we get very little fresh air.
 - C. Around noon, I heard the rumor that we were within sight of the shores of America!
 - D. A doctor looked in my eyes and ears to make sure that I was healthy.
30. What was the MOST LIKELY result of so many immigrants entering the country between 1892 and 1954?
- A. American culture was changed dramatically during those years.
 - B. Americans allowed the poor to enter without medical exams.
 - C. American factories had to pay higher wages to new immigrants.
 - D. Americans who were already citizens returned to Europe.

31. Read the sentence from "Diary Entry."

"There we spent many hours waiting in line, feeling nervous that we had made the whole long trip and would be turned away at the last minute."

Which information from "Ellis Island" BEST explains why the narrator in "Diary Entry" felt nervous?

- A. Many immigrants arrived during the early part of the twentieth century.
- B. Ellis Island holds one of the most important buildings in this country's history.
- C. Immigrants had to show that they were healthy and could provide for themselves.
- D. Many people in this country have family members who passed through Ellis Island.

Directions: Review the content below and answer the questions that follow

An Excerpt from *The Jungle*/An Excerpt from *The Valley of the Moon*

An Excerpt from *The Jungle*
by Upton Sinclair

Jurgis became once more a besieger of factory gates. But never since he had been in Chicago had he stood less chance of getting a job than just then. For one thing, there was the economic crisis, the million or two of men who had been out of work in the spring and summer, and were not yet all back, by any means. And then there was the strike, with seventy thousand men and women all over the country idle for a couple of months—twenty thousand in Chicago, and many of them now seeking work throughout the city. It did not remedy matters that a few days later the strike was given up and about half the strikers went back to work; for every one taken on, there was a “scab” who gave up and fled. The ten or fifteen thousand “green” foreigners and criminals were now being turned loose to shift for themselves. Everywhere Jurgis went he kept meeting them, and he was in an agony of fear lest some one of them should know that he was “wanted.” He would have left Chicago, only by the time he had realized his danger he was almost penniless. At the end of about ten days Jurgis had only a few pennies left; and he had not yet found a job—not even a day’s work at anything, not a chance to carry a satchel. Raw terror possessed him, a maddening passion that would never leave him, and that wore him down more quickly than the actual want of food. The fiend reached out its scaly arms for him—it touched him, its breath came into his face; and he would cry out for the awfulness of it, he would wake up in the night, shuddering, and bathed in perspiration, and start up and flee. He would walk, begging for work, until he was exhausted; he could not remain still—he would wander on, gaunt and haggard, gazing about him with restless eyes. Everywhere he went, from one end of the vast city to the other, there were hundreds of others like him; everywhere was the sight of plenty and the merciless hand of authority waving them away. There is one kind of prison where the man is behind bars, and everything that he desires is outside; and there is another kind where the things are behind the bars, and the man is outside.

An Excerpt from *The Valley of the Moon*
by Jack London

“You hear me, Saxon? Come on along. What if it is the Bricklayers? I’ll have gentlemen friends there, and so’ll you. The Al Vista band’ll be along, an’ you know it plays heavenly. An’ you just love dancin’—”

Twenty feet away, a stout, elderly woman interrupted the girl’s persuasions. The elderly woman’s back was turned, and the back—loose, bulging, and misshapen—began a convulsive heaving.

“Gawd!” she cried out. “O Gawd!” She flung wild glances, like those of an entrapped animal, up and down the big whitewashed room that was thickly humid with the steam that sizzled from the damp cloth under the irons of the many ironers. From the girls and women near her, all swinging irons steadily but at high pace, came quick glances, and labor efficiency suffered to the extent of a score of suspended or inadequate movements. The elderly woman’s cry had caused a tremor of money-loss to pass among the piece-work ironers of fancy starch.

She gripped herself and her iron with a visible effort, and dabbed futilely at the frail, frilled garment on the board under her hand.

“I thought she’d got ’em again—didn’t you?” the girl said.

“It’s a shame, a woman of her age, and . . . condition,” Saxon answered, as she frilled a lace ruffle with a hot fluting-iron. Her movements were delicate, safe, and swift, and though her face was wan with fatigue and exhausting heat, there was no slackening in her pace.

“An’ her with seven,” the girl at the next board sniffed sympathetic agreement. “But you just got to come to Weasel Park tomorrow, Saxon. The Bricklayers’ is always lively—tugs-of-war, fat-man races, real Irish jiggin’, an’ . . . an’ everything. An’ the floor of the pavilion’s swell.”

“Enough to kill a dog¹,” the girl muttered, thumping her iron down on its rest with reckless determination. “Workin’ girls’ life ain’t what it’s cracked up. Me to quit—that’s what I’m comin’ to.”

