**8th Grade Pre-AP ELA**

**SPRING 2017 EXAM**

***from* Anne of Green Gables**

*A Play by R. N. Sandberg - Adapted from L. M. Montgomery’s Novel*

*1* [*Avonlea Station] A small figure, a child, sits on a battered suitcase. The child wears a too-large overcoat and a cap covering its head. We can see only the child’s back as the lights come up. The child wraps the coat more tightly around itself and turns toward us for the first time: she is a girl, a simple, tattered dress under her coat. The stationmaster comes to pick up a mailbag and notices the girl.*]

*2* **STATIONMASTER:** Now, look, my girl. We’ve got a ladies’ waiting room, and that’s where you ought to be. You’ve been out here long enough.

*3* **ANNE:** I prefer to stay outside. There’s more scope for imagination. [*Looking off.*] Like with that wild cherry tree. If no one comes for me, that’s where I’ll sleep tonight. All white with bloom in the moonshine. I’ll imagine I’m dwelling in marble halls. [*Pointing off.*] Oh, look, look at it now—as the wind’s blown it. What does it make you think of?

*4* **STATIONMASTER:** A cherry tree blowing in the wind.

*5* **ANNE:** My goodness, no!

*6* **STATIONMASTER:** And all the fruit that’ll fall off and be squashed. What a mess I’ll have to clean up.

*7* **ANNE:** It looks just like a bride! With a lovely misty veil. I’ve never seen one, but I can imagine what she would look like. I don’t ever expect to be a bride myself. I’m too homely. But I hope that someday I shall have a white dress. That is my highest ideal of earthly bliss.

*8* [*An older man, very tentative and shy, enters. He stands diffidently off to the side, looking around for something at first, and then focuses in on Anne and hears her last few lines.*]

*9* **STATIONMASTER:** [*Sees the man and goes to him.*] About time you got here, Matthew.

*10* **MATTHEW:** Will the 5:30 train be long?

*11* **STATIONMASTER:** Been in and gone half an hour. [*Indicating Anne.*] There she is. [*Confidently.*] She’s a case. Got a tongue runs longer than a freight train to Ottawa.

*12* **MATTHEW:** [*Puzzled.*] Is Mrs. Peter Blewett about?

*13* **STATIONMASTER:** Couldn’t wait. Had to get the other girl to her cousin’s. Said you and your sister were adopting this one.

*14* **MATTHEW:** [*More puzzled still.*] I was expecting a boy.

*15* **STATIONMASTER:** more orphans here. Well, she’s not a boy, Matthew, and I don’t have any

*16* **ANNE:** Excuse me, are you Mr. Matthew Cuthbert of Green Gables?

*17* **STATIONMASTER:** [*To Anne.*] Looks like you won’t be sleeping in the trees after all. [*To Matthew.*] Good luck, Matthew. [*Exits.*]

*18* **ANNE:** I’m very glad to see you. I was beginning to be afraid you weren’t coming for me, and I was imagining all the things that might have happened to prevent you. It’s so wonderful that I’m going to live with you. I’ve never belonged to anybody—not really. I feel pretty nearly perfectly happy. I can’t feel exactly perfectly happy because—well, [*She sets down her bag and pulls off her hat.*] what color would you call this?

*19* [*She holds out one of her braids to him.*]

*20* **MATTHEW:** It’s red, ain’t it?

*21* **ANNE:** Yes, it’s red. Now, you see why I can’t be perfectly happy. I cannot imagine that red hair away. I do my best. I think to myself, “Now my hair is a glorious black, black as the raven’s wing.” But all the time, I know it’s just plain red, and it breaks my heart. It will be my lifelong sorrow.

*22* [*She picks up her bag. Matthew does not move.*]

*23* **ANNE:** Shouldn’t we be going?

*24* **MATTHEW:** Well, now, you see, I’m confused about that.

*25* **ANNE:** [*A moment of fear.*] Is it because I’m talking too much? People are always telling me I do. Would you rather I didn’t talk? If you say so I’ll stop. Could we go if I do? I can stop when I make up my mind to it, although it’s difficult.

*26* **MATTHEW:** Oh, I don’t mind the talkin’. You can talk as much as you like.

*27* **ANNE:** Oh, I’m so glad. It’s such a relief to talk when one wants and not be told that children should be seen and not heard. Shall we go?

*28* [*Matthew doesn’t answer. Anne’s voice trembles.*]

*29* **ANNE:** We are going to Green Gables, aren’t we?

