Pandemic Preparedness Action Plan

Home Academic Resources

Christina School District Families:

As the global outbreak of the Coronavirus (COVID-19) continues to evolve, the Christina School District, working with other districts in Delaware, as well as the Division of Public Health, is taking steps to prepare for the possibility of transmission to our community. As part of the Christina School District’s Pandemic Preparedness Action Plan we are providing the following academic resources in the event of an extended school closure.

The attached resources are meant to provide students with an opportunity to practice previously learned skills while schools are closed. These resources are also available on our website www.christinak12.org for downloading and printing. We ask that your child practice their skills by working on these resources daily. Students should complete the packet to the best of their ability. Students should work at their own pace and can receive support from family members. If students reach a point of frustration, please stop and move on. We also encourage our students to read daily for a minimum of 30 minutes per day. Completion of these activities will help maintain your child’s academic progress until school reopens. Please stay tuned to the Christina School District website for the most recent news and announcements regarding potential school closures.

Grade Level: 9 10 11 12
CSD School-to-Home Packet
Grade 10/Integrated Math 2
Lesson 20: Solution Sets to Equations with Two Variables

Classwork
Exercises

1. Circle all the ordered pairs \((x, y)\) that are solutions to the equation \(4x - y = 10\).

\[
(3,2) \quad (2,3) \quad (-1,-14) \quad (0,0) \quad (1,-6) \\
(5,10) \quad (0,-10) \quad (3,4) \quad (6,0) \quad (4,-1)
\]

b. How did you decide whether or not an ordered pair was a solution to the equation?

2. a. Discover as many additional solutions to the equation \(4x - y = 10\) as possible. Consider the best way to organize all the solutions you have found. Be prepared to share the strategies you used to find your solutions.

b. Now, find five more solutions where one or more variables are negative numbers or non-integer values. Be prepared to share the strategies you used to find your solutions.

c. How many ordered pairs \((x, y)\) will be in the solution set of the equation \(4x - y = 10\)?
d. Create a visual representation of the solution set by plotting each solution as a point \((x, y)\) in the coordinate plane.

e. Why does it make sense to represent the solution to the equation \(4x - y = 10\) as a line in the coordinate plane?

3. The sum of two numbers is 25. What are the numbers?
   a. Create an equation using two variables to represent this situation. Be sure to explain the meaning of each variable.

   b. List at least six solutions to the equation you created in part (a).

   c. Create a graph that represents the solution set to the equation.
4. Gia had 25 songs in a playlist composed of songs from her two favorite artists, Beyonce and Jennifer Lopez. How many songs did she have by each one in the playlist?
   a. Create an equation using two variables to represent this situation. Be sure to explain the meaning of each variable.
   b. List at least three solutions to the equation you created in part (a).
   c. Create a graph that represents the solution set to the equation.

5. Compare your solutions to Exercises 3 and 4. How are they alike? How are they different?
Lesson Summary

An ordered pair is a solution to a two-variable equation when each number substituted into its corresponding variable makes the equation a true number sentence. All of the solutions to a two-variable equation are called the solution set.

Each ordered pair of numbers in the solution set of the equation corresponds to a point on the coordinate plane. The set of all such points in the coordinate plane is called the graph of the equation.

Problem Set

1. Match each equation with its graph. Explain your reasoning.
   a. $y = 5x - 6$
   b. $x + 2y = -12$
   c. $2x + y = 4$
   d. $y = 3x - 6$
   e. $x = -y - 4$
2. Graph the solution set in the coordinate plane. Label at least two ordered pairs that are solutions on your graph.
   a. \(10x + 6y = 100\)  
b. \(y = 9.5x + 20\)  
c. \(7x - 3y = 21\)  
d. \(y = 4(x + 10)\)

3. Mari and Lori are starting a business to make gourmet toffee. They gather the following information from another business about prices for different amounts of toffee. Which equation and which graph are most likely to model the price, \(p\), for \(x\) pounds of toffee? Justify your reasoning.

<table>
<thead>
<tr>
<th>Pounds, (x)</th>
<th>Price, (p), for (x) pounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.25</td>
<td>$3.60</td>
</tr>
<tr>
<td>0.81</td>
<td>$6.48</td>
</tr>
<tr>
<td>1</td>
<td>$7.20</td>
</tr>
<tr>
<td>1.44</td>
<td>$8.54</td>
</tr>
</tbody>
</table>

Equation A: \(p = 5x + 2.2\)

Equation B: \(p = 7.2\sqrt{x}\)
Lesson 21: Solution Sets to Inequalities with Two Variables

Classwork
Exercises 1–2

1.
   a. Circle each ordered pair \((x, y)\) that is a solution to the equation \(4x - y \leq 10\).
      i. \((3, 2), (2, 3), (-1, -14), (0, 0), (1, -6)\)
      ii. \((5, 10), (0, -10), (3, 4), (6, 0), (4, -1)\)

   b. Plot each solution as a point \((x, y)\) in the coordinate plane.

   c. How would you describe the location of the solutions in the coordinate plane?
2.

a. Discover as many additional solutions to the inequality \(4x - y \leq 10\) as possible. Organize solutions by plotting each solution as a point \((x, y)\) in the coordinate plane. Be prepared to share the strategies used to find the solutions.

b. Graph the line \(y = 4x - 10\). What do we notice about the solutions to the inequality \(4x - y \leq 10\) and the graph of the line \(y = 4x - 10\)?

c. Solve the inequality for \(y\).

d. Complete the following sentence:
   If an ordered pair is a solution to \(4x - y \leq 10\), then it will be located ________ the line \(y = 4x - 10\).

e. Explain how you arrived at your conclusion.
Example

The solution to $x + y = 20$ is shown on the graph below.

![Graph of $x + y = 20$](image)

a. Graph the solution to $x + y \leq 20$.

![Graph of $x + y \leq 20$](image)

b. Graph the solution to $x + y \geq 20$.

![Graph of $x + y \geq 20$](image)

c. Graph the solution to $x + y < 20$.

![Graph of $x + y < 20$](image)

d. Graph the solution to $x + y > 20$.

![Graph of $x + y > 20$](image)
Exercises 3–5

3. Using a separate sheet of graph paper, plot the solution sets to the following equations and inequalities:

   a. \( x - y = 10 \)  
   b. \( x - y < 10 \)  
   c. \( y > x - 10 \)  
   d. \( y \geq x \)  
   e. \( x \geq y \)  
   f. \( y = 5 \)  
   g. \( y < 5 \)  
   h. \( x \geq 5 \)  
   i. \( y \neq 1 \)  
   j. \( x = 0 \)  
   k. \( x > 0 \)  
   l. \( y < 0 \)  
   m. \( x^2 - y = 0 \)  
   n. \( x^2 + y^2 > 0 \)  
   o. \( xy \leq 0 \)

Which of the inequalities in this exercise are **linear** inequalities?