“Mary!” Saxon uttered the other’s name with a reproach so profound that she was compelled to rest her own iron for emphasis and so lose a dozen movements.

Mary flashed a half-frightened look across.

“I didn’t mean it, Saxon,” she whimpered. “Honest, I didn’t. I wouldn’t never go that way. But I leave it to you, if a day like this don’t get on anybody’s nerves. Listen to that!”

¹ enough to kill a dog: almost too much to bear

Go on to the next page »

32. In "An Excerpt from *The Valley of the Moon*," how is Saxon's character portrayed?
- A. Saxon is portrayed as a hard worker who does not complain.
 - B. Saxon is portrayed as a woman on the edge of a physical collapse.
 - C. Saxon wants to quit her job but cannot because she has seven children to support.
 - D. Saxon wants to have fun all the time because she asks others to go to parties with her.
33. How does the author's description of Jurgis in "An Excerpt from *The Jungle*" BEST contribute to the meaning of the passage?
- A. The reader is able to get acquainted with Jurgis' friends in order to understand their lives.
 - B. The reader is able to comprehend Jurgis' thoughts and grasp his feelings about his anguish.
 - C. The reader is able to identify with Jurgis' character and judge whether he is telling the truth.
 - D. The reader is able to understand the reason for the economic crisis.
34. Read the sentence from "An Excerpt from *The Jungle*."
- "There is one kind of prison where the man is behind bars, and everything that he desires is outside; and there is another kind where the things are behind the bars, and the man is outside."
- What is MOST LIKELY the meaning of this sentence?
- A. Freedom with no means of affording necessities is a prison in itself.
 - B. Freedom is especially valuable when life contains hardships.
 - C. Life in prison is difficult because food is scarce.
 - D. Life is like a prison regardless of time or place.
35. In both passages, how do London and Sinclair relate their characters to their work?
- A. Both Saxon and Jurgis must depend upon tedious jobs to survive.
 - B. Saxon works in a harsh environment, while Jurgis is suffering for lack of work.
 - C. Jurgis remembers the good times before the strike, while Saxon tries to enjoy her days off.
 - D. Both Saxon and Jurgis are watched at all times to ensure their production level does not fall off.
36. For "An Excerpt from *The Jungle*," which is the BEST summary of Jurgis' main problems and their impact on his life?
- A. Jurgis' lack of work is causing him to feel threatened by everything around him.
 - B. Jurgis does not want to work, but he finds himself penniless because of his laziness.
 - C. Jurgis' labor union will not agree to terms, and his own integrity will not let him return to work.
 - D. Jurgis is a poor factory worker who wants to flee Chicago but is trying to stay until the spring.
37. From the evidence provided in both passages, what is the BEST description of the time period and social class to which Jurgis and Saxon belong?
- A. Both characters are from the working class at the turn of the twentieth century.
 - B. Both characters are from the middle class in the middle of the twentieth century.
 - C. Jurgis is from the nineteenth century working class, while Saxon is from the nineteenth century upper class.
 - D. Jurgis is from the eighteenth century farming class, while Saxon is from the eighteenth century working class.
38. How does the setting of "An Excerpt from *The Valley of the Moon*" help develop the characters?
- A. While they are ironing clothing in a large workroom, the characters share stories about attending parties and dances.
 - B. While the characters are attending a Bricklayer party, the dialogue reveals how they feel about their dreary jobs.
 - C. Because the characters are doing repetitive work under unpleasant conditions, the dialogue reveals their feelings and ideas.
 - D. Because the characters are being closely watched by their supervisors, they are silent and reveal little about their lives.

Go on to the next page »

39. Read the sentence from "An Excerpt from *The Valley of the Moon*."

"From the girls and women near her, all swinging irons steadily but at high pace, came quick glances, and labor efficiency suffered to the extent of a score of suspended or inadequate movements."

Which word is the BEST synonym for *efficiency* in this sentence?

- A. production
- B. invention
- C. excess
- D. delay

40. Read the sentence from "An Excerpt from *The Jungle*."

"Jurgis became once more a besieger of factory gates."

What is the BEST meaning of *besieger* in this sentence?

- A. one who yields or surrenders
- B. one who bothers or harasses
- C. one who is overwhelmed
- D. one who is questioned

41. Read the sentence from "An Excerpt from *The Jungle*."

"The fiend reached out its scaly arms for him—it touched him, its breath came into his face; and he would cry out for the awfulness of it, he would wake up in the night, shuddering, and bathed in perspiration, and start up and flee."

What is Sinclair MOST LIKELY referring to when Jurgis worries about this fiend?