*30* **MATTHEW:** Well, now, you see—

*31* [*Anne clutches her bag. She is terrified.*]

*32* **MATTHEW:** You’re not like other girls, are you? Not like girls around here.

*33* **ANNE:** I don’t know. I guess I’m not. But I do have my good points. I’m sure you’ll find them out once you get to know me.

*34* **MATTHEW:** Well, now I expect that’s so. All right. Come on.

*35* **ANNE:** [*As they start to go.*] Have you ever imagined what it must feel like to be divinely beautiful?

*36* **MATTHEW:** [*His voice trailing off in the distance.*] Well, now, no, I haven’t.

1. **In paragraph 1, the description of Anne in the stage directions is intended to evoke feelings of —**

**A.** fear **B.** doubt **C.** anger **D.** pity

1. **In paragraph 11, the stationmaster uses figurative language to indicate that Anne —**

**A.** has traveled a long way

**B.** talks too much

**C.** has a wild imagination

**D.** cannot be fully trusted

1. **The lines “That is my highest ideal of earthly bliss” and “It will be my lifelong sorrow” suggest that Anne has a tendency to be —**

**A.** melodramatic **B.** rational **C.** persuasive **D.** hopeless

1. **Which quotation most strongly suggests that Anne is eager to please Matthew?**

**A.** *Yes, it’s red. Now, you see why I can’t be perfectly happy.*

**B.** *Would you rather I didn’t talk? If you say so I’ll stop.*

**C.** *It looks just like a bride! With a lovely misty veil.*

**D.** *Shouldn’t we be going?*

1. **Matthew’s lines and stage directions suggest that he is —**

**A.** kindhearted **B.** efficient **C.** sarcastic **D.** uncomfortable

1. **In what way do the stationmaster’s lines in paragraphs 4 and 6 help develop the character of the protagonist?**

**A.** They emphasize how old he is compared with Anne.

**B.** They reveal that he is more honest than Anne.

**C.** They serve to highlight Anne’s imaginativeness.

**D.** They establish Anne’s eagerness to be adopted.

1. **The references to a “ladies’ waiting room” and the saying that “children should be seen and not heard” suggest that the selection is set in —**

**A.** an earlier era

**B.** an agricultural environment

**C.** a fast-paced neighborhood

**D.** a period of social upheaval

1. **In what way is the dialogue between Anne and Matthew an example of dramatic irony?**

**A.** Anne is worried that her new home will not live up to her expectations.

**B.** Matthew is worried about issues related to Anne’s troubled past.

**C.** Anne doesn’t know why Matthew seems reluctant to take her home.

**D.** Matthew doesn’t know why Anne keeps talking so much.

1. **This selection explores its themes primarily through —**

**A.** narrative **B.** symbolic imagery **C.** figurative language **D.** dialogue

**Read the selection and choose the best answer to each question.**

**Hungry Bears Prefer Minivans**

*by Keith Goetzman* Utne Reader *Blogs*

*October 22, 2009*

*1* Black bears at Yosemite National Park break into minivans more than any other type of vehicle to find munchies, according to a new study published in the October 2009 *Journal of Mammalogy*. If this sounds like one of the elaborate faux studies cooked up by the *Journal of lrreproducible Results*, rest assured that actual, trained mammalogists are behind this one—albeit mammalogists who have a sense of humor about their Jellystone-esque research. The press release announcing the study is titled “Yosemite Black Bears Select Minivan as ‘Car of the Year’” and begins:

*For a seven-year period, the top choice of vehicle by black bears in Yosemite National Park has been the minivan. The bears seem to base this decision on “fuel efficiency”—that is, which vehicle offers the best opportunity of finding a meal. As a result, black bears have shown a strong preference for breaking into minivans over other types of vehicles.*

*2 Between 2001 and 2007, bears broke into vehicles at the following rates: minivans, 26 percent; sport-utility vehicles, 22.5 percent; small cars, 17.1 percent; sedans, 13.7 percent; trucks, 11.9 percent; vans, 4.2 percent; sports cars, 1.7 percent; coupes, 1.7 percent; and station wagons, 1.4 percent.*

*3* Why is the minivan the vehicle of choice? Not simply because there are more minivans— many other types of vehicles were more often left overnight in the park, or “available” in the researchers’ parlance. The scientists from the U.S. Wildlife Service’s National Wildlife Research Center offer four possible reasons:

* *Minivans are more likely to emit food odors, based on the fact that minivans are designed for families with children—who are more likely to spill food and drink in a vehicle.*
* *Passengers of minivans are more prone to leave large amounts of food in a vehicle parked overnight.*
* *Minivans may be structurally easier to break into than other types of vehicles. Bears most often gained access to minivans by popping open a rear side window.*
* *A few individual bears could be responsible for all the break-ins, and they are displaying a learned behavior for choosing minivans.*

*4 In short, to campground bears who’ve learned bad behavior, vehicles are simply hard shells encasing many types of treats, whether it’s raw bacon and Bud Lite or goldfish crackers, dog food, and Juicy Juice. And minivans offer the best promise of treats and the easiest wrapper to open. The researchers noted that they “commonly saw car doors bent open, windows on all sides of the vehicle broken, and seats ripped out, all of which appeared effortless for bears.”*

*5 Amid the ursine humor in all this, let’s not forget that for bears, developing a taste for human food is often one of the worst things that can happen to them—“a fed bear is a dead bear,” as the saying goes. The researchers’ ultimate hope is to help resolve “bear–human conflicts” as people all around the world expand their range and more frequently come into contact with large carnivores.*

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**10. In paragraph 5, the scientific term *ursine* describes something related to —**

**A.** jokes **B.** habitats **C.** bears **D.** automobiles

**11. The author organizes the article by —**

**A.** offering statistics from various studies, presenting conflicting opinions about the studies, and ending with his personal view

**B.** presenting the results of a study, offering some ideas about what the study shows, and then stating what researchers hope to achieve in the future

**C.** describing the reasons why Yosemite National Park has such a large number of bears and then explaining how minivans have made the problem worse

**D.** referring to phony research studies that claim bears prefer some kinds of vehicles over others and then dismissing these studies with conclusions from mammologists

**12**. What does the author mean when he writes in paragraph 4 that “vehicles are simply hard shells”?

**A.** Minivan owners should just leave their vehicle doors open if they don’t want bears to damage them.

**B.** If bears can break into a minivan, they must be very strong.

**C.** Bears really don’t know the difference between a minivan and any other type of box containing food.

**D.** If minivans were built to be more sturdy, it wouldn’t be as easy for bears to break into them.

**13**. **Which line best argues against the idea that most bears in Yosemite National Park have learned how to break into minivans?**

**A.** *As a result, black bears have shown a strong preference for breaking into minivans over other types of vehicles.*

**B.** *Bears most often gained access to minivans by popping open a rear side window.*

**C.** *The researchers noted that they “commonly saw car doors bent open, windows on all sides of the vehicle broken, and seats ripped out, all of which appeared effortless for bears.”*

**D.** *A few individual bears could be responsible for all the break-ins, and they are displaying a learned behavior for choosing minivans.*

**14. The author mentions that the minivan has been selected as “Car of the Year” by bears in order to —**

**A.** warn campers not to park minivans in Yosemite National Park

**B.** describe the type of work published in the *Journal of Mammalogy*

**C.** imply that the study lacks credibility

**D.** highlight that the results of the study are somewhat humorous

**15. Read this line from paragraph 5.**

*Amid the ursine humor in all this, let’s not forget that for bears, developing a taste for human food is often one of the worst things that can happen to them—“a fed bear is a dead bear,” as the saying goes.*

**The author’s tone in this line can best be described as —**

**A.** cautionary **B.** angry **C.** threatening **D.** pessimistic

**16. Which of these best summarizes the article?**

**A.** Black bears at Yosemite National Park have grown used to obtaining food from sources provided by humans, including locked cars. The bears find it relatively easy to break into vehicles, such as minivans. The more bears depend on humans for food, however, the more contact they have with humans, which is ultimately dangerous to both parties.

**B.** Minivans may be the top choice of black bears in Yosemite National Park because they are relatively easy to break into and because minivans tend to emit food odors or contain large amounts of food. Bears seem to have learned from one another which type of vehicle to target and the best way to break in.

**C.** Scientists conducting a study at Yosemite National Park have found that bears are more likely to break into minivans than any other type of vehicle. Several possible explanations for this behavior have been offered, including the structure of the minivan and the increased likelihood that minivans hold food. Researchers stress the danger of bears depending on humans for food.