A **half-plane** is the graph of a solution set in the Cartesian coordinate plane of an inequality in two real-number variables that is linear and strict.

4. Describe in words the half-plane that is the solution to each inequality.

   a. \( y \geq 0 \)

   b. \( x < -5 \)

   c. \( y \geq 2x - 5 \)

   d. \( y < 2x - 5 \)
5. Graph the solution set to \( x < -5 \), reading it as an inequality in one variable, and describe the solution set in words. Then graph the solution set to \( x < -5 \) again, this time reading it as an inequality in two variables, and describe the solution set in words.
Lesson Summary

An ordered pair is a solution to a two-variable inequality if, when each number is substituted into its corresponding variable, it makes the inequality a true number sentence.

Each ordered pair of numbers in the solution set of the inequality corresponds to a point on the coordinate plane. The set of all such points in the coordinate plane is called the graph of the inequality.

The graph of a linear inequality in the coordinate plane is called a half-plane.

Problem Set

1. Match each inequality with its graph. Explain your reasoning.
   a. $2x - y > 6$
   b. $y \leq 2x - 6$
   c. $2x < y + 6$
   d. $2x - 6 \leq y$
2. Graph the solution set in the coordinate plane. Support your answer by selecting two ordered pairs in the solution set and verifying that they make the inequality true.
   a. $-10x + y > 25$
   b. $-6 \leq y$
   c. $y \leq -7.5x + 15$

   d. $2x - 8y \leq 24$
   e. $3x < y$
   f. $2x > 0$

3. Marti sells tacos and burritos from a food truck at the farmers market. She sells burritos for $3.50 each and tacos for $2.00 each. She hopes to earn at least $120 at the farmers market this Saturday.
   a. Identify three combinations of tacos and burritos that will earn Marti more than $120.
   b. Identify three combinations of tacos and burritos that will earn Marti exactly $120.
   c. Identify three combinations of tacos and burritos that will not earn Marti at least $120.
   d. Graph your answers to parts (a)–(c) in the coordinate plane, and then shade a half-plane that contains all possible solutions to this problem.
   e. Create a linear inequality that represents the solution to this problem. Let $x$ represent the number of burritos that Marti sells, and let $y$ represent the number of tacos that Marti sells.
   f. Is the point $(10, 49.5)$ a solution to the inequality you created in part (e)? Explain your reasoning.
Lesson 22: Solution Sets to Simultaneous Equations

Classwork
Opening Exercise

Consider the following compound sentence: \( x + y > 10 \) and \( y = 2x + 1 \).

- a. Circle all the ordered pairs \((x, y)\) that are solutions to the inequality \( x + y > 10 \) (below).

- b. Underline all the ordered pairs \((x, y)\) that are solutions to the equation \( y = 2x + 1 \).

\[
(3,7) \quad (7,3) \quad (-1,14) \quad (0,1) \quad (12,25)
\]
\[
(5,11) \quad (0,12) \quad (1,8) \quad (12,0) \quad (-1,-1)
\]

- c. List the ordered pair(s) \((x, y)\) from above that are solutions to the compound sentence \( x + y > 10 \) and \( y = 2x + 1 \).

- d. List three additional ordered pairs that are solutions to the compound sentence \( x + y > 10 \) and \( y = 2x + 1 \).

- e. Sketch the solution set to the inequality \( x + y > 10 \) and the solution set to \( y = 2x + 1 \) on the same set of coordinate axes. Highlight the points that lie in BOTH solution sets.

- f. Describe the solution set to \( x + y > 10 \) and \( y = 2x + 1 \).
Example 1

Solve the following system of equations.

\[
\begin{align*}
  y &= 2x + 1 \\
  x - y &= 7
\end{align*}
\]

Graphically:

Algebraically:

Exercise 1

Solve each system first by graphing and then algebraically.

a. \[
\begin{align*}
  y &= 4x - 1 \\
  y &= -\frac{3}{2}x + 8
\end{align*}
\]
Lesson 22

A STORY OF FUNCTIONS

b. \[ \begin{align*}
2x + y &= 4 \\
2x + 3y &= 9
\end{align*} \]

c. \[ \begin{align*}
3x + y &= 5 \\
3x + y &= 8
\end{align*} \]

Example 2

Now suppose the system of equations from Exercise 1(c) was instead a system of inequalities:

\[ \begin{align*}
3x + y &\geq 5 \\
3x + y &\leq 8
\end{align*} \]

Graph the solution set.
Example 3
Graph the solution set to the system of inequalities.
\[2x - y < 3 \text{ and } 4x + 3y \geq 0\]

Exercise 2
Graph the solution set to each system of inequalities.
\[
a. \begin{cases} x - y > 5 \\ x > -1 \end{cases}
\]
\[
b. \begin{cases} y \leq x + 4 \\ y \leq 4 - x \\ y \geq 0 \end{cases}
\]
Problem Set

1. Estimate the solution to the system of equations by graphing and then find the exact solution to the system algebraically.
   \[
   \begin{align*}
   4x + y &= -5 \\
   x + 4y &= 12
   \end{align*}
   \]

2. Without graphing, construct a system of two linear equations where (0,5) is a solution to the first equation but is not a solution to the second equation, and (3, 8) is a solution to the system.
   a. Graph the system and label the graph to show that the system you created in part (a) satisfies the given conditions.

3. Consider two linear equations. The graph of the first equation is shown. A table of values satisfying the second equation is given. What is the solution to the system of the two equations?

   | x | -4 | -2 | 0 | 2 | 4 |
---|---|----|---|---|---|
| y | -26 | -18 | -10 | -2 | 6 |

Lesson 22: Solution Sets to Simultaneous Equations
4. Graph the solution to the following system of inequalities: \[
\begin{align*}
    x &\geq 0 \\
    y &< 2 \\
    x + 3y &> 0
\end{align*}
\]

5. Write a system of inequalities that represents the shaded region of the graph shown.

6. For each question below, provide an explanation or an example to support your claim.
   a. Is it possible to have a system of equations that has no solution?
   b. Is it possible to have a system of equations that has more than one solution?
   c. Is it possible to have a system of inequalities that has no solution?
Lesson 23: Solution Sets to Simultaneous Equations

Classwork
Opening Exercise
Here is a system of two linear equations. Verify that the solution to this system is $(3, 4)$.

