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

English & Math
CSD School-to-Home Packet
Grade 12/Integrated Math 4/Pre-Calculus
Example 1

Suppose that point P is the point on the unit circle obtained by rotating the initial ray through $30^\circ$. Find $\sin(30^\circ)$ and $\cos(30^\circ)$.

What is the length $OQ$ of the horizontal leg of our triangle?

What is the length $QP$ of the vertical leg of our triangle?

What is $\sin(30^\circ)$?

What is $\cos(30^\circ)$?
Discussion

Exercises 3–5

3. Suppose that $P$ is the point on the unit circle obtained by rotating the initial ray counterclockwise through 120 degrees. Find the measure of the reference angle for 120°, and then find $\sin(120^\circ)$ and $\cos(120^\circ)$.

4. Suppose that $P$ is the point on the unit circle obtained by rotating the initial ray counterclockwise through 240°. Find the measure of the reference angle for 240°, and then find $\sin(240^\circ)$ and $\cos(240^\circ)$.
Lesson Summary

In this lesson we formalized the idea of the height and co-height of a Ferris wheel and defined the sine and cosine functions that give the x- and y-coordinates of the intersection of the unit circle and the initial ray rotated through $\theta$ degrees, for most values of $\theta$ with $0 < \theta < 360$.

- The value of $\cos(\theta^\circ)$ is the x-coordinate of the intersection point of the terminal ray and the unit circle.
- The value of $\sin(\theta^\circ)$ is the y-coordinate of the intersection point of the terminal ray and the unit circle.
- The sine and cosine functions have domain of all real numbers and range $[-1, 1]$.

Problem Set

1. Fill in the chart. Write in the reference angles and the values of the sine and cosine functions for the indicated values of $\theta$.

<table>
<thead>
<tr>
<th>Amount of rotation, $\theta$, in degrees</th>
<th>Measure of Reference Angle, in degrees</th>
<th>$\cos(\theta^\circ)$</th>
<th>$\sin(\theta^\circ)$</th>
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<tbody>
<tr>
<td>120</td>
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<tr>
<td>330</td>
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</tbody>
</table>
9. The vertices of triangle $\triangle ABC$ have coordinates $A(0,0)$, $B(4,3)$, and $C(4,0)$. The vertices of triangle $\triangle ADE$ are $A(0,0)$, $D(3,4)$, and $E(3,0)$.
   a. Argue that $\triangle ABC$ is a right triangle.
   b. What are the coordinates where the hypotenuse of $\triangle ABC$ intersects the unit circle $x^2 + y^2 = 1$?
   c. Let $\theta$ denote the number of degrees of rotation from $\overline{AC}$ to $\overline{AB}$. Calculate $\sin(\theta^\circ)$ and $\cos(\theta^\circ)$.
   d. Argue that $\triangle ADE$ is a right triangle.
   e. What are the coordinates where the hypotenuse of $\triangle ADE$ intersects the unit circle $x^2 + y^2 = 1$?
   f. Let $\phi$ denote the number of degrees of rotation from $\overline{AE}$ to $\overline{AB}$. Calculate $\sin(\phi^\circ)$ and $\cos(\phi^\circ)$.
   g. What is the relation between the sine and cosine of $\theta$ and the sine and cosine of $\phi$?

10. Use a diagram to explain why $\sin(135^\circ) = \sin(45^\circ)$, but $\cos(135^\circ) \neq \cos(45^\circ)$. 

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Exercises 1–5

1. Find $\cos(405^\circ)$ and $\sin(405^\circ)$. Identify the measure of the reference angle.

2. Find $\cos(840^\circ)$ and $\sin(840^\circ)$. Identify the measure of the reference angle.

3. Find $\cos(1680^\circ)$ and $\sin(1680^\circ)$. Identify the measure of the reference angle.

4. Find $\cos(2115^\circ)$ and $\sin(2115^\circ)$. Identify the measure of the reference angle.

5. Find $\cos(720030^\circ)$ and $\sin(720030^\circ)$. Identify the measure of the reference angle.

Exercises 6–10

6. Find $\cos(-30^\circ)$ and $\sin(-30^\circ)$. Identify the measure of the reference angle.
What if we rotated around $24,000^\circ$, which is $400$ turns? What are $\cos(24000^\circ)$ and $\sin(24000^\circ)$?

State a generalization of these results:
If $\theta = n \cdot 360$, for some integer $n$, then $\cos(\theta^\circ) = \underline{\quad}$, and $\sin(\theta^\circ) = \underline{\quad}$.

Case 2: What about the values of the sine and cosine function of other amounts of rotation that produce a terminal ray along the negative x-axis, such as $540^\circ$?
How would we assign values to $\cos(540^\circ)$ and $\sin(540^\circ)$?

What are the values of $\cos(900^\circ)$ and $\sin(900^\circ)$? How do you know?

State a generalization of these results:
If $\theta = n \cdot 360 + 180$, for some integer $n$, then $\cos(\theta^\circ) = \underline{\quad}$, and $\sin(\theta^\circ) = \underline{\quad}$. 
Discussion

Let $\theta$ be any real number. In the Cartesian plane, rotate the initial ray by $\theta$ degrees about the origin. Intersect the resulting terminal ray with the unit circle to get a point $(x_\theta, y_\theta)$ in the coordinate plane. The value of $\sin(\theta^\circ)$ is $y_\theta$, and the value of $\cos(\theta^\circ)$ is $x_\theta$. 
2. Using geometry, Jennifer correctly calculated that \( \sin(15^\circ) = \frac{1}{2} \cdot \sqrt{2} - \frac{\sqrt{3}}{2} \). Based on this information, fill in the chart:

<table>
<thead>
<tr>
<th>Number of degrees of rotation, ( \theta )</th>
<th>Quadrant</th>
<th>Measure of Reference Angle, in degrees</th>
<th>( \cos(\theta^\circ) )</th>
<th>( \sin(\theta^\circ) )</th>
</tr>
</thead>
<tbody>
<tr>
<td>525</td>
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<td>705</td>
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<td>( -15 )</td>
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<td>( -165 )</td>
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<td>( -705 )</td>
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</tbody>
</table>

3. Suppose \( \theta \) represents a number of degrees of rotation and that \( \sin(\theta^\circ) = 0.5 \). List the first six possible positive values that \( \theta \) can take.