**D.** In a study conducted for the *Journal of Mammalogy*, scientists found that black bears break into different types of vehicles with varying frequency. The bears are capable of breaking windows, bending doors open, and ripping out seats, all in search of food. Their favorite vehicle, the minivan, was not necessarily the most available.

**17. Readers of the article might draw which conclusion if they drove by a sign like the one shown in the box titled “Facts About Black Bears”?**

**A.** Camping is too dangerous for most people.

**B.** Vehicles should not be left unattended.

**C.** Extra food should be shared with bears.

**D.** Food should not be left in vehicles.

**18. The information in the graph supports the article by showing —**

**A.** the preference black bears have for a certain kind of vehicle

**B.** the bears’ intelligence in determining which vehicles to invade

**C.** exactly how many vehicles were broken into by black bears

**D.** the availability of vehicles parked overnight in certain locations

1. **In what language did Shakespeare mostly study throughout his education?**
	1. Roman
	2. Latin
	3. Greek
	4. English
2. **Shakespeare based the style of *The Comedy of Errors* on \_\_\_\_\_\_\_\_ \_\_\_\_\_ Comedy.**
	1. Ancient Greek
	2. Ancient Egyptian
	3. Ancient Roman
	4. Ancient English
3. **The plot for *The Comedy of Errors* was borrowed from what ancient playwright?**
	1. Plato
	2. Aristotle
	3. Socrates
	4. Plautus
4. **Which of the following is not one of Aristotle’s Unities?**
	1. Unity of Place
	2. Unity of Dialogue
	3. Unity of Action
	4. Unity of Time
5. **True or False? All of Shakespeare’s plays follow Aristotle’s Unities.**

*Match the type of comedy to the descriptions below.*

* 1. High **B**. Low
1. Depends on action and silly or trivial situations.
2. Known also as Pure or Intellectual Comedy
3. Relies on verbal wit such as puns and/or word exchanges
4. Slapstick
5. Satire

***Read the poem “Introduction to Poetry” by Billy Collins and answer the following questions.***

# Introduction to Poetry

# [Introduction to Poetry](http://www.poetryfoundation.org/poem/176056##)

By [Billy Collins](http://www.poetryfoundation.org/bio/billy-collins)

I ask them to take a poem

and hold it up to the light

like a color slide

or press an ear against its hive.

I say drop a mouse into a poem

and watch him probe his way out,

or walk inside the poem’s room

and feel the walls for a light switch.

I want them to waterski

across the surface of a poem

waving at the author’s name on the shore.

But all they want to do

is tie the poem to a chair with rope

and torture a confession out of it.

They begin beating it with a hose

to find out what it really means.

1. **Based on the title of the poem, who can we assume is the most likely narrator?**
	1. Doctor
	2. Teacher
	3. Lawyer
	4. Fireman
2. **What figurative language is used in line 3?**
	1. Metaphor **C**. Simile
	2. Personification **D**. Hyperbole
3. **What does the poet use to shift the tone of the poem?**
	1. He uses the period.
	2. He uses the comma.
	3. He uses the exclamation mark.
	4. He does not use any punctuation.
4. **What is the narrator’s overall tone?**
	1. Delight in reading poetry
	2. Reluctant to reading poetry
	3. Delight in teaching poetry
	4. Frustration and disappointment in teaching poetry
5. **What image does Collins use to show the reaction to learning poetry?**
	1. “Beating it with a hose”
	2. “Torture a confession”
	3. “Tie the poem to a chair”
	4. All of the above