Equation A1: $y = x + 1$
Equation A2: $y = -2x + 10$

Exploratory Challenge

a. Write down another system of two linear equations, B1 and B2, whose solution is $(3, 4)$. This time make sure both linear equations have a positive slope.

b. Verify that the solution to this system of two linear equations is $(3, 4)$.

c. Graph equations B1 and B2.

d. Are either B1 or B2 equivalent to the original A1 or A2? Explain your reasoning.
e. Add A1 and A2 to create a new equation C1. Then, multiply A1 by 3 to create a new equation C2. Why is the solution to this system also (3, 4)? Explain your reasoning.

The following system of equations was obtained from the original system by adding a multiple of equation A2 to equation A1.

Equation D1: \( y = x + 1 \)

Equation D2: \( 3y = -3x + 21 \)

f. What multiple of A2 was added to A1 to create D2?

\[ \text{Multiple: } \frac{1}{3} \]

\[ \text{How it was found: } \]

\[ (3,4) \text{ is a solution to D1 and D2. To find this, solve D1 and D2.} \]

\[ \text{D1: } y = x + 1 \]

\[ \text{D2: } 3y = -3x + 21 \]

\[ \text{Subtract D2 from D1: } (3y - 3y) = (-3x - x) + (1 - 21) \]

\[ 0 = -4x - 20 \]

\[ -4x = -20 \]

\[ x = 5 \]

\[ y = 5 + 1 = 6 \]

\[ (3,4) \text{ is a solution to D1 and D2.} \]

\[ \text{Solution: } (x, y) = (5, 6) \]

g. What is the solution to the system of two linear equations formed by D1 and D2?

\[ \text{Solution: } (x, y) = (5, 6) \]

h. Is D2 equivalent to the original A1 or A2? Explain your reasoning.

\[ \text{D2 is not equivalent to the original systems A1 or A2.} \]

\[ \text{Reason: } \]

\[ \text{The new system D1 and D2 have different solutions than the original systems A1 and A2.} \]

\[ \text{To verify, check if (3,4) is a solution to D1 and D2:} \]

\[ \text{D1: } y = x + 1 \]

\[ 4 = 3 + 1 \]

\[ \text{(True)} \]

\[ \text{D2: } 3y = -3x + 21 \]

\[ 12 = -3(3) + 21 \]

\[ 12 = 12 \]

\[ \text{(True)} \]

\[ \text{Thus, (3,4) is a solution to D1 and D2.} \]

\[ \text{Conclusion: } \]

\[ \text{D2 is not equivalent to the original systems A1 or A2.} \]

\[ \text{Reason: } \]

\[ \text{D2 does not contain the same solution (3,4) as the original system A1.} \]

\[ \text{To verify, check if (3,4) is a solution to D1 and D2:} \]

\[ \text{D1: } y = x + 1 \]

\[ 4 = 3 + 1 \]

\[ \text{(True)} \]

\[ \text{D2: } 3y = -3x + 21 \]

\[ 12 = -3(3) + 21 \]

\[ 12 = 12 \]

\[ \text{(True)} \]

\[ \text{Thus, (3,4) is a solution to D1 and D2.} \]

\[ \text{Conclusion: } \]

\[ \text{D2 is not equivalent to the original systems A1 or A2.} \]
Example: Why Does the Elimination Method Work?

Solve this system of linear equations algebraically.

**ORIGINAL SYSTEM**
2x + y = 6
x - 3y = -11

**NEW SYSTEM**

**SOLUTION**

Exercises

1. Explain a way to create a new system of equations with the same solution as the original that eliminates variable $y$ from one equation. Then determine the solution.

**ORIGINAL SYSTEM**
2x + 3y = 7
x - y = 1

**NEW SYSTEM**

**SOLUTION**

2. Explain a way to create a new system of equations with the same solution as the original that eliminates variable $x$ from one equation. Then determine the solution.

**ORIGINAL SYSTEM**
2x + 3y = 7
x - y = 1

**NEW SYSTEM**

**SOLUTION**
Problem Set

Try to answer the following without solving for \( x \) and \( y \) first:

1. If \( 3x + 2y = 6 \) and \( x + y = 4 \), then
   a. \( 2x + y = \) ?
   b. \( 4x + 3y = \) ?

2. You always get the same solution no matter which two of the four equations you choose from Problem 1 to form a system of two linear equations. Explain why this is true.

3. Solve the system of equations \( \begin{cases} y = \frac{1}{4}x \\ y = -x + 5 \end{cases} \) by graphing. Then, create a new system of equations that has the same solution. Show either algebraically or graphically that the systems have the same solution.

4. Without solving the systems, explain why the following systems must have the same solution.
   System (i): \( \begin{align*} 4x - 5y &= 13 \\ 3x + 6y &= 11 \end{align*} \)
   System (ii): \( \begin{align*} 8x - 10y &= 26 \\ x - 11y &= 2 \end{align*} \)

Solve each system of equations by writing a new system that eliminates one of the variables.

5. \( 2x + y = 25 \)
   \( 4x + 3y = 9 \)

6. \( 3x + 2y = 4 \)
   \( 4x + 7y = 1 \)
Lesson 24: Applications of Systems of Equations and Inequalities

Classwork
Opening Exercise

In Lewis Carroll’s *Through the Looking Glass*, Tweedledum says, “The sum of your weight and twice mine is 361 pounds.” Tweedleddee replies, “The sum of your weight and twice mine is 362 pounds.” Find both of their weights.

Example

Lulu tells her little brother, Jack, that she is holding 20 coins, all of which are either dimes or quarters. They have a value of $4.10. She says she will give him the coins if he can tell her how many of each she is holding. Solve this problem for Jack.
Exploratory Challenge

a. At a state fair, there is a game where you throw a ball at a pyramid of cans. If you knock over all of the cans, you win a prize. The cost is 3 throws for $1, but if you have an armband, you get 6 throws for $1. The armband costs $10.

i. Write two cost equations for the game in terms of the number of throws purchased, one without an armband and one with.

ii. Graph the two cost equations on the same graph. Be sure to label the axes and show an appropriate scale.

iii. Does it make sense to buy the armband?
b. A clothing manufacturer has 1,000 yd. of cotton to make shirts and pajamas. A shirt requires 1 yd. of fabric, and a pair of pajamas requires 2 yd. of fabric. It takes 2 hr. to make a shirt and 3 hr. to make the pajamas, and there are 1,600 hr. available to make the clothing.

i. What are the variables?

ii. What are the constraints?

iii. Write inequalities for the constraints.

iv. Graph the inequalities and shade the solution set.

v. What does the shaded region represent?

vi. Suppose the manufacturer makes a profit of $10 on shirts and $18 on pajamas. How would it decide how many of each to make?

vii. How many of each should the manufacturer make, assuming it will sell all the shirts and pajamas it makes?
Problem Set

1. Find two numbers such that the sum of the first and three times the second is 5 and the sum of second and two times the first is 8.