- A. Jurgis' dread of leaving town
- B. Jurgis' memories of his past
- C. Jurgis' fear of his grim future
- D. Jurgis' dislike for factory work

42. Read the sentence from "An Excerpt from *The Valley of the Moon*."

"She flung wild glances, like those of an entrapped animal, up and down the big whitewashed room that was thickly humid with the steam that sizzled from the damp cloth under the irons of the many ironers."

What is the impact of the author comparing a character to an animal?

- A. It makes all the women seem wilder than they are.
- B. It shows that the woman feels confined by her situation.
- C. It shows how upset the woman is with the other workers.
- D. It makes all the women seem as if they will burst from the room.

Directions: Review the content below and answer the questions that follow

Edith Wharton's "'Copy': A Dialogue"/Stephen Crane's "The Pace Of Youth"

Both Edith Wharton and Steven Crane were late nineteenth to early twentieth century writers during the Naturalist movement. Naturalism was very unlike the movement that preceded it — Romanticism. Naturalists were very similar to Realists in that they believed in order to find the true beauty of a character they had to be written in a realistic manner even if it was not always interesting. While Romantic writers focused on passion and imagination, Naturalists believed in the value of objectivity. Romantics often created exotic settings and extraordinary events while Naturalists wrote about characters who were influenced by their social environment. Rather than using dramatic dialogue, characters spoke naturally. Although the following passages are sentimental, they portray a somewhat pessimistic rather than romanticized way of life.

"'Copy': A Dialogue"
by Edith Wharton

MRS. AMBROSE DALE—forty, slender, still young—sits in her drawing-room at the tea-table. The winter twilight is falling, a lamp has been lit, there is a fire on the hearth, and the room is pleasantly dim and flower-scented
THE SERVANT: (announces). Mr. Paul Ventnor.

(Tall, nearing fifty, with an incipient¹ stoutness buttoned into a masterly frock-coat, VENTNOR drops his glass and advances vaguely, with a short-sighted stare).

VENTNOR: Mrs. Dale?

MRS. DALE: My dear friend! This is kind The papers announced your arrival, but I hardly hoped—

VENTNOR: (whose short-sighted stare is seen to conceal a deeper embarrassment). You hadn't forgotten me, then?

...
MRS. DALE: Such old friends! May I remind you that it's nearly twenty years since we've met? Or do you find cold reminiscences indigestible?

...
VENTNOR: Your letters.

...
MRS. DALE: (incredulous). You have them still?

VENTNOR: (unguardedly). You haven't mine, then?

...
MRS. DALE: (smiling). I always keep them locked up in my safe over there. (she indicates a cabinet).

VENTNOR: (after a pause). I always carry yours with me.

MRS. DALE: (laughing). You—

VENTNOR: Wherever I go I have them with me now.

MRS. DALE: (agitated). You—have them with you—now?

VENTNOR: (He draws a packet from his pocket and holds it out to her).

MRS. DALE: (taking the packet and looking at him earnestly). Why have you brought me these?

VENTNOR: I didn't bring them; they came because I came—that's all. (Tentatively). Are we unwelcome?

MRS. DALE: (who has undone the packet and does not appear to hear him). The very first I ever wrote you—the day after we met at the concert. How on earth did you happen to keep it? (She glances over it.) ...

VENTNOR: ... (After a pause). I wonder what I said in return?

MRS. DALE: (interested). Shall we look? (She rises.) ... I have them all here, you know. (She goes toward the cabinet.)

VENTNOR: (following her with repressed eagerness). Oh—all!

...
VENTNOR: (Rising and walking toward the cabinet). When can I come and carry off all this rubbish?

MRS. DALE: Carry it off?

VENTNOR: (embarrassed). My dear lady, surely between you and me explicitness is a burden. You must see that these letters of ours can't be left to take their chance like an ordinary correspondence— ...

MRS. DALE: To take their chance? Do you suppose that, in my keeping, your letters take any chances? (Suddenly.) Do mine—in yours?

VENTNOR: (still more embarrassed). Helen—! (He takes a turn through the room.) You force me to remind you that you and I are differently situated—that in a moment of madness I sacrificed the only right you ever gave me—the right to love you better than any other woman in the world.

Go on to the next page »

Modernism Take-Home Unit » Form A (Master Copy)

MRS. DALE: Oh!

VENTNOR: (*throws himself into a chair*) ...don't pity me!

MRS. DALE: (*after a long pause*). Am I dull—or are you trying to say that you want to give me back my letters?

VENTNOR: (*starting up*). I? Give you back—? ... Your letters? Not for the world! The only thing I have left! ...

MRS. DALE: (*suddenly*). You want yours, then?

VENTNOR: (*repressing his eagerness*). My dear friend, if I'd ever dreamed that you'd kept them—?