**Read the following excerpt from a Shakespearean play. Answer the questions that follow.**

“All the World’s a Stage” from *As You Like It* by William Shakespeare

1 All the world's a stage,

2 And all the men and women merely players:

3 They have their exits and their entrances;

4 And one man in his time plays many parts,

5 His acts being seven ages. At first the infant,

6 Mewling and puking in the nurse's arms.

7 And then the whining school-boy, with his satchel

8 And shining morning face, creeping like snail

9 Unwillingly to school. And then the lover,

10 Sighing like furnace, with a woeful ballad

11 Made to his mistress' eyebrow. Then a soldier,

12 Full of strange oaths and bearded like the pard,

13 Jealous in honour, sudden and quick in quarrel,

14 Seeking the bubble reputation

15 Even in the cannon's mouth. And then the justice,

16 In fair round belly with good capon lined,

17 With eyes severe and beard of formal cut,

18 Full of wise saws and modern instances;

19 And so he plays his part. The sixth age shifts

20 Into the lean and slipper'd pantaloon,

21 With spectacles on nose and pouch on side,

22 His youthful hose, well saved, a world too wide

23 For his shrunk shank; and his big manly voice,

24 Turning again toward childish treble, pipes

25 And whistles in his sound. Last scene of all,

26 That ends this strange eventful history,

27 Is second childishness and mere oblivion,

28 Sans teeth, sans eyes, sans taste, sans everything.

1. **According to Shakespeare, how many “scenes” does life have?**
	1. 5
	2. 10
	3. 7
	4. 6
	5. None; there are no scenes
2. **According to Shakespeare, which stage of life repeats itself?**
	1. Lover
	2. School Boy
	3. Child
	4. Infant
	5. Old Man
3. **What is the best definition for the word “mewling” as used in line 6?**
	1. Yawning
	2. Talking
	3. Crying
	4. Sleeping
	5. Eating
4. **What is the best definition of the word “sans” as used in line 28?**
	1. Grains
	2. Having
	3. Without
	4. Strong
	5. Old
5. **Shakespeare refers to life as a “stage;” what does he metaphorically refer to man as?**
	1. Actors
	2. Athletes
	3. Animals
	4. Infants
	5. Lovers

**Short Answer Responses**

1. **Which of the following correctly identifies the steps of completing an SAR?**
	1. Support, Answer, Explain
	2. Explain, Support, Answer
	3. Answer, Cite, Explain
	4. Explain, Answer, Support
2. **You have collected the following quote from page 33 of Touching Spirit Bear by Ben Mikaelsen to use as support for your literary analysis essay. This is the first quotation you will cite:**

 Garvey shrugged. “It’s up to him. He may not be ready to forgive you.”

Which of the following properly cites the textual evidence?

* 1. Garvey shrugged. “It’s up to him. He may not be ready to forgive you.” (Mikaelsen, 33)
	2. “Garvey shrugged. “It’s up to him. He may not be ready to forgive you’” (33).
	3. “Garvey shrugged. ‘It’s up to him. He may not be ready to forgive you’” (Mikaelsen 33).
	4. Garvey shrugged. ‘It’s up to him. He may not be ready to forgive you’ (33)”.
1. **You have collected the following quote from page 129 of *Touching Spirit Bear* to use as support for you SAR:**

**He could admit that he was no longer in control, and he knew he could tell the truth.**

Which of the following properly cites this textual evidence?

1. “He could admit that he was no longer in control, and he knew he could tell the truth” (129).
2. “He could admit that he was no longer in control, and he knew he could tell the truth (129)”.
3. “He could admit that he was no longer in control, and he knew he could tell the truth.” (129)
4. “He could admit that he was no longer in control, and he knew he could tell the truth. (129)”
5. **You have collected the following quote from page 120 of Touching Spirit Bear to use as support for your SAR:**

 **Garvey paused in the doorway. “No, you’re not lying. I think you *believe* you saw one,” he said.**

1. Garvey paused in the doorway. “No, you’re not lying. I think you *believe* you saw one,” he said.
2. “Garvey paused in the doorway. ‘No, you’re not lying. I think you *believe* you saw one,’ he said” (120).
3. “Garvey paused in the doorway. ‘No, you’re not lying. I think you *believe* you saw one,’ he said.
4. “Garvey paused in the doorway. “No, you’re not lying. I think you *believe* you saw one,” he said.” (120).
5. **You have collected the following quote from page 176 of *Touching Spirit Bear* to use as support for you SAR:**

**This time he felt only fear, and he admitted it.**

Which of the following properly cites this textual evidence?

1. “This time he felt only fear, and he admitted it (176)”.
2. “This time he felt only fear, and he admitted it.” (176)
3. “This time he felt only fear, and he admitted it. (176)”
4. “This time he felt only fear, and he admitted it” (176).
5. **If textual evidence seems too long, all of the following are acceptable ways to shorten textual evidence EXCEPT:**
6. Summarize it in your explanation.
7. Shorten in by using ellipses (…)
8. Blend it in with your own words.
9. Paraphrase it.
10. **Your explanation should always**
11. Be sure to repeat what you have already said.
12. Summarize your textual evidence.
13. Offer further insight and connections.
14. Be no longer than one sentence.

**Writing Process**

Please put the stages of the writing process in the correct order:

1. Publishing
2. Revising
3. Drafting
4. Editing
5. Pre-Writing