2. A chemist has two solutions: a 50% methane solution and an 80% methane solution. He wants 100 mL of a 70% methane solution. How many mL of each solution does he need to mix?

3. Pam has two part-time jobs. At one job, she works as a cashier and makes $8 per hour. At the second job, she works as a tutor and makes $12 per hour. One week she worked 30 hours and made $268. How many hours did she spend at each job?

4. A store sells Brazilian coffee for $10 per lb. and Columbian coffee for $14 per lb. If the store decides to make a 150-lb. blend of the two and sell it for $11 per lb., how much of each type of coffee should be used?

5. A potter is making cups and plates. It takes her 6 min. to make a cup and 3 min. to make a plate. Each cup uses \( \frac{3}{4} \) lb. of clay, and each plate uses 1 lb. of clay. She has 20 hr. available to make the cups and plates and has 250 lb. of clay.
   a. What are the variables?
   b. Write inequalities for the constraints.
   c. Graph and shade the solution set.
   d. If she makes a profit of $2 on each cup and $1.50 on each plate, how many of each should she make in order to maximize her profit?
   e. What is her maximum profit?
Thematic Unit: Love

Grades: 9th-10th

Essential Question: What is love, and how does it change us?

Grade Estimated Length: 2 weeks

In this unit, you will read five texts that speak to the theme of love. Each text will ask you to:

- Read each text and answer the text dependent questions
- Complete the graphic organizer
- Craft a writing piece using evidence from the text to support your response.

Assessment Options

Choose one of the options below and write a multi paragraph piece. Use your own lined paper,

- **Option 1:** Over the course of this unit, you have gathered details about love. Use the evidence you have gathered to answer the question: What is love, and how does it change us? Support your answer using reasons and evidence from at least two of the texts read.

- **Option 2:** Imagine you write for an advice column for a popular online magazine. A reader has written in about how he is struggling to recognize if he is still in love with his significant other. Write a response to this letter as it would appear online for both readers and the lovelorn letter writer. It is a signature move in your column to include references to great literature, so make sure that you reference at least two of the texts you have read in this unit.

- **Option 3:** Compare and contrast the relationships depicted in “To My Dear and Loving Husband” and “(love song, with two goldfish)” using evidence from both poems.
<table>
<thead>
<tr>
<th>Text</th>
<th>Significant Details about Love (in the context of the text, what is love, and how does it change us?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To My Dear and Loving Husband</td>
<td></td>
</tr>
<tr>
<td>(love song with two goldfish)</td>
<td></td>
</tr>
<tr>
<td>what love isn't</td>
<td></td>
</tr>
<tr>
<td>A Respectable Woman</td>
<td></td>
</tr>
<tr>
<td>Was it a Dream?</td>
<td></td>
</tr>
</tbody>
</table>
To My Dear and Loving Husband

By Anne Bradstreet
1678

Anne Bradstreet (née Dudley; 1612-1672) was the most famous of early English poets in her time and the first published female writer in the British-North American colonies. Addressed to Bradstreet's husband, the poem depicts the intimacy of a couple deeply in love. As you read, take notes on the structure and themes of the piece—how does the narrator describe their relationship?

[1] If ever two were one, then surely we,
If ever man were loved by wife, then thee;
If ever wife was happy in a man,
Compare with me ye women if you can.

[5] I prize thy love more than whole mines of gold,
Or all the riches that the East1 doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee give recompense.2
Thy love is such I can no way repay;

Then while we live, in love let’s so persever,3
That when we live no more we may live ever.

1. i.e. the Eastern world, a term which refers to a wide variety of cultures, socio-political systems, economies, and so on belonging to countries east of Europe (though this geographic definition is not exact, for certain places like Australia are considered more part of the Western world). In Bradstreet’s time, the “East” was considered a source of riches as well as exoticism.
2. compensate, make amends
3. An alternative spelling of “persevere” that forces an accent over the 2nd “e,” so as to maintain the rhyme scheme.
Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. Consider the structural similarities of the first 3 lines. What do these similarities contribute to the piece?
   A. The repetition of “If ever... then...” emphasizes the narrator’s stern tone, as the speaker tries to get her argument across.
   B. The repetition of “If ever... then...” creates a humorous and light tone, as the narrator flirts with an unknown acquaintance.
   C. The repetition of “If ever... then...” creates a serious and solemn tone, as the narrator confesses to her emotional confusion.
   D. The repetition of “If ever... then...” emphasizes the narrator’s message of love as a commitment, similar to the repetition found in wedding vows.

2. PART A: What does the term “recompense” most likely mean, as used in line 8?
   A. to substitute for
   B. to satisfy
   C. to make up for
   D. to swap for

3. PART B: Which line from the poem best supports the answer to Part A?
   A. “I prize thy love more than whole mines of gold”
   B. “My love is such that rivers cannot quench”
   C. “Thy love is such I can no way repay”
   D. “Then while we live, in love let’s so persever”

4. Which of the following statements best summarizes the imagery used in the poem?
   A. The poet compares her love to grand parts of nature, such as rivers and gold mines.
   B. The poet compares her love to being of more worth than all of the material wealth found in parts of the world, such as the East and in gold mines.
   C. The poet describes her love as transcending death and bringing their souls together as one.
   D. The poet uses a combination of natural, material, and spiritual imagery when describing her love, making her feelings seem larger than all three.

5. Which of the following best describes the poet’s purpose?
   A. To profess the depths of her love to her husband and the unity she feels with him.
   B. To explain how lost she would be without him in her life.
   C. To extol the virtues and joys of love within the institution of marriage.
   D. To describe and praise her husband’s many attractive qualities and virtues.
6. How does the rhyme scheme of the poem contribute to the tone?
(love song, with two goldfish)
By Grace Chua
2003

Grace Chua is an award-winning journalist whose work usually deals with science and the environment. In this poem, Chua explores the love between two goldfish living in a fish bowl. As you read, take note of on the use of puns throughout the poem and their multiple meanings.

[1]  (He's a drifter,¹ always floating around her, has nowhere else to go. He wishes she would sing, not much, just the scales; or take some notice, give him the fish eye.)

[5]  (Bounded by round walls she makes fish eyes and kissy lips at him, darts behind pebbles, swallows his charms hook, line and sinker)²

[10]  (He's bowlied over,³ He would take her to the ocean, they could count the waves. There, in the submarine silence, they would share their deepest secrets. Dive for pearls like stars.)