MRS. DALE: (*accusingly*). You *do* want them. (*A pause*) Why should they be less safe with me than mine with you? I never forfeited the right to keep them.

...
VENTNOR: (*after another pause*). It's compensation enough, almost, to have you reproach me! (*He moves nearer to her, but she makes no response*). You forget that I've forfeited *all* my rights—even that of letting you keep my letters.

MRS. DALE: You *do* want them! (*She rises, throws all the letters into the cabinet, locks the door and puts the key in her pocket*). There's my answer.

VENTNOR: Helen—!

MRS. DALE: Ah, I paid dearly enough for the right to keep them, and I mean to! (*She turns to him passionately*.) Have you ever asked yourself how I paid for it? With what months and years of solitude, what indifference to flattery, what resistance to affection? ... I foresee the day when I shall be as lonely as an Etruscan² museum! (*She breaks into a laugh*.) That's what I've paid for the right to keep your letters. (*She holds out her hand*.) And now give me mine.

VENTNOR: Yours?

MRS. DALE: (*haughtily*). Yes; I claim them.

VENTNOR: (*in the same tone*). On what ground?

MRS. DALE: Hear the man!—Because I wrote them, of course.

VENTNOR: But it seems to me that—under your inspiration, I admit—I also wrote mine.

MRS. DALE: Oh, I don't dispute their authenticity—it's yours I deny!

VENTNOR: Mine?

MRS. DALE: You voluntarily ceased to be the man who wrote me those letters—you've admitted as much. You traded paper for flesh and blood. I don't dispute your wisdom—only you must hold to your bargain! The letters are *all* mine.

VENTNOR: (*groping between two tones*). Your arguments are as convincing as ever. (*He hazards a faint laugh*). ...

...
VENTNOR: ... that technically, I mean, the letter—belongs to its writer—

...
MRS. DALE: But you couldn't have written them if I hadn't—been willing to read them. Surely there's more of myself in them than of you.

...
MRS. DALE: ... (*She flings the key of the cabinet at his feet and sinks into a chair*).

VENTNOR: (*starts as though to pick up the key; then approaches and bends over her*). Helen—oh, Helen!

MRS. DALE: (*she yields her hands to him, murmuring*): Paul! (*Suddenly she straightens herself and draws back illuminated*). What a fool I am! I see it all now. You want them for your memoirs!

VENTNOR: (*disconcerted*). Helen—

MRS. DALE: (*agitated*). Come, come—the rule is to unmask when the signal's given! You want them for your memoirs.

VENTNOR: (*with a forced laugh*). What makes you think so?

MRS. DALE: (*triumphantly*). Because I want them for mine!

¹ **incipient**: beginning; developing

² **Etruscans**: inhabitant in Italy during 1000 BC in the area now known as Tuscany; Their origins were—and still are somewhat—ambiguous.

"The Pace Of Youth"
by Stephen Crane

...

A young man stood upon a small, raised platform, erected in a manner of a pulpit, and just without the line of the circling figures. It was his duty to manipulate the wooden arm and affix the rings. When all were gone into the hands of the triumphant children, he held forth a basket, into which they returned all save the coveted brass one, which meant another ride free and

Go on to the next page »

made the holder very illustrious. The young man stood all day upon his narrow platform, affixing rings or holding forth the basket. He was a sort of general squire in these lists of childhood. He was very busy. Often the dark-eyed girl peered between the shining wires, and, upon being detected by the young man, she usually turned her head quickly to prove to him that she was not interested. At other times, however, her eyes seemed filled with a tender fear lest he should fall from that exceedingly dangerous platform. As for the young man, it was plain that these glances filled him with valor, and he stood carelessly upon his perch, as if he deemed it of no consequence that he might fall from it. In all the complexities of his daily life and duties he found opportunity to gaze ardently at the vision behind the netting.

This silent courtship was conducted over the heads of the crowd who thronged about the bright machine. The swift eloquent glances of the young man went noiselessly and unseen with their message. There had finally become established between the two in this manner a subtle understanding and companionship. They communicated accurately all that they felt. The boy told his love, his reverence, his hope in the changes of the future. The girl told him that she loved him, and she did not love him, that she did not know if she loved him. Sometimes a little sign, saying "cashier" in gold letters, and hanging upon the silvered netting, got directly in range and interfered with the tender message.