4. Suppose \( \theta \) represents a number of degrees of rotation and that \( \sin(\theta^\circ) = -0.5 \). List six possible negative values that \( \theta \) can take.

5. Suppose \( \theta \) represents a number of degrees of rotation. Is it possible that \( \cos(\theta^\circ) = \frac{1}{2} \) and \( \sin(\theta^\circ) = \frac{1}{2} \)?

6. Jane says that since the reference angle for a rotation through \( -765^\circ \) has measure \( 45^\circ \), then \( \cos(-765^\circ) = \cos(45^\circ) \), and \( \sin(-765^\circ) = \sin(45^\circ) \). Explain why she is or is not correct.

7. Doug says that since the reference angle for a rotation through \( 765^\circ \) has measure \( 45^\circ \), then \( \cos(765^\circ) = \cos(45^\circ) \), and \( \sin(765^\circ) = \sin(45^\circ) \). Explain why he is or is not correct.
Discussion

A description of the tangent function is provided below. Be prepared to answer questions based on your understanding of this function and to discuss your responses with others in your class.

Let $\theta$ be any real number. In the Cartesian plane, rotate the nonnegative $x$-axis by $\theta$ degrees about the origin. Intersect the resulting terminal ray with the unit circle to get a point $(x_\theta, y_\theta)$. If $x_\theta \neq 0$, then the value of $\tan(\theta^\circ)$ is $\frac{y_\theta}{x_\theta}$. In terms of the sine and cosine functions, $\tan(\theta^\circ) = \frac{\sin(\theta^\circ)}{\cos(\theta^\circ)}$ for $\cos(\theta^\circ) \neq 0$. 

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Diagram:

- Unit circle defined by $x^2 + y^2 = 1$.
- Terminal ray intersecting the unit circle at point $P(x_\theta, y_\theta)$.
- Initial ray from origin to point $E(1,0)$.
- Triangle formed with height $y_\theta$ and base $x_\theta$.
- Angle $\theta^\circ$ between the initial ray and the terminal ray.
c. As $\theta \to -90^\circ$ and $\theta > -90^\circ$, how would you describe the value of $\tan(\theta^\circ) = \frac{\sin(\theta^\circ)}{\cos(\theta^\circ)}$?

d. As $\theta \to 90^\circ$ and $\theta < 90^\circ$, what value does $\sin(\theta^\circ)$ approach?

e. As $\theta \to 90^\circ$ and $\theta < 90^\circ$, what value does $\cos(\theta^\circ)$ approach?

f. As $\theta \to 90^\circ$ and $\theta < 90^\circ$, how would you describe the behavior of $\tan(\theta^\circ) = \frac{\sin(\theta^\circ)}{\cos(\theta^\circ)}$?

g. How can we describe the range of the tangent function?

Example 1

Suppose that point $P$ is the point on the unit circle obtained by rotating the initial ray through $30^\circ$. Find $\tan(30^\circ)$.
3. Draw four pictures similar to the diagram in Exercise 2 to illustrate what happens to the value of \(\tan(\theta^\circ)\) as the rotation of the secant line through the terminal ray increases towards 90°. How does your diagram relate to the work done in Exercise 1?

4. When the terminal ray is vertical, what is the relationship between the secant line \(OR\) and the tangent line \(RS\)? Explain why you cannot determine the measure of \(m\) in this instance. What is the value of \(\tan(90^\circ)\)?

5. When the terminal ray is horizontal, what is the relationship between the secant line \(OR\) and the x-axis? Explain what happens to the value of \(m\) in this instance. What is the value of \(\tan(0^\circ)\)?
d. Use the definition of tangent to find \( \tan(30^\circ) \), \( \tan(45^\circ) \), and \( \tan(60^\circ) \). How do your answers compare your work in parts (a)–(c)?

e. If the initial ray is rotated \( \theta \) degrees about the origin, show that the slope of the line containing the terminal ray is equal to \( \tan(\theta^\circ) \). Explain your reasoning.

f. Now that you have shown that the value of the tangent function is equal to the slope of the terminal ray, would you prefer using the name tangent function or slope function? Why do you think we use tangent instead of slope as the name of the tangent function?

8. Rotate the initial ray about the origin the stated number of degrees. Draw a sketch and label the coordinates of point \( P \) where the terminal ray intersects the unit circle. How does your diagram in this exercise relate to the diagram in the corresponding part of Exercise 7? What is \( \tan(\theta^\circ) \) for these values of \( \theta \)?

a. \( 210^\circ \)
Lesson Summary

- A working definition of the tangent function is \( \tan(\theta^\circ) = \frac{\sin(\theta^\circ)}{\cos(\theta^\circ)} \) where \( \cos(\theta^\circ) \neq 0 \).
- The value of \( \tan(\theta^\circ) \) is the length of the line segment on the tangent line to the unit circle centered at the origin from the intersection with the unit circle and the intersection with the secant line created by the \( x \)-axis rotated \( \theta \) degrees. (This is why we call it tangent.)
- The value of \( \tan(\theta^\circ) \) is the slope of the line obtained by rotating the \( x \)-axis \( \theta \) degrees about the origin.
- The domain of the tangent function is \( \{ \theta \in \mathbb{R} | \theta \neq 90 + 180k, \text{ for all integers } k \} \) which is equivalent to \( \{ \theta \in \mathbb{R} | \cos(\theta^\circ) \neq 0 \} \).
- The range of the tangent function is all real numbers.
- The period of the tangent function is \( 180^\circ \).