[15]  (But her love's since gone belly-up. His heart sinks like a fish. He drinks like a stone, Drown those sorrows, stares emptily through glass.)

[20]  (the reason, she said she wanted) (and he could not give) a life beyond the (bowl)

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¹ A “drifter” is a person who is continually moving from place to place.
² The phrase “hook, line, and sinker” refers to parts of a fishing line and is used to emphasize that someone has been completely duped or tricked.
³ “Bowlied over” means to be affected with sudden wonder or surprise.
Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement identifies the central theme of the text?
   A. Love can only be maintained with communication.
   B. Love is difficult to sustain and often fades.
   C. Love is often ruined by distance.
   D. Love is ruined by wild promises that cannot be fulfilled.

2. PART B: Which detail from the text best supports the answer to Part A?
   A. “(He’s a drifter, always / floating around her, has / nowhere else to go.” (Lines 1-3)
   B. “(He’s bowled over. He would / take her to the ocean, they could / count the waves.” (Lines 12-14)
   C. “(But her love’s since / gone belly-up. His heart sinks / like a fish,” (Lines 18-20)
   D. “(and he could not give) / a life / beyond the / (bowl)” (Lines 25-28)

3. PART A: How does the structure of the poem contribute to its meaning?
   A. The first three stanzas show the male fish falling for the female fish, and the last two stanzas reveal his unanswered feelings.
   B. The first three stanzas depict the growing love between the two fish, while the last two stanzas show why their love fails apart.
   C. The first two stanzas show the male fish falling for the female fish, and the last three stanzas show why his feelings for her change.
   D. The first two stanzas explore why the female fish loves the male fish, and the last three stanzas show why she moves on.

4. PART B: Which TWO quotes from the text best support the answer to Part A?
   A. “(He’s a drifter, always / floating around her, has / nowhere else to go.” (Lines 1-3)
   B. “He wishes / she would sing, not much, just the scales;” (Lines 3-4)
   C. “darts / behind pebbles, swallows / his charmed hook, line and sinker) (Lines 9-11)
   D. “Dive for pearls / like stars,;” (Lines 16-17)
   E. “His heart sinks / like a fish. He drinks / like a stone.” (Lines 19-21)
   F. “(and he could not give) / a life / beyond the / (bowl)” (Lines 25-28)
what love isn't
By Yrsa Daley-Ward
2014

Yrsa Daley-Ward is a spoken word poet, self-published author, and actress of Jamaican and Nigerian heritage. In this poem, Ward uses figurative language to explore what love is and is not. As you read, take note of how the poet uses figurative language to describe love and the effect it has on the overall theme.

[1] It is not a five star stay. It is not compliments and it is never ever flattery.
    It is solid. Not sweet but always
[5] nutritious
    always herb, always salt. Sometimes grit.¹
    It is now and till the end. It is never a slither, never a little
[10] it is a full serving
    it is much
    too much and real
    never pretty or clean. It stinks — you can smell it coming
[15] it is weight
    it is weight and it is too heavy to feel
    good sometimes, It is discomfort — it is not what the films say. Only songs
    get it right
[20] it is irregular
    it is difficult
    and always, always
    surprising,

¹ grit: a hard, sharp granule
Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. **PART A:** Which of the following identifies the central theme of the poem? [RL.2]
   - A. Love causes more problems than it is worth.
   - B. Love is a disaster when it is not perfect.
   - C. Love can be difficult in unexpected ways.
   - D. Love is not as difficult as media portrays it.

2. **PART B:** Which section from the text best supports the answer to Part A? [RL.1]
   - A. “Not sweet but always / nutritious / always herb, always salt.” (Lines 3-6)
   - B. “never pretty or clean. It stinks — you can / smell it coming” (Lines 13-14)
   - C. “it is / not what the films say. Only songs / get it right” (Lines 17-19)
   - D. “it is irregular / it is difficult / and always, always / surprising.” (Lines 20-23)

3. **PART A:** Which of the following identifies the tone of the poem? [RL.4]
   - A. honest
   - B. pessimistic
   - C. mournful
   - D. affectionate

4. **PART B:** Which detail from the text best supports the answer to Part A? [RL.1]
   - A. “always herb, always salt.” (Line 6)
   - B. “it is now and till the end. It is never a / slither” (Lines 8-9)
   - C. “It is discomfort — it is / not what the films say.” (Lines 17-18)
   - D. “Only songs / get it right” (Lines 18-19)

5. How does the poet’s reference to the portrayal of love in films and songs contribute to the poem’s meaning (Lines 17-19)? [RL.5]
A Respectable Woman
By Kate Chopin
1894

Kate Chopin (1850-1904) was an American author of short stories and novels based in Louisiana. She is considered one of the leading feminist writers of the 20th-century. This story begins with a married woman's disappointment over the visit of her husband's friend. As you read, take notes on how Mrs. Baroda's feelings develop over the course of the text.

[1] Mrs. Baroda was a little provoked to learn that her husband expected his friend, Gouvernail, up to spend a week or two on the plantation. They had entertained a good deal during the winter; much of the time had also been passed in New Orleans in various forms of mild dissipation. She was looking forward to a period of unbroken rest, now, and undisturbed tête-a-tête with her husband, when he informed her that Gouvernail was coming up to stay a week or two.

This was a man she had heard much of but never seen. He had been her husband's college friend; was now a journalist, and in no sense a society man or "a man about town," which were, perhaps, some of the reasons she had never met him. But she had unconsciously formed an image of him in her mind. She pictured him tall, slim, cynical; with eye-glasses, and his hands in his pockets; and she did not like him. Gouvernail was slim enough, but he wasn't very tall nor very cynical; neither did he wear eye-glasses nor carry his hands in his pockets. And she rather liked him when he first presented himself.

But why she liked him she could not explain satisfactorily to herself when she partly attempted to do so. She could discover in him none of those brilliant and promising traits which Gaston, her husband, had often assured her that he possessed. On the contrary, he sat rather mute and receptive before her chatty eagerness to make him feel at home and in the face of Gaston's frank and wordy hospitality. His manner was as courteous toward her as the most exacting woman could require; but he made no direct appeal to her approval or even esteem.

Once settled at the plantation he seemed to like to sit upon the wide portico in the shade of one of the big Corinthian pillars, smoking his cigar lazily and listening attentively to Gaston's experience as a sugar planter.