The love affair had not continued without anger, unhappiness, despair. The girl had once smiled brightly upon a youth who came to buy some tickets for his little sister, and the young man upon the platform, observing this smile, had been filled with gloomy rage. He stood like a dark statue of vengeance upon his pedestal and thrust out the basket to the children with a gesture that was full of scorn for their hollow happiness, for their insecure and temporary joy. For five hours he did not once look at the girl when she was looking at him. He was going to crush her with his indifference; he was going to demonstrate that he had never been serious. However, when he narrowly observed her in secret he discovered that she seemed more blythe than was usual with her. When he found that his apparent indifference had not crushed her he suffered greatly. She did not love him, he concluded. If she had loved him she would have been crushed. For two days he lived a miserable existence upon his high perch. He consoled himself by thinking of how unhappy he was, and by swift, furtive glances at the loved face. At any rate he was in her presence, and he could get a good view from his perch when there was no interference by the little sign: "Cashier."

But suddenly, swiftly, these clouds vanished, and under the imperial blue sky of the restored confidence they dwelt in peace, a peace that was satisfaction, a peace that, like a babe, put its trust in the treachery of the future. This confidence endured until the next day, when she, for an unknown cause, suddenly refused to look at him. Mechanically he continued his task, his brain dazed, a tortured victim of doubt, fear, suspicion. With his eyes he supplicated³ her to telegraph an explanation. She replied with a stony glance that froze his blood. There was a great difference in their respective reasons for becoming angry. His were always foolish, but apparent, plain as the moon. Hers were subtle, feminine, as incomprehensible as the stars, as mysterious as the shadows at night. They fell and soared and soared and fell in this manner until they knew that to live without each other would be a wandering in deserts. They had grown so intent upon the uncertainties, the variations, the guessings of their affair that the world had become but a huge immaterial background. In time of peace their smiles were soft and prayerful, caresses confided to the air. In time of war, their youthful hearts, capable of profound agony, were wrung by the intricate emotions of doubt. They were the victims of the dread angel of affectionate speculation that forces the brain endlessly on roads that lead nowhere.

At night, the problem of whether she loved him confronted the young man like a spectre, looming as high as a hill and telling him not to delude himself. Upon the following day, this battle of the night displayed itself in the renewed fervor of his glances and in their increased number. Whenever he thought he could detect that she too was suffering, he felt a thrill of joy.

³ **supplicated**: asked humbly

43. In the beginning of "The Pace of Youth", how does the characters' silent communication impact their feelings of insecurity?
- A. Because they do not verbally assure one another that their affections are mutual, the characters feign indifference to assess the other party's feelings based on visual clues.
 - B. The young man's silence leads the girl to believe that he does not reciprocate her affections, making her feel insecure.
 - C. Because the girl talks to others but ignores the young man, he feels that she does not reciprocate his affections, making him feel insecure.
 - D. Though the characters' communicate silently, they are so in tune with one another that they do not struggle with feelings of insecurity.
44. In Stephen Crane's "The Pace of Youth", the sky is described at one point as "imperial blue". Based on context, what purpose might the author have had for using that description?
- A. The imperial blue sky represents the purity of the girl after she rejects other admirers.
 - B. The imperial blue sky represents the young man's forceful and regimented efforts to gain the affection of the girl.
 - C. The imperial blue sky represents the young man's feelings of oppression in his hopeless love for the girl.
 - D. The imperial blue sky represents the confidence of the young man, similar to that of an empire.
45. Based on Stephen Crane's "The Pace of Youth", which of the following is the meaning of the word "blythe"?
- A. joyful
 - B. depressed
 - C. distant
 - D. smitten
46. What purpose might Edith Wharton have had for beginning "Copy" with the reunion of the two main characters?
- A. There is so much history between the two characters that it would be impossible for the reader to infer anything from them upon their reunion, so the reader is left completely in the dark, similar to a mystery.
 - B. The reader and the characters begin on similar ground. The reader can use the characters' dialogue as they resume their relationship to learn about them.
 - C. The reunion of the characters shows that they separated on such bad terms that they had to remain distant for a long time.
 - D. Beginning the passage with the reunion of the two characters sets a romantic tone so the reader can be sure the two are still lovers.
47. Which of the following is a prominent theme in both "Copy" and "The Pace of Youth"?
- A. Relationships that are not based on verbal communication are unhealthy.
 - B. In relationships, there will always be miscommunications.
 - C. Relationships can be fostered in various ways and are not dependent on verbal communication.
 - D. If you find someone who is meaningful to you, be sure not to let them go; otherwise, you may lose your chance.
48. Which of the following is the meaning of the word "supplanted"?
- A. persuaded
 - B. asked humbly
 - C. told indifferently
 - D. commanded
49. What is the most significant effect of Edith Wharton's choice to set "Copy" in Mrs. Dale's drawing room?
- A. The characters are able to pore over their old letters together and reminisce about their past.
 - B. Because the two are on Mrs. Dale's property, she is the dominant player in the text.
 - C. The focus of the text is solely on the characters' discussion, as there are no external distractions.
 - D. The servant is privy to the information disclosed by the characters, making it a much less private conversation.