<table>
<thead>
<tr>
<th>( \theta ) (deg)</th>
<th>( \tan(0^\circ) )</th>
<th>( \tan(30^\circ) )</th>
<th>( \tan(45^\circ) )</th>
<th>( \tan(60^\circ) )</th>
<th>( \tan(90^\circ) )</th>
</tr>
</thead>
<tbody>
<tr>
<td>( 0^\circ )</td>
<td>0</td>
<td>( \frac{\sqrt{3}}{3} )</td>
<td>1</td>
<td>( \frac{\sqrt{3}}{3} )</td>
<td>undefined</td>
</tr>
</tbody>
</table>

Problem Set

1. Label the missing side lengths, and find the value of \( \tan(\theta^\circ) \) in the following right triangles.
   a.  \( \theta = 30^\circ \)

   ![Diagram of a 30-60-90 triangle]

   \( \tan(30^\circ) = \frac{\sqrt{3}}{3} \)

   \( \tan(45^\circ) = 1 \)

   \( \tan(60^\circ) = \frac{\sqrt{3}}{3} \)

   \( \tan(90^\circ) \) is undefined.

   b.  \( \theta = 45^\circ \)

   ![Diagram of a 45-45-90 triangle]

   \( \tan(30^\circ) = \frac{\sqrt{3}}{3} \)

   \( \tan(45^\circ) = 1 \)

   \( \tan(60^\circ) = \frac{\sqrt{3}}{3} \)

   \( \tan(90^\circ) \) is undefined.
3. Consider the following diagram of a circle of radius $r$ centered at the origin. The line $l$ is tangent to the circle at $S(r, 0)$, so $l$ is perpendicular to the $x$-axis.

![Diagram of a circle with a tangent line](image)

a. If $r = 1$, then state the value of $t$ in terms of one of the trigonometric functions.
b. If $r$ is any positive value, then state the value of $t$ in terms of one of the trigonometric functions.

For the given values of $r$ and $\theta$, find $t$.

c. $\theta = 30, r = 2$
d. $\theta = 45, r = 2$
e. $\theta = 60, r = 2$
f. $\theta = 45, r = 4$
g. $\theta = 30, r = 3.5$
h. $\theta = 0, r = 9$
i. $\theta = 90, r = 5$
j. $\theta = 60, r = \sqrt{3}$
k. $\theta = 30, r = 2.1$
l. $\theta = A, r = 3$
m. $\theta = 30, r = b$
n. Knowing that $\tan(\theta) = \frac{\sin(\theta)}{\cos(\theta)}$ for $r = 1$, find the value of $s$ in terms of one of the trigonometric functions.

4. Using what you know of the tangent function, show that $-\tan(\theta) = \tan(-\theta)$ for $\theta \neq 90 + 180k$, for all integers $k$. 


Thematic Unit: Values & Beliefs

Grades: 11th-12th

Essential Question: What factors shape our values and beliefs?

Grade Estimated Length: 2 weeks

In this unit, you will read six short stories that examine how values and beliefs are shaped. 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 from literary texts on what influences personal values and beliefs. Use the evidence you have gathered to answer the essential question: What factors shape our values and beliefs? Support your answer using reasons and evidence from a variety of the texts covered in this unit.

- **Option 2:** Over the course of the unit, you’ve studied short stories and their narrative elements. Use the short stories as inspiration to write your own short story. Have the character(s) in your story face a challenge that forces them to address how much they value someone else, whether that person is a friend, family, or stranger.

- **Option 3:** How does the interaction of events in the story’s “The Devil” and “Federigo’s Falcon” develop the theme of “human value?” Consider plot, perspective, and the actions of the characters.
<table>
<thead>
<tr>
<th>Text</th>
<th>Taken The Road Not Taken</th>
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<tbody>
<tr>
<td>Once Upon A Time</td>
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<td>The Last Leaf</td>
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<td>The Faith Cure</td>
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<td>Saloon</td>
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<td>The Devil</td>
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In the context of this text, what factors shape our values and beliefs? Significant details about beliefs and values, and the factors that influence them.
The Devil
By Guy de Maupassant
1903

Guy de Maupassant (1850-1893) was a French writer famous for his mastery of the short story. His writing often depicts human lives and social forces in pessimistic terms. In “The Devil”, Guy de Maupassant follows the last few days of the dying Mother Bontemps and the deal her son makes for her care. As you read, take notes on what motivates characters’ actions throughout the story.

1

The peasant was standing opposite the doctor, by the bedside of the dying old woman, and she, calmly resigned and quite lucid, looked at them and listened to their talking. She was going to die, and she did not rebel at it, for her life was over — she was ninety-two.

The July sun streamed in at the window and through the open door and cast its hot flames on to the uneven brown clay floor, which had been stamped down by four generations of clodhoppers. The smell of the fields came in also, driven by the brisk wind, and parched by the noontide heat. The grasshoppers chirped themselves hoarse, filling the air with their shrill noise, like that of the wooden crickets which are sold to children at fair time.

The doctor raised his voice and said: “Honore, you cannot leave your mother in this state; she may die at any moment.” And the peasant, in great distress, replied: “But I must get in my wheat, for it has been lying on the ground a long time, and the weather is just right for it; what do you say about it, mother?” And the dying woman, still possessed by her Norman avariciousness, replied YES with her eyes and her forehead, and so urged her son to get in his wheat, and to leave her to die alone. But the doctor got angry, and stamping his foot he said: “You are no better than a brute, do you hear, and I will not allow you to do it. Do you understand? And if you must get in your wheat to-day, go and fetch Rapet’s wife and make her look after your mother. I WILL have it. And if you do not obey me, I will let you die like a dog, when you are ill in your turn; do you hear me?”

The peasant, a tall, thin fellow with slow movements, who was tormented by indecision, by his fear of the doctor and his keen love of saving, hesitated, calculated, and stammered out: “How much does La Rapet charge for attending sick people?”

5

“What should I know?” the doctor cried. “That depends upon how long she is wanted for. Settle it with her, by Jove! But I want her to be here within an hour, do you hear.”