1. a large farm or estate on which crops are cultivated
2. acts of self-indulgence
3. a French phrase referring to a private conversation between two people
4. Cynical (adjective): believing that people are generally selfish
5. Hospitality (noun): friendly and generous treatment of guests
6. Esteem (noun): the degree of respect or liking that one feels for another person
7. a structure consisting of a roof supported by columns, usually attached to a building as a porch
“This is what I call living,” he would utter with deep satisfaction, as the air that swept across the sugar field caressed him with its warm and scented velvety touch. It pleased him also to get on familiar terms with the big dogs that came about him, rubbing themselves sociably against his legs. He did not care to fish, and displayed no eagerness to go out and kill grosbeks when Gaston proposed doing so.

Gouvernail’s personality puzzled Mrs. Baroda, but she liked him. Indeed, he was a lovable, inoffensive fellow. After a few days, when she could understand him no better than at first, she gave over being puzzled and remained piqued. In this mood she left her husband and her guest, for the most part, alone together. Then finding that Gouvernail took no manner of exception to her action, she imposed her society upon him, accompanying him in his idle strolls to the mill and walks along the batture. She persistently sought to penetrate the reserve in which he had unconsciously enveloped himself.

“When is he going — your friend?” she one day asked her husband. “For my part, he tires me frightfully.”

“Not for a week yet, dear. I can’t understand; he gives you no trouble.”

“No. I should like him better if he did; if he were more like others, and I had to plan somewhat for his comfort and enjoyment.”

Gaston took his wife’s pretty face between his hands and looked tenderly and laughingly into her troubled eyes. They were making a bit of toilet sociably together in Mrs. Baroda’s dressing-room.

“You are full of surprises, ma belle,” he said to her. “Even I can never count upon how you are going to act under given conditions.” He kissed her and turned to fasten his cravat before the mirror.

“Here you are,” he went on, “taking poor Gouvernail seriously and making a commotion over him, the last thing he would desire or expect.”

“Commotion!” she hotly resented. “Nonsense! How can you say such a thing? Commotion, indeed! But, you know, you said he was clever.”

“So he is. But the poor fellow is run down by overwork now. That’s why I asked him here to take a rest.”

“You used to say he was a man of ideas,” she retorted, unconciliated. “I expected him to be interesting, at least. I’m going to the city in the morning to have my spring gowns fitted. Let me know when Mr. Gouvernail is gone; I shall be at my Aunt Octavie’s.”

8. slender and elaborate pillars in a Greek architectural style
9. a type of finch
10. irritated or resentful
11. **Idle (adjective):** not busy, working, or active
12. a river bed that has been elevated
13. getting ready or making oneself presentable to go outside
14. French for “my beautiful one”
15. a necktie
16. still angry or distrustful
That night she went and sat alone upon a bench that stood beneath a live oak tree at the edge of the gravel walk. She had never known her thoughts or her intentions to be so confused. She could gather nothing from them but the feeling of a distinct necessity to quit her home in the morning.

Mrs. Baroda heard footsteps crunching the gravel; but could discern\(^\text{17}\) in the darkness only the approaching red point of a lighted cigar. She knew it was Gouvernaire, for her husband did not smoke. She hoped to remain unnoticed, but her white gown revealed her to him. He threw away his cigar and seated himself upon the bench beside her; without a suspicion that she might object to his presence.

"Your husband told me to bring this to you, Mrs. Baroda," he said, handing her a filmy, white scarf with which she sometimes enveloped her head and shoulders. She accepted the scarf from him with a murmur of thanks, and let it lie in her lap.

He made some commonplace observation upon the baneful\(^\text{18}\) effect of the night air at that season. Then as his gaze reached out into the darkness, he murmured, half to himself:

"Night of south winds — night of the large few stars!

Still nodding night —"\(^\text{19}\)

She made no reply to this apostrophe\(^\text{20}\) to the night, which indeed, was not addressed to her.

Gouvernaire was in no sense a diffident\(^\text{21}\) man, for he was not a self-conscious one. His periods of reserve were not constitutional, but the result of moods. Sitting there beside Mrs. Baroda, his silence melted for the time.

He talked freely and intimately in a low, hesitating drawl that was not unpleasant to hear. He talked of the old college days when he and Gaston had been a good deal to each other; of the days of keen and blind ambitions and large intentions. Now there was left with him, at least, a philosophic acquiescence\(^\text{22}\) to the existing order — only a desire to be permitted to exist, with now and then a little whiff of genuine life, such as he was breathing now.

Her mind only vaguely grasped what he was saying. Her physical being was for the moment predominant. She was not thinking of his words, only drinking in the tones of his voice. She wanted to reach out her hand in the darkness and touch him with the sensitive tips of her fingers upon the face or the lips. She wanted to draw close to him and whisper against his cheek — she did not care what — as she might have done if she had not been a respectable woman.

The stronger the impulse grew to bring herself near him, the further, in fact, did she draw away from him. As soon as she could do so without an appearance of too great rudeness, she rose and left him there alone.

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17. **Discern** *(verb)*: to detect or distinguish with the eyes
18. **harmful**
19. These lines are a quote from a poetry collection by Walt Whitman (1819-1892) titled *Leaves of Grass.*
20. As a literary term, "apostrophe" refers to moments in which a speaker addresses an absent or imaginary character.
21. **Diffident** *(adjective)*: modest or shy because of a lack of self-confidence
22. **Acquiescence** *(noun)*: a reluctant acceptance of something without protest
Before she reached the house, Gouvernail had lighted a fresh cigar and ended his apostrophe to the night.

Mrs. Baroda was greatly tempted that night to tell her husband — who was also her friend — of this folly that had seized her. But she did not yield to the temptation. Resting being a respectable woman she was a very sensible one; and she knew there are some battles in life which a human being must fight alone.

When Gaston arose in the morning, his wife had already departed. She had taken an early morning train to the city. She did not return till Gouvernail was gone from under her roof.

There was some talk of having him back during the summer that followed. That is, Gaston greatly desired it; but this desire yielded to his wife's strenuous opposition.

However, before the year ended, she proposed, wholly from herself, to have Gouvernail visit them again. Her husband was surprised and delighted with the suggestion coming from her.

"I am glad, chère amie," to know that you have finally overcome your dislike for him; truly he did not deserve it."

"Oh," she told him, laughingly, after pressing a long, tender kiss upon his lips, "I have overcome everything! you will see. This time I shall be very nice to him."

"A Respectable Woman" (1894) by Kate Chopin is in the public domain.

23. foolishness
24. **Strenuous (adjective)**: very energetic, or requiring great energy
25. French for "dear friend"
Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following statements best identifies the theme of the text?
   A. Social expectations influence how people behave, but individuals choose how much they follow them.
   B. The ability for a person to follow their head over their heart is a sign of strong character.
   C. The love shared by a married couple grows stronger when it encounters and overcomes obstacles.
   D. Men are not held to the same social standards as women, and they are able to get away with scandalous behavior more easily.