Go on to the next page »

Directions: Review the content below and answer the questions that follow

from Fireside Chat 30 / from "Remarks on the Creation of the Department of Transportation"

from Fireside Chat 30
by Franklin Delano Roosevelt

Franklin Delano Roosevelt is well known for his Fireside Chats. In total, he gave 30 of these speeches, broadcast over the radio, to the American people during his time as President of the United States. The excerpt below is from his final Fireside Chat and took place during World War II.

June 12, 1944

All our fighting men overseas today have their appointed stations on the far-flung battlefronts of the world. We at home have ours too. We need, we are proud of, our fighting men—most decidedly. But, during the anxious times ahead, let us not forget that they need us too.

It goes almost without saying that we must continue to forge the weapons of victory—the hundreds of thousands of items, large and small, essential to the waging of the war. This has been the major task from the very start, and it is still a major task. This is the very worst time for any war worker to think of leaving his machine or to look for a peacetime job.

And it goes almost without saying, too, that we must continue to provide our Government with the funds necessary for waging war not only by the payment of taxes—which, after all, is an obligation of American citizenship—but also by the purchase of war bonds¹—an act of free choice which every citizen has to make for himself under the guidance of his own conscience.

Whatever else any of us may be doing, the purchase of war bonds and stamps is something all of us can do and should do to help win the war.

I am happy to report tonight that it is something which nearly everyone seems to be doing. Although there are now approximately sixty-seven million persons who have or earn some form of income, eighty-one million persons or their children have already bought war bonds. They have bought more than six hundred million individual bonds. Their purchases have totaled more than thirty-two billion dollars. These are the purchases of individual men, women, and children. Anyone who would have said this was possible a few years ago would have been put down as a starry-eyed visionary². But of such visions is the stuff of America fashioned.

Of course, there are always pessimists³ with us everywhere, a few here and a few there. I am reminded of the fact that after the fall of France in 1940 I asked the Congress for the money for the production by the United States of fifty thousand airplanes per year. Well, I was called crazy—it was said that the figure was fantastic⁴; that it could not be done. And yet today we are building airplanes at the rate of one hundred thousand a year.

There is a direct connection between the bonds you have bought and the stream of men and equipment now rushing over the English Channel for the liberation⁵ of Europe. There is a direct connection between your bonds and every part of this global war today.

¹**war bonds:** investments purchased to help generate funds to pay for the war

²**visionary:** a person with ideas about the future

³**pessimists:** people with negative outlooks

⁴**fantastic:** ridiculous

⁵**liberation:** attempt to make free

from "Remarks on the Creation of the Department of Transportation"
by Lyndon Baines Johnson

Go on to the next page »

Modernism Take-Home Unit » Form A (Master Copy)

Lyndon Baines Johnson was the 36th President of the United States. As John F. Kennedy's Vice President, he took office when Kennedy was assassinated and served as President until 1969.

In a large measure, America's history is a history of her transportation. Our early cities were located by deep water harbors and inland waterways; they were nurtured by ocean vessels and by flatboats.

The railroad allowed us to move east and west. A thousand towns and more grew up along the railroad's gleaming rails.

The automobile stretched out over cities and created suburbia in America.

Trucks and modern highways brought bounty to remote regions.

Airplanes helped knit our Nation together, and knitted it together with other nations throughout the world.

And today, all Americans are really neighbors.

Transportation is the biggest industry we have in this country. It involves one out of every five dollars in our economy.

Our system of transportation is the greatest of any country in the world.

But we must face facts. We must be realistic. We must know—and we must have the courage to let our people know—that our system is no longer adequate.

During the next two decades, the demand for transportation in this country is going to more than double. But we are already falling far behind with the demand as it is. Our lifeline is tangled.

Today we are confronted by traffic jams. Today we are confronted by commuter crises, by crowded airports, by crowded air lanes, by screeching airplanes, by archaic¹ equipment, by safety abuses, and roads that scar our Nation's beauty.

We have come to this historic East Room of the White House today to establish and to bring into being a Department of Transportation, the second Cabinet² office to be added to the President's Cabinet in recent months.

This Department of Transportation that we are establishing will have a mammoth task—to untangle, to coordinate, and to build the national transportation system for America that America is deserving of.