1. large heavy shoes
2. refers to people partly descended from Norse Vikings who settled in Normandy, France
3. Avariciousness (noun): quality of being greedy
La Rapet answered gravely: "There are two prices. Forty sous by day and three francs by night for the rich, and twenty sous by day, and forty by night for the others. You shall pay me the twenty and forty." But the peasant reflected, for he knew his mother well. He knew how tenacious of life, how vigorous and unyielding she was. He knew, too, that she might last another week, in spite of the doctor's opinion, and so he said resolutely: "No, I would rather you would fix a price until the end. I will take my chance, one way or the other. The doctor says she will die very soon. If that happens, so much the better for you, and so much the worse for me, but if she holds out till to-morrow or longer, so much the better for me and so much the worse for you!"

The nurse looked at the man in astonishment, for she had never treated a death as a speculative job, and she hesitated, tempted by the idea of the possible gain. But almost immediately she suspected that he wanted to juggle her. "I can say nothing until I have seen your mother," she replied.

"Then come with me and see her."

She washed her hands, and went with him immediately. They did not speak on the road; she walked with short, hasty steps, while he strode on with his long legs, as if he were crossing a brook at every step. The cows lying down in the fields, overcome by the heat, raised their heads heavily and lowered feebly at the two passers-by, as if to ask them for some green grass.

When they got near the house, Honore Bontemps murmured: "Suppose it is all over?" And the unconscious wish that it might be so showed itself in the sound of his voice.

But the old woman was not dead. She was lying on her back, on her wretched bed, her hands covered with a pink cotton counterpane, horribly thin, knotty paws, like some strange animal's, or like crabs' claws, hands closed by rheumatism, fatigue, and the work of nearly a century which she had accomplished.

La Rapet went up to the bed and looked at the dying woman, felt her pulse, tapped her on the chest, listened to her breathing, and asked her questions, so as to hear her speak; then, having looked at her for some time longer, she went out of the room, followed by Honore. His decided opinion was, that the old woman would not last out the night, and he asked: "Well?" And the sick-nurse replied: "Well, she may last two days, perhaps three. You will have to give me six francs, everything included."

"Six francs! six francs!" he shouted. "Are you out of your mind? I tell you that she cannot last more than five or six hours!" And they disputed angrily for some time, but as the nurse said she would go home, as the time was slipping away, and as his wheat would not come to the farmyard of its own accord, he agreed to her terms at last:

"Very well, then, that is settled; six francs including everything, until the corpse is taken out."

"That is settled, six francs."

7. a former French coin of little value
8. the primary unit of currency in France before the adoption of the Euro
9. Speculative (adjective): involving a high risk of loss
10. a bedspread
11. any disease marked by inflammation and pain in the joints, muscles, or connective tissue
Lying motionless, with her eyes open, the old mother seemed to await the death which was so near, and which yet delayed its coming; with perfect indifference. Her short breath whistled in her throat. It would stop altogether soon, and there would be one woman less in the world, one whom nobody would regret.

[40] At nightfall Honore returned, and when he went up to the bed and saw that his mother was still alive he asked: “How is she?” just as he had done formerly, when she had been sick. Then he sent La Rapet away, saying to her: “To-morrow morning at five o’clock, without fail.” And she replied: “To-morrow at five o’clock.”

She came at daybreak, and found Honore eating his soup, which he had made himself, before going to work.

“Well, is your mother dead?” asked the nurse.

“She is rather better, on the contrary,” he replied, with a malignant\(^\text{19}\) look out of the corner of his eyes. Then he went out.

La Rapet was seized with anxiety, and went up to the dying woman, who was in the same state, lethargic and impassive, her eyes open and her hands clutching the counterpane. The nurse perceived that this might go on thus for two days, four days, eight days, even, and her avaricious mind was seized with fear. She was excited to fury against the cunning fellow who had tricked her, and against the woman who would not die.

[45] Nevertheless, she began to sew and waited with her eyes fixed on the wrinkled face of Mother Bontemps. When Honore returned to breakfast he seemed quite satisfied, and even in a bantering humor, for he was carrying in his wheat under very favorable circumstances.

La Rapet was getting exasperated; every passing minute now seemed to her so much time and money stolen from her. She felt a mad inclination to choke this old ass, this headstrong old fool, this obstinate\(^\text{20}\) old wretch—to stop that short, rapid breath, which was robbing her of her time and money, by squeezing her throat a little. But then she reflected on the danger of doing so, and other thoughts came into her head, so she went up to the bed and said to her: “Have you ever seen the Devil?”

Mother Bontemps whispered: “No.”

Then the sick-nurse began to talk and to tell her tales likely to terrify her weak and dying mind. “Some minutes before one dies the Devil appears,” she said, “to all. He has a broom in his hand, a saucepan on his head and he utters loud cries. When anybody had seen him, all was over, and that person had only a few moments longer to live”; and she enumerated all those to whom the Devil had appeared that year: Josephine Loisel, Eulalie Ratier, Sophie Padagnau, Seraphine Grosplied.

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\(^{19}\) Malignant (adjective): feeling or showing ill will or hatred

\(^{20}\) Obstinate (adjective): stubborn; not easily controlled or overcome
Text-Dependent Questions

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

1. PART A: Which statement best expresses a theme of this short story? [RL.2]
   A. Hardship can motivate people to make ruthless, calculating decisions.
   B. Men and women deal with death and grief differently.
   C. Death is always unfair to the family of the dying.
   D. Religion distorts reality in the last minutes of one's life.

2. PART B: Which quotation from the story best supports the answer to Part A? [RL.1]
   A. "She was going to die, and she did not rebel at it, for her life was over—she was ninety-two." (Paragraph 1)
   B. "The doctor raised his voice and said: 'Honore, you cannot leave your mother in this state; she may die at any moment.'" (Paragraph 3)
   C. "Suddenly she asked: 'Have you received the last sacrament, Mother Bontemps?'" (Paragraphs 31-32)
   D. "every passing minute now seemed to her so much time and money stolen from her. She felt a mad inclination to choke this old ass" (Paragraph 46)

3. PART A: How do Honore Bon temps' actions provoke or develop the plot of the story? [RL.3]
   A. Honore anger the doctor and therefore he refuses to help his mother.
   B. Honore prioritizes his wheat before his mother and therefore she dies.
   C. Honore seeks out La Rapet because he knows she will bring a priest.
   D. Honore bargains a price with La Rapet and drives her to seek revenge.