2. PART B: Which detail from the text best supports the answer to Part A?
   A. "Gouvernail's personality puzzled Mrs. Baroda, but she liked him. Indeed, he was a lovable, inoffensive fellow." (Paragraph 6)
   B. "Here you are," he went on, 'taking poor Gouvernail seriously and making a commotion over him, the last thing he would desire or expect." (Paragraph 12)
   C. "She wanted to draw close to him and whisper against his cheek — she did not care what — as she might have done if she had not been a respectable woman." (Paragraph 23)
   D. "Mrs. Baroda was greatly tempted that night to tell her husband — who was also her friend — of this folly that had seized her." (Paragraph 26)

3. What can the reader infer about Mr. Baroda from his conversation with Mrs. Baroda in paragraphs 7-15?
   A. He believes his wife is a bad hostess and that she brings embarrassment to their family.
   B. He cares about being considerate to his friend and believes that his wife is worried for no reason.
   C. He thinks his wife is too straight-forward in her interactions with others.
   D. He is suspicious of his wife's feelings towards Gouvernail, and he wants her to leave for the city.

4. What is the effect of the author's description of Mrs. Baroda's dress in paragraph 17?
   A. It emphasizes Mrs. Baroda's wealth and riches.
   B. It shows that Mrs. Baroda can no longer hide her feelings for Gouvernail.
   C. It depicts Mrs. Baroda's commitment to her husband as unwavering.
   D. It draws attention to Mrs. Baroda's virtue and propriety.
5. What is the effect of the author choosing to conclude the story with Mrs. Baroda's suggestion that Gouernail visit?
Was It a Dream?
By Guy de Maupassant
1903

Guy de Maupassant (1850-1893) was a French writer, famous for his short stories. His characters frequently experience tragedy, and his short stories often depict life and society in pessimistic ways. This particular short story exemplifies Maupassant's work, as it tells the story of a grieving lover. As you read, take notes on the narrator's feelings and how they change.

[1] "I had loved her madly!

"Why does one love? Why does one love? How queer,\(^1\) it is to see only one being in the world, to have only one thought in one's mind, only one desire in the heart, and only one name on the lips — a name which comes up continually, rising, like the water in a spring, from the depths of the soul to the lips, a name which one repeats over and over again, which one whispers ceaselessly,\(^2\) everywhere, like a prayer.

"I am going to tell you our story, for love only has one, which is always the same. I met her and loved her; that is all. And for a whole year I have lived on her tenderness, on her caresses, in her arms, in her dresses, on her words, so completely wrapped up, bound, and absorbed in everything which came from her, that I no longer cared whether it was day or night, or whether I was dead or alive, on this old earth of ours.

"And then she died. How? I do not know; I no longer know anything. But one evening she came home wet, for it was raining heavily, and the next day she coughed, and she coughed for about a week, and took to her bed. What happened I do not remember now, but doctors came, wrote, and went away. Medicines were brought, and some women made her drink them. Her hands were hot, her forehead was burning, and her eyes bright and sad. When I spoke to her, she answered me, but I do not remember what we said. I have forgotten everything, everything, everything! She died, and I very well remember her slight, feeble\(^3\) sigh. The nurse said: 'Ah!' and I understood, I understood!

[5] "I knew nothing more, nothing. I saw a priest, who said: 'Your mistress'\(^4\), and it seemed to me as if he were insulting her. As she was dead, nobody had the right to say that any longer, and I turned him out. Another came who was very kind and tender, and I shed tears when he spoke to me about her.

"They consulted me about the funeral, but I do not remember anything that they said, though I recollected the coffin, and the sound of the hammer when they nailed her down in it. Oh! God, God!

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1. strange, odd
2. Ceaselessly (adverb): constant and unending
3. Feeble (adjective): weak
4. a woman having an affair with someone married
"She was buried! Buried! She lay in that hole! Some people came — female friends. I made my escape and ran away. I ran, and then walked through the streets, went home, and the next day started on a journey.

* * * * * *

"Yesterday I returned to Paris, and when I saw my room again — our room, our bed, our furniture, everything that remains of the life of a human being after death — I was seized by such a violent attack of fresh grief that I felt like opening the window and throwing myself out into the street. I could not remain any longer among these things, between these walls which had enclosed and sheltered her, which retained a thousand atoms of her, of her skin and of her breath, in their imperceptible crevices. I took up my hat to make my escape, and just as I reached the door, I passed the large glass in the hall, which she had put there so that she might look at herself every day from head to foot as she went out, to see if her toilette looked well, and was correct and pretty, from her little boots to her bonnet.

"I stopped short in front of that looking-glass in which she had so often been reflected — so often, so often, that it must have retained her reflection. I was standing there, trembling, with my eyes fixed on the glass — on that flat, profound, empty glass — which had contained her entirely, and had possessed her as much as I, as my passionate looks had. I felt as if I loved that glass. I touched it; it was cold. Oh! The recollection! Sorrowful mirror, burning mirror, horrible mirror, to make men suffer such torments! Happy is the man whose heart forgets everything that it has contained, everything that has passed before it, everything that has looked at itself in it, or has been reflected in its affection, in its love! How I suffer!

[10] "I went out without knowing it, without wishing it, and toward the cemetery. I found her simple grave, a white marble cross, with these few words:

"She loved, was loved, and died."

"She is there, below, decayed! How horrible! I sobbed with my forehead on the ground, and I stopped there for a long time, a long time. Then I saw that it was getting dark, and a strange, mad wish, the wish of a despairing lover, seized me. I wished to pass the night, the last night, in weeping on her grave. But I should be seen and driven out. How was I to manage? I was cunning, and got up and began to roam about in that city of the dead. I walked and walked. How small this city is, in comparison with the other, the city in which we live. And yet, how much more numerous the dead are than the living. We want high houses, wide streets, and much room for the four generations who see the daylight at the same time, drink water from the spring, and eat bread from the plains.

"And for all the generations of the dead, for all that ladder of humanity that has descended down to us, there is scarcely anything, scarcely anything! The earth takes them back, and oblivion effaces them. Adieu!"

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5. a mirror
6. Toilette is the process of washing and preparing one's appearance.
7. A bonnet is a woman's hat tied under the chin.
8. Efface (verb): to do away with or erase
At the end of the cemetery, I suddenly perceived that I was in its oldest part, where those who had been dead a long time are mingling with the soil, where the crosses themselves are decayed, where possibly newcomers will be put to-morrow. It is full of untended roses, of strong and dark cypress-trees, a sad and beautiful garden, nourished on human flesh.

I was alone, perfectly alone. So I crouched in a green tree and hid myself there completely amid the thick and somber branches. I waited, clinging to the stem, like a shipwrecked man does to a plank.