And because the job is great, I intend to appoint a strong man to fill it. The new Secretary will be my principal adviser and my strong right arm on all transportation matters. I hope he will be the best equipped man in this country to give leadership to the country, to the President, to the Cabinet, to the Congress. Among the many duties the new department will have, several deserve very special notice:

- to improve the safety in every means of transportation, safety of our automobiles, our trains, our planes, and our ships
- to bring new technology to every mode of transportation by supporting and promoting research and development
- to solve our most pressing transportation problems

A day will come in America when people and freight will move through this land of ours speedily, efficiently, safely, dependably, and cheaply. That will be a good day and a great day in America.

¹**archaic:** out-dated

²**Cabinet:** the team of advisers designed to help the President

50. In "from Fireside Chat 30," which sentence BEST helps develop the idea that the term "starry-eyed visionary" is untrue in reference to America?
- A. "But during the anxious times ahead, let us not forget that they need us too."
 - B. "This is the very worst time for any war worker to think of leaving his machine or to look for a peacetime job."
 - C. "And yet today we are building airplanes at the rate of one hundred thousand a year."
 - D. "There is a direct connection between your bonds and every part of this global war today."
51. In "Remarks on the Creation of the Department of Transportation," how does President Johnson develop his claim that "America's history is a history of her transportation"?
- A. He provides information about problems with the current transportation system.
 - B. He informs Americans about the new Department of Transportation and its duties.
 - C. He explains how each type of transportation helped our country grow and prosper.
 - D. He gives examples of different types of transportation and explains why each is important.

Go on to the next page »

52. What is the central idea presented in "from Fireside Chat 30"?
- A. Help the U.S. by continuing to buy war bonds.
 - B. Support the government by paying your taxes.
 - C. Ask Congress to support President Roosevelt.
 - D. Help American soldiers by working in factories.
53. Which of the following reasons for the creation of the Department of Transportation is the MOST relevant ?
- A. The U.S. transportation system is the greatest in the world.
 - B. Transportation is an important part of the history of America.
 - C. Coordination of all the transportation systems is a monumental task.
 - D. The President is demanding the creation of the Department of Transportation.
54. Read these sentences from "Remarks on the Creation of the Department of Transportation."
- "But we are already falling far behind with the demand as it is. Our lifeline is tangled."
- What is meant by the sentence, "*Our lifeline is tangled*" ?
- A. The airways have become snarled and congested.
 - B. The transportation system is unorganized and outdated.
 - C. Transportation problems will double in the next 20 years.
 - D. Highways, roads and interstates are in desperate need of repair.
55. In what way is "from Fireside Chat 30" similar to "Remarks on the Creation of the Department of Transportation"?
- A. They are both from the same historical time period.
 - B. The both address the need for better transportation.
 - C. They both proclaim the greatness of the United States.
 - D. They are both asking for money in support of a war effort.

56. Which of the following statements BEST supports the author's purpose in "from Fireside Chat 30"?
- A. Well, I was called crazy - it was said that the figure was fantastic, that it could not be done.
...the purchase of war bonds and stamps is something all of us can do and should do to help win the war.
 - B. This is the very worst time for any war worker to think of leaving his machine or to look for a peacetime job.
All our fighting men overseas today have their appointed stations on the far-flung battlefronts of the world.
 - C.
 - D.

57. Read this sentence from "Remarks on the Creation of the Department of Transportation."

"Our early cities were located by deep water harbors and inland waterways; they were nurtured by ocean vessels and by flatboats."

What is the meaning of the word *nurtured* as it is used in this sentence?

- A. caused to grow
- B. trained with care
- C. cherished by others
- D. provided nourishment

Directions: Review the content below and answer the questions that follow

Excerpts from Spoon River Anthology

by Edgar Lee Masters

In this collection of verse by Edgar Lee Masters, the reader gets a glimpse into the lives of residents of the small village of Spoon River. The unusual setting for these verses is from "beyond the grave." Each poem's speaker reflects on life after death, a most unusual (and honest) perspective. In these selections, we hear from Lucinda and Davis Matlock.

Lucinda Matlock

I went to the dances at Chandlerville,
And played snap-out at Winchester.
One time we changed partners,
Driving home in the moonlight of middle June,
And then I found Davis.
We were married and lived together for seventy years,
Enjoying, working, raising the twelve children,
Eight of whom we lost
Ere I had reached the age of sixty.
I spun,
I wove,
I kept the house,
I nursed the sick,
I made the garden, and for holiday
Rambled over the fields where sang the larks,
And by Spoon River gathering many a shell,
And many a flower and medicinal weed-
Shouting to the wooded hills, singing to the green valleys.
At ninety-six I had lived enough, that is all,
And passed to a sweet repose.
What is this I hear of sorrow and weariness,
Anger, discontent and drooping hopes?
Degenerate sons and daughters,
Life is too strong for you-
It takes life to love Life.