4. PART B: Which paragraph focuses on Honore's actions and their consequences to best support the answer to Part A? [RL.1]
   A. Paragraph 3
   B. Paragraph 30
   C. Paragraph 35
   D. Paragraph 44
Federigo's Falcon
By Giovanni Boccaccio, translated by Mark Musa and Peter Bondanella
From The Decameron • 1353

Giovanni Boccaccio (1313-1375) was an Italian writer, poet, and a Renaissance humanist. "Federigo's Falcon" comes from The Decameron, a masterpiece collection of 100 stories in early Italian prose that broke away from medieval literary traditions and focused on the human condition rather than spiritual concerns. In this tale, a man loses everything for his love of a rich lady. As you read, take notes on Boccaccio's use of irony and figurative language. What does the use of these devices reveal about Boccaccio's take on the human condition?

[1] There was once in Florence a young man named Federigo, the son of Messer Filippo Alberighi, renowned above all other men in Tuscany for his prowess in arms and for his courtliness. As often happens to most gentlemen, he fell in love with a lady named Monna Giovanna, in her day considered to be one of the most beautiful and one of the most charming women that ever there was in Florence; and in order to win her love, he participated in jousts and tournaments, organized and gave feasts, and spent his money without restraint; but she, no less virtuous than beautiful (for the young woman was already married), cared little for these things done on her behalf, nor did she care for him who did them. Now, as Federigo was spending far beyond his means and was taking nothing in, as easily happens he lost his wealth and became poor, with nothing but his little farm to his name (from whose revenues he lived very meagerly) and one falcon which was among the best in the world.

More in love than ever, but knowing that he would never be able to live the way he wished to in the city, he went to live at Campi, where his farm was. There he passed his time hawking whenever he could, asked nothing of anyone, and endured his poverty patiently. Now, during the time that Federigo was reduced to dire need, it happened that the husband of Monna Giovanna fell ill, and realizing death was near, he made his last will. He was very rich, and he made his son, who was growing up, his heir, and, since he had loved Monna Giovanna very much, he made her his heir should his son die without a legitimate heir; and then he died.¹

¹ During these times, it was not uncommon for a son to be named the heir of a man's fortune instead of his wife.
And having said this, he received her into his home humbly, and from there he led her into his garden, and since he had no one there to keep her company, he said:

“**My lady, since there is no one else, this good woman here, the wife of this workman,** will keep you company while I go to set the table.”

Though he was very poor, Federigo, until now, had never before realized to what extent he had wasted his wealth; but this morning, the fact that he found nothing with which he could honor the lady for the love of whom he had once entertained countless men in the past gave him cause to reflect. In great anguish, he cursed himself and his fortune and, like a man beside himself, he started running here and there, but could find neither money nor a pawnable object. The hour was late and his desire to honor the gracious lady was great, but not wishing to turn for help to others (not even to his own workman), he set his eyes upon his good falcon, perched in a small room; and since he had nowhere else to turn, he took the bird, and finding it plump, he decided that it would be a worthy food for such a lady. So, without further thought, he wrung its neck and quickly gave it to his servant girl to pluck, prepare, and place on a spit to be roasted with care; and when he had set the table with the whitest of tablecloths (a few of which he still had left), he returned, with a cheerful face, to the lady in his garden, saying that the meal he was able to prepare for her was ready.

The lady and her companion rose, went to the table together with Federigo, who waited upon them with the greatest devotion, and they ate the good falcon without knowing what it was they were eating. And having left the table and spent some time in pleasant conversation, the lady thought it time now to say what she had come to say, and so she spoke these kind words to Federigo:

“Federigo, if you recall your past life and my virtue, which you perhaps mistook for harshness and cruelty, I do not doubt at all that you will be amazed by my presumption when you hear what my main reason for coming here is; but if you had children, through whom you might have experienced the power of parental love, it seems certain to me that you would, at least in part, forgive me. But, just as you have no child, I do have one, and I cannot escape the common laws of other mothers; the force of such laws compels me to follow them, against my own will and against good manners and duty, and to ask of you a gift which I know is most precious to you; and it is naturally so, since your extreme condition has left you no other delight, no other pleasure, no other consolation; and this gift is your falcon, which my son is so taken by that if I do not bring it to him, I fear his sickness will grow so much worse that I may lose him. And therefore I beg you, not because of the love that you bear for me, which does not oblige you in the least, but because of your own nobility, which you have shown to be greater than that of all others in practicing courtliness, that you be pleased to give it to me, so that I may say that I have saved the life of my son by means of this gift, and because of it I have placed him in your debt forever.”

When he heard what the lady requested and knew that he could not oblige her since he had given her the falcon to eat, Federigo began to weep in her presence, for he could not utter a word in reply. The lady, at first, thought his tears were caused more by the sorrow of having to part with the good falcon than by anything else, and she was on the verge of telling him she no longer wished it, but she held back and waited for Federigo’s reply after he stopped weeping. And he said:

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3. A workman refers to a man employed to do manual labor.
Text-Dependent Questions

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

1. Summarize the various complications, or moral dilemmas, utilized in the story. How, if at all, do they resolve themselves? [RL.3]

2. PART A: Which of the following statements best summarizes the figurative language Federigo uses when describing his luck in paragraph 18? [RL.4]
   A. Federigo refers to his luck as Fortune, invoking a level of familiarity while also personifying chance.
   B. Federigo employs hyperbole in describing his contentious relationship with luck.
   C. Federigo personifies luck in the form of Fortune, someone who keeps preventing his happiness and with whom he has an antagonistic relationship.
   D. Federigo utilizes metaphor when describing his luck, replacing random chance with the figure of Fortune, expressing what feels like conscious ill towards him perpetrated by a person.