When it was quite dark, I left my refuge and began to walk softly, slowly, inaudibly, through that ground full of dead people. I wandered about for a long time, but could not find her tomb again. I went on with extended arms, knocking against the tombs with my hands, my feet, my knees, my chest, even with my head, without being able to find her. I groped about like a blind man finding his way. I felt the stones, the crosses, the iron railings, the metal wreaths, and the wreaths of faded flowers. I read the names with my fingers, by passing them over the letters. What a night! What a night! I could not find her again!

There was no moon. What a night! I was frightened, horribly frightened in these narrow paths, between two rows of graves. Graves! Graves! Graves! Nothing but graves! On my right, on my left, in front of me, around me, everywhere there were graves! I sat down on one of them, for I could not walk any longer, my knees were so weak. I could hear my heart beat! And I heard something else as well. What? A confused, nameless noise. Was the noise in my head, in the impenetrable night, or beneath the mysterious earth, the earth sown with human corpses? I looked all around me, but I cannot say how long I remained there; I was paralyzed with terror, cold with fright, ready to shout out, ready to die.

Suddenly, it seemed to me that the slab of marble on which I was sitting was moving. Certainly it was moving, as if it were being raised. With a bound, I sprang on to the neighboring tomb, and I saw, yes, I distinctly saw the stone which I had just quitted rise upright. Then the dead person appeared, a naked skeleton, pushing the stone back with its bent back. I saw it quite clearly, although the night was so dark. On the cross I could read:

"Here lies Jacques Olivant, who died at the age of fifty-one. He loved his family, was kind and honorable, and died in the grace of the Lord."

The dead man also read what was inscribed on his tombstone; then he picked up a stone off the path, a little, pointed stone and began to scrape the letters carefully. He slowly effaced them, and with the hollows of his eyes he looked at the places where they had been engraved. Then with the tip of the bone that had been his forefinger, he wrote in luminous letters, like those lines which boys trace on walls with the tip of a Lucifer match:

"Here reposes Jacques Olivant, who died at the age of fifty-one. He hastened his father's death, by his unkindness, as he wished to inherit his fortune, he tortured his wife, tormented his children, deceived his neighbors, robbed everyone he could, and died wretched."
"When he had finished writing, the dead man stood motionless, looking at his work. On turning round I saw that all the graves were open, that all the dead bodies had emerged from them, and that all had effaced the lies inscribed on the gravestones by their relations, substituting the truth instead. And I saw that all had been the tormentors of their neighbors—malicious, dishonest, hypocrites, liars, rogues, calumniators, envious; that they had stolen, deceived, performed every disgraceful, every abominable action, these good fathers, these faithful wives, these devoted sons, these chaste daughters, these honest tradesmen, these men and women who were called irreproachable. They were all writing at the same time, on the threshold of their eternal abode, the truth, the terrible and the holy truth of which everybody was ignorant, or pretended to be ignorant, while they were alive.

"I thought that SHE also must have written something on her tombstone, and now running without any fear among the half-open coffins, among the corpses and skeletons, I went toward her, sure that I should find her immediately. I recognized her at once, without seeing her face, which was covered by the winding-sheet, and on the marble cross, where shortly before I had read:

"'She loved, was loved, and died.'

[25] I now saw:

"'Having gone out in the rain one day, in order to deceive her lover, she caught cold and died.'

*****

"It appears that they found me at daybreak, lying on the grave unconscious."

"Was It a Dream?" by Guy de Maupassant (1903) is in the public domain.

14. **Malicious (adjective)**: having or showing a desire to cause harm to someone
15. **Hypocrite (noun)**: a person who acts in a way that contradicts their stated beliefs or feelings
16. **Abominable (adjective)**: horrible
17. **Irreproachable (adjective)**: faultless; beyond criticism
Text-Dependent Questions

Directions: For the following questions, choose the best answer or respond in complete sentences.

1. PART A: What is the primary tone of the narrator throughout the story?
   A. intense anger
   B. frantic despair
   C. cold indifference
   D. excited curiosity

2. PART B: Which TWO phrases from the text best support the answer to Part A?
   A. "Why does one love?" (Paragraph 2)
   B. "She was buried! Buried! She! In that hole!" (Paragraph 7)
   C. "I stopped short in front of that looking glass in which she had so often been reflected." (Paragraph 9)
   D. "I waited, clinging to the stem, like a shipwrecked man does to a plank." (Paragraph 15)
   E. "The dead man also read what was inscribed on his tombstone." (Paragraph 20)
   F. "I recognized her at once, without seeing her face." (Paragraph 23)

3. PART A: What does the interaction between the narrator and the priest in paragraph 5 reveal?
   A. It reveals that the priest is empathetic and willing to share in the narrator's grief.
   B. It reveals that the priest and perhaps others were already aware that the narrator's lover was unfaithful.
   C. It reveals that the narrator and his lover had been prominent, well-known figures in their community.
   D. It reveals that the narrator and the priest have a past history of negativity.

4. PART B: Which detail from the text best supports the answer to Part A?
   A. "and it seemed to me as if he were insulting her." (Paragraph 5)
   B. "nobody had the right to say that any longer, and I turned him out." (Paragraph 5)
   C. "Another came who was very kind and tender, and I shed tears when he spoke to me about her." (Paragraph 5)
   D. "They consulted me about the funeral, but I do not remember anything that they said" (Paragraph 6)

5. PART A: Which of the following best describes a theme of the story?
   A. It is important to remain devoted to our loved ones, even after they pass.
   B. While it may be painful, honoring the dead is an important practice to help cope with grief.
   C. Love can cause people to believe the best about others and often masks the truth.
   D. The dead must remain as they are so that we can hold on to positive memories of them.
6. PART B: Which section from the text best supports the answer to Part A?

A. "How queer, it is to see only one being in the world, to have only one thought in one's mind, only one desire in the heart, and only one name on the lips." (Paragraph 2)

B. "Happy is the man whose heart forgets everything that it has contained, everything that has passed before it, everything that has looked at itself in it, or has been reflected in its affection, in its love!" (Paragraph 9)

C. "Then I saw that it was getting dark, and a strange, mad wish, the wish of a despairing lover, seized me. I wished to pass the night, the last night, in weeping on her grave." (Paragraph 12)

D. "They were all writing at the same time, on the threshold of their eternal abode, the truth, the terrible and the holy truth of which everybody was ignorant, or pretended to be ignorant, while they were alive." (Paragraph 22)

7. Explain how the author uses an ironic twist to create surprise at the end of the story.

8. How does Maupassant develop the narrator's character over the course of the story?