Davis Matlock

Suppose it is nothing but the hive:
That there are drones and workers
And queens, and nothing but storing honey-
(Material things as well as culture and wisdom)-
For the next generation, this generation never living,
Except as it swarms in the sun-light of youth,
Strengthening its wings on what has been gathered,
And tasting, on the way to the hive
From the clover field, the delicate spoil.
Suppose all this, and suppose the truth:
That the nature of man is greater
Than nature's need in the hive;
And you must bear the burden of life,
As well as the urge from your spirit's excess-
Well, I say to live it out like a god
Sure of immortal life, though you are in doubt,
Is the way to live it.

Go on to the next page »

Modernism Take-Home Unit » Form A (Master Copy)

If that doesn't make God proud of you
Then God is nothing but gravitation
Or sleep is the golden goal.

58. Which lines from "Davis Matlock" BEST support the theme that people should live life without fear of death?
- A. "Then God is nothing but gravitation" / "Or sleep is the golden goal."
 - B. "And tasting, on the way to the hive" / "From the clover field, the delicate spoil."
 - C. "Well, I say to live it out like a god" / "Sure of immortal life, though you are in doubt,"
 - D. "And you must bear the burden of life," / "As well as the urge from your spirit's excess—"
59. What is the theme of "Lucinda Matlock"?
- A. Life is filled with hardships.
 - B. The younger generation is discontent.
 - C. Having a love of life comes from living a full life.
 - D. Women who chose family over career may have regrets.
60. Which sentence BEST describes Lucinda and Davis Matlock's concept of life?
- A. Life is misery, and the only reward is the golden sleep of death.
 - B. While life can be hard, it is filled with beauty, joy, and love for anyone who grasps it.
 - C. Hard work, dedication, and perseverance are the best approaches to happiness in life.
It is important to live comfortably since life is uncertain, and everything precious can easily be lost.
 - D. It is important to live comfortably since life is uncertain, and everything precious can easily be lost.
61. How does the use of first-person point of view affect both poems?
- A. It helps the author tell the speakers' stories objectively.
 - B. It makes the poems seem more personal and true to life.
 - C. It allows readers to understand all of the speakers' thoughts.
 - D. It lets readers view the speakers through their spouse's eyes.
62. Why does Davis Matlock compare life to a hive?
- A. Life is buzzing with activity just like in a hive.
 - B. People swarm toward the sunlight just as the bees do.
 - C. Humans have a greater nature within them that we do not see.
 - D. There is nothing more to life than work and material possessions.
63. What is the purpose of the introductory text?
- A. to set the context of the poems
 - B. to share the author's view on death
 - C. to explain why the poems were written
 - D. to provide an overview of the author's work
64. Why is the perspective in these poems "a most unusual" one?
- A. The narrators of both poems are insects displaying ideas about human life.
 - B. Most modern works about small-town life show it as narrow and uninspiring.
 - C. Most modern poems are written from the point of view of people who are alive.
These poems demonstrate the viewpoint of someone from a culture different from that of the author.
 - D. someone from a culture different from that of the author.
65. In "Lucinda Matlock," why does the author use words like *working*, *raising*, *shouting*, and *singing*?
- A. to contrast Lucinda with her children
 - B. to suggest Lucinda's life was very difficult
 - C. to remind readers that Lucinda is no longer living
 - D. to reinforce the idea that Lucinda's life was active
66. Which literary movement MOST LIKELY influenced these poems?
- A. transcendentalism
 - B. Gothic romanticism
 - C. post-colonial literature
 - D. literature of the absurd

Go on to the next page »

67. Read these lines from "Lucinda Matlock."

"What is this I hear of sorrow and weariness,
Anger, discontent and drooping hopes?
Degenerate sons and daughters,
Life is too strong for you—"

Which dictionary entry below gives the correct meaning for the word *degenerate* as it is used in the poem?

- A. *adj.* having declined in quality
 - B. *adj.* having become inactive or extinct
 - C. *adj.* having become a less complex organism
 - D. *adj.* having fallen to an inferior mental or moral state
68. Which device does the author use in the line "It takes life to love Life"?
- A. personification
 - B. alliteration
 - C. metaphor
 - D. simile
69. The author uses the imagery of a beehive in "Davis Matlock" to show
- A. what an immortal life should be like.
 - B. how people can follow the example of bees.
 - C. what a life is like when it is lived without zeal.
 - D. how villages can feel crowded like beehives.
70. What is the purpose of using a "beyond the grave" perspective in these passages?
- A. to get readers to show a greater appreciation for what life has to offer
 - B. to allow young readers to see life from the perspective of older people
 - C. to demonstrate to readers that life's pleasures are fleeting and unimportant
 - D. to show readers the similarities between life experiences of different people

Stop! You have finished this exam.