3. PART B: Cite evidence of this figurative language from the paragraph. [RL.1]
The Faith Cure Man
By Paul Laurence Dunbar
1900

Paul Laurence Dunbar (1872-1906), the son of former slaves and a prominent black novelist and poet, often depicted the harsh reality of black American life in the early 1900s. In "The Faith Cure Man," Dunbar tells a story about a poor mother who is willing to believe in anything that might cure her sick daughter. As you read, take notes on the author's characterization of the different characters, and what this reveals about the theme.

Hope is tenacious.\(^1\) It goes on living and working when science has dealt it what should be its deathblow.

In the close room at the top of the old tenement house\(^2\) little Lucy lay wasting away with a relentless\(^3\) disease. The doctor had said at the beginning of the winter that she could not live. Now he said that he could do no more for her except to ease the few days that remained for the child.

But Martha Benson would not believe him. She was confident that doctors were not infallible.\(^4\) Anyhow, this one wasn't, for she saw life and health ahead for her little one.

Did not the preacher at the Mission Home\(^5\) say: "Ask, and ye shall receive?" and had she not asked and asked again the life of her child, her last and only one, at the hands of Him whom she worshipped?

No, Lucy was not going to die. What she needed was country air and a place to run about in. She had been housed up too much; these long Northern winters were too severe for her, and that was what made her so pinched and thin and weak. She must have air, and she should have it.

"Po' little lamb,"\(^6\) she said to the child, "Mammy's little gal boun' to git well. Mammy gwine sen' huh out in de country when the spring comes, whaah she kin roll in de grass an' pick flowers an' git good an' strong. Don' baby want to go to de country? Don' baby want to see de sun shine?" And the child had looked up at her with wide, bright eyes, tossed her thin arms and moaned for reply.

1. **Tenacious** (adjective): tending to keep a firm hold of something; clinging or adhering closely
2. A tenement house is a house divided into and rented out as separate residences, especially one that is run-down and overcrowded.
3. **Relentless** (adjective): showing no lessening of determination, intensity, or strength
4. **Infallible** (adjective): incapable of being wrong; never failing
5. A mission home is a benevolent institution (as for the care of the indigent or the aged) maintained by a religious organization.
6. "Po' little lamb" is an old term of endearment, often used for someone small or helpless.
7. Here, Dunbar has written Martha's dialogue phonetically to reflect the dialect of African American Vernacular English (sometimes referred to as "Ebonics").
“Now mammy’s little gal gwine to git well fu’ sho’. Mammy done bring huh somep’n’ good.” Awed and reverent, she tasted the wonderful elixir before giving it to the child. It tasted very like sweetened water to her, but she knew that it was not, and had no doubt of its virtues.

Lucy swallowed it as she swallowed everything her mother brought to her. Poor little one! She had nothing to buoy her up or to fight science with.

In the course of an hour her mother gave her the medicine again, and persuaded herself that there was a perceptible brightening in her daughter’s face.

Mrs. Mason, Caroline’s mother, called across the hall: “How Lucy dis evenin’, Mis’ Benson?”

“Oh, I think Lucy air right peart,” Martha replied. “Come over an’ look at huh.”

Mrs. Mason came, and the mother told her about the new faith doctor and his wonderful powers.

“Why, Mis’ Mason,” she said, “pears like I could see de change in de child de minute she swallowed dat medicine.”

Her neighbor listened in silence, but when she went back to her own room it was to shake her head and murmur: “Po’ Marfy, she jes’ ez blind ez a bat. She jes’ go ‘long, holdin’ on to dat chile wid all huh might, an’ I see death in Lucy’s face now. Dey ain’t no faif nur prayer, nur Jack-leg doctors nuther gwine to save huh.”

But Martha needed no pity then. She was happy in her self-delusion.

On the morrow the faith doctor came to see Lucy. She had not seemed so well that morning, even to her mother, who remained at home until the doctor arrived. He carried a conquering air, and a baggy umbrella, the latter of which he laid across the foot of the bed as he bent over the moaning child.

“Give me some brown paper,” he commanded.

Martha hastened to obey, and the priestly practitioner dampened it in water and laid it on Lucy’s head, all the time murmuring prayers – or were they incantations? to himself. Then he placed pieces of the paper on the soles of the child’s feet and on the palms of her hands, and bound them there.

When all this was done he knelt down and prayed aloud, ending with a peculiar version of the Lord’s prayer, supposed to have mystic effect. Martha was greatly impressed, but through it all Lucy lay and moaned.

The faith curist rose to go. “Well, we can look to have her out in a few days. Remember, my good woman, much depends upon you. You must try to keep your mind in a state of belief. Are you saved?”

15. **Reverent (adjective):** feeling or showing deep and solemn respect
16. **Buoy (verb):** to keep (someone or something) afloat
17. **Self-delusion (noun):** a failure to recognize or accept reality
18. **Hasten (verb):** to hurry
19. **Incantation (noun):** the use of words as a magic spell
Text-Dependent Questions

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

1. PART A: Which statement best expresses one of the themes of the story?
   A. Everyone deals with death differently.
   B. Blind faith and trust do not always yield rewards.
   C. Proper religion is superior to mystic spirituality.
   D. Religion and spirituality are more powerful than medicine and science.

2. PART B: Which TWO phrases from the text best support the answer to Part A?
   A. “There is no place,” said the faith curist, “too humble for the messenger of heaven to enter.” (Paragraph 12)
   B. “Martha did not understand anything of what he was saying. She did not try to; she did not want to.” (Paragraph 13)
   C. “It tasted very like sweetened water to her, but she knew that it was not, and had no doubt of its virtues.” (Paragraph 15)
   D. “She had nothing to buoy her up or to fight science with.” (Paragraph 16)
   E. “he knelt down and prayed aloud, ending with a peculiar version of the Lord’s prayer, supposed to have mystic effect” (Paragraph 27)
   F. “Daid, daid, oh, my Gawd, gi’ me back my chile! Oh, don’t I believe you enough?” (Paragraph 37)

3. PART A: In paragraph 29, what does Martha mean when she says, “Oh, yes, suh, I’m a puffessor”?
   A. She is an educator at a local university
   B. She is a good mother
   C. She believes in many possibilities, both spiritual and scientific
   D. She proudly declares her belief in God

4. PART B: Which quotation from the text best supports the answer to part A?
   A. “a peculiar version of the Lord’s prayer” (Paragraph 27)
   B. “much depends upon you” (Paragraph 28)
   C. “Are you saved?” (Paragraph 28)
   D. “and some one said ‘Amen!’” (Paragraph 38)
The Last Leaf
By O. Henry
1907

William Sydney Porter (1862-1910) was an American writer better known by his pen name, O. Henry. "The Last Leaf," published in 1907, is a story about a young girl named Johnsy who gets pneumonia and is given a 1 in 10 chance of surviving. As you read, take notes on the literary devices the author uses to describe Johnsy's condition and the vine outside her window. How do these details contribute to your reading of the text?

[1] In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One Street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hôte of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

[5] Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

1. referring to chivalry, the medieval code of conduct for knights that emphasized ideas like bravery, generosity, faithfulness, and courtesy to women
2. "Zephyr" is a mild wind.
3. Scarcely (adverb): barely, hardly
"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were — let's see exactly what he said — he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Beside, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'til I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr, along with the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

5. someone who lives alone, often in a place far removed from others
6. a mythological creature with the top half of a man and the legs, horns, ears, and tail of a goat
But Johnsy did not answer. The lonesomest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

[45] When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and — no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook."

And an hour later she said:

[50] "Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win. And now I must see another case I have downstairs. Behrman, his name is — some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You won, Nutrition and care now — that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf, and put one arm around her, pillows and all.

[55] "I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and — look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece — he painted it there the night that the last leaf fell."

"The Last Leaf" by O. Henry (1907) is in the public domain.
6. What does Johnsy's dialogue in paragraph 48 reveal about her attitude?
   A. She has given up on life.
   B. She has changed her mind about dying.
   C. She feels guilty about feeling sick.
   D. She is willing to fight, even though it is hopeless.

7. Explain how the leaf contributes to the extended metaphor and the theme in this story.

   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________

8. Which of the following details from the text best foreshadows the story's conclusion?
   A. "He was past sixty and had a Michael Angelo's Moses beard curling down from
      the head of a satyr along with the body of an imp." (Paragraph 30)
   B. "he was a fierce little old man, who scoffed terribly at softness in any one"
      (Paragraph 30)
   C. "regarded himself as especial mastiff-in-waiting to protect the two young artists
      in the studio above." (Paragraph 30)
   D. "Vy do you allow dot silly busines to come in der brain of her? Ach, dot poor
      leetle Miss Yohnsy." (Paragraph 33)
Once Upon a Time
By Nadine Gordimer
1991

Nadine Gordimer is a South African writer who received the Nobel Prize for literature in 1991. This story takes place during the end of the apartheid era in South Africa. Apartheid was an official system of racial segregation enforced by the ruling government from 1948 to 1994. Throughout the 1990s, after decades of oppression, many black South Africans protested against apartheid and retaliated against white South Africans who had benefited from it.

[1] Someone has written to ask me to contribute to an anthology of stories for children. I reply that I don't write children's stories; and he writes back that at a recent congress/book fair/seminar a certain novelist said every writer ought to write at least one story for children. I think of sending a postcard saying I don't accept that I "ought" to write anything.

And then last night I woke up — or rather was awakened without knowing what had roused me.

A voice in the echo-chamber of the subconscious?¹

A sound.

[5] A creaking of the kind made by the weight carried by one foot after another along a wooden floor. I listened. I felt the apertures² of my ears distend³ with concentration. Again: the creaking. I was waiting for it; waiting to hear if it indicated that feet were moving from room to room, coming up the passage — to my door. I have no burglar bars, no gun under the pillow, but I have the same fears as people who do take these precautions, and my windowpanes are thin as rime,⁴ could shatter like a wineglass. A woman was murdered (how do they put it) in broad daylight in a house two blocks away, last year, and the fierce dogs who guarded an old widower and his collection of antique clocks were strangled before he was knifed by a casual laborer he had dismissed without pay.

¹ Subconscious (noun): a part of the mind we are not aware of but which we can gain access to by redirecting our attention
² Aperture (noun): a circular opening, often in relation to optical devices that deal with vision or photography through light manipulation
³ Distend (verb): to expand, swell, or inflate
⁴ Rime is a frost formed when fog droplets freeze onto solid objects.
It was not possible to insure the house, the swimming pool or the car against riot damage. There were riots, but these were outside the city, where people of another color were quartered. These people were not allowed into the suburb except as reliable housemaids and gardeners, so there was nothing to fear, the husband told the wife. Yet she was afraid that some day such people might come up the street and tear off the plaque YOU HAVE BEEN WARNED and open the gates and stream in... Nonsense, my dear, said the husband, there are police and soldiers and tear-gas and guns to keep them away. But to please her — for he loved her very much and buses were being burned, cars stoned, and schoolchildren shot by the police in those quarters out of sight and hearing of the suburb — he had electronically controlled gates fitted. Anyone who pulled off the sign YOU HAVE BEEN WARNED and tried to open the gates would have to announce his intentions by pressing a button and speaking into a receiver relayed to the house. The little boy was fascinated by the device and used it as a walkie-talkie in cops and robbers play with his small friends.

The riots were suppressed, but there were many burglaries in the suburb and somebody's trusted housemaid was tied up and shut in a cupboard by thieves while she was in charge of her employers' house. The trusted housemaid of the man and wife and little boy was so upset by this misfortune befalling a friend left, as she herself often was, with responsibility for the possessions of the man and his wife and the little boy that she implored\textsuperscript{11} her employers to have burglar bars attached to the doors and windows of the house, and an alarm system installed. The wife said, She is right, let us take heed of her advice. So from every window and door in the house where they were living happily ever after they now saw the trees and sky through bars, and when the little boy's pet cat tried to climb in by the fanlight to keep him company in his little bed at night, as it customarily had done, it set off the alarm keening\textsuperscript{12} through the house.

The alarm was often answered — it seemed — by other burglar alarms, in other houses, that had been triggered by pet cats or nibbling mice. The alarms called to one another across the gardens in shrills and bleats and wails that everyone soon became accustomed to, so that the din roused the inhabitants of the suburb no more than the croak of frogs and musical grating of cicadas' legs. Under cover of the electronic harpies' discourse intruders saved the iron bars and broke into homes, taking away hi-fi equipment, television sets, cassette players, cameras and radios, jewelry and clothing, and sometimes were hungry enough to devour everything in the refrigerator or paused audaciously\textsuperscript{13} to drink the whiskey in the cabinets or patio bars. Insurance companies paid no compensation for single malt,\textsuperscript{14} a loss made keener by the property owner's knowledge that the thieves wouldn't even have been able to appreciate what it was they were drinking.

\textsuperscript{11} Implore (verb): to ask earnestly
\textsuperscript{12} loudly emitting a sharp noise
\textsuperscript{13} Audacious (adj.): bold, daring
\textsuperscript{14} Single malt is an expensive type of liquor.
When the man and wife and little boy took the pet dog for its walk round the neighborhood streets they no longer paused to admire this show of roses or that perfect lawn; these were hidden behind an array of different varieties of security fences, walls and devices. The man, wife, little boy and dog passed a remarkable choice: there was the low-cost option of pieces of broken glass embedded in cement along the top of walls, there were iron grilles ending in lance-points, there were attempts at reconciling the aesthetics of prison architecture with the Spanish Villa style (spikes painted pink) and with the plaster urns of neoclassical facades (twelve-inch pikes finned like zigzags of lightning and painted pure white). Some walls had a small board affixed, giving the name and telephone number of the firm responsible for the installation of the devices. While the little boy and the pet dog raced ahead, the husband and wife found themselves comparing the possible effectiveness of each style against its appearance; and after several weeks when they paused before this barricade or that without needing to speak, both came out with the conclusion that only one was worth considering. It was the ugliest but the most honest in its suggestion of the pure concentration-camp style, no frills, all evident efficacy. Placed the length of walls, it consisted of a continuous coil of stiff and shining metal serrated into jagged blades, so that there would be no way of climbing over it and no way through its tunnel without getting entangled in its fangs. There would be no way out, only a struggle getting bloodier and bloodier, a deeper and sharper hooking and tearing of flesh. The wife shuddered to look at it. You're right, said the husband, anyone would think twice... And they took heed of the advice on a small board fixed to the wall: Consult DRAGON'S TEETH The People For Total Security.

Next day a gang of workmen came and stretched the razor-bladed coils all round the walls of the house where the husband and wife and little boy and pet dog and cat were living happily ever after. The sunlight flashed and slashed, off the serrations, the cornice of razor thorns encircled the home, shining. The husband said, Never mind. It will weather. The wife said, You're wrong. They guarantee it's rust-proof. And she waited until the little boy had run off to play before she said, I hope the cat will take heed... The husband said, Don’t worry, my dear, cats always look before they leap. And it was true that from that day on the cat slept in the little boy's bed and kept to the garden, never risking a try at breaching security.

One evening, the mother read the little boy to sleep with a fairy story from the book the wise old witch had given him at Christmas. Next day he pretended to be the Prince who braves the terrible thicket of thorns to enter the palace and kiss the Sleeping Beauty back to life; he dragged a ladder to the wall, the shining coiled tunnel was just wide enough for his little body to creep in, and with the first fixing of its razor-teeth in his knees and hands and head he screamed and struggled deeper into its tangle. The trusted housemaid and the itinerant gardener, whose "day" it was, came running, the first to see and to scream with him, and the itinerant gardener tore his hands trying to get at the little boy. Then the man and his wife burst wildly into the garden and for some reason (the cat, probably) the alarm set up walling against the screams while the bleeding mass of the little boy was hacked out of the security coil with saws, wire-cutters, choppers, and they carried it — the man, the wife, the hysterical trusted housemaid and the weeping gardener — into the house.

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18. Aesthetic (noun): style particular to a person, group, or culture
19. Neoclassical (adj.): relating to the late 18th- and early 19th-century style in architecture and art based on imitations of surviving classical (often ancient Hellenic/Greek or Roman) models
20. Pikes are medieval weapons resembling spikes.
21. Efficacy (noun): the ability to produce a desired or intended result
5. PART B: Which TWO sentences from the story's introduction best support your answer to Part A?
   A. "I reply that I don't write children's stories" (Paragraph 1)
   B. "And then last night I woke up — or rather was awakened without knowing what had roused me." (Paragraph 2)
   C. "A voice in the echo-chamber of the subconscious?" (Paragraph 3)
   D. "I have no burglar bars, no gun under the pillow, but I have the same fears as people who do take these precautions" (Paragraph 5)
   E. "I learned that I was to be neither threatened nor spared." (Paragraph 7)
   F. "I couldn't find a position in which my mind would let go of my body — release me to sleep again. So I began to tell myself a story, a bedtime story." (Paragraph 8)

6. Provide evidence from the text that shows that the family is white. What is the effect of the author never explicitly stating the family's race?

   _________________________________________________________
   _________________________________________________________
   _________________________________________________________
   _________________________________________________________
   _________________________________________________________

7. How is the vivid imagery in the last scene of the story important to the development of the story's themes?

   _________________________________________________________
   _________________________________________________________
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The Road Not Taken

By Robert Frost
1916

Robert Frost (1874-1963) was one of the most popular and critically respected American poets in recent history. His poems often discuss rural scenes from the New England countryside. "The Road Not Taken" is one of Frost's most frequently cited poems. As you read the poem, identify the imagery the speaker uses to describe the setting.

Two roads diverged\(^1\) in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;\(^2\)

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted\(^3\) wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden\(^4\) black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

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1. **Diverge (verb)**: to separate from another route or go in a different direction
2. a dense growth of shrubs and other plants, especially under trees in woodland
3. lacked
4. **Tread (verb)**: to walk or step