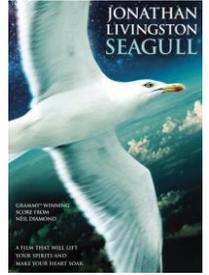


**EARN YOUR ARMOR ENGLISH SPRING BREAK PACKET:  
 DUE: TUESDAY, April 7<sup>th</sup>, 2020**



- ✍ **Part 1:** You need to read Jonathan Livingston Seagull by Richard Bach and be ready for an AR test on the text upon our return from break.
- ✍ **Part 2:** Complete the following comprehension questions on Jonathan Livingston Seagull.
  - All open ended questions with lines should be answered in complete sentences
  - All multiple choice questions should be answered with an own answer and smart disproval
- ✍ **Part 3:** Write an A- NEZZ-C responding to the prompt: **How does Bach's use of imagery contribute to his theme?** (ANEZZC resource attached)

**Above and Beyond: FOR ALL PASSIONATE READERS AND STUDENTS WHO WANT TO GET SMARTER OVER BREAK!**

- READ BABY READ! (attached) – Be ready to show off your HS ready skills by completing the attached short stories! **NOTE:** *These texts/questions are above and beyond questions to sharpen your skills when we return on April 7th. If we are out longer than through April 7th for any reason, these are no longer Above and Beyond and should be completed by all students."*
- Build your vocabulary! (attached) Complete the activities in the back of this packet or use this quizlet link to work on adding new words to your vocabulary! <https://quizlet.com/429166562/jls-flash-cards/>

**PACKET GRADE**

**Comprehends Texts:** \_\_\_\_\_/10 = \_\_\_\_\_%

**Written Response to Literature** \_\_\_\_\_/16 = \_\_\_\_\_%

**Work Habits:**

4 = 100	3 = 85	2 = 75	1 = 50
<b>I was able to accurately:</b> <ul style="list-style-type: none"> <li>• Answering OER questions Meticulously in complete Sentences</li> <li>• OA for every MC question</li> <li>• Disprove thoughtfully</li> <li>• Located TE to support each question</li> </ul>	<b>Missing one element</b>	<b>Missing two elements</b>	<b>Missing 3 or more element</b>

**Parent Signature (AFTER packet is graded):** \_\_\_\_\_

**Text:** <http://csermelyblog.tehetsegpont.hu/sites/default/files/angol%20sir%C3%A1lly.pdf>

# Jonathan Livingston Seagull

by Richard Bach

## PART 1

- 1) **Who is the narrator of this text?** a.) Jonathan b.) Third person c.) Chiang d.) Sullivan
- 2) *“This kind of thinking, he found, is not the way to make one’s self popular with other birds. Even his parents were dismayed as Jonathan spent whole days alone, making hundreds of low-level glides, experimenting.”*

**What kind of thinking made Jonathan unpopular? Why?**

---

---

- 3) **What do Jonathan’s parents want him to study?**
- a. They want him to study flying so he could eat more since he was just bone and feathers
  - b. They want him to study uncontrollable laughter so he could understand why gulls laugh at inappropriate times
  - c. They want him to study how to hunt for food so he learns you can’t eat a glide
  - d. They want him to study why flocks are meant to stay together so he can be more accepted
- 4) **How is Jonathan different from the other seagulls? (Include at least one piece of TE)**

---

---

- 5) **What consequence does Jonathan receive from the flock and why?** \_\_\_\_\_

---

---

---

---

## PART 2

- 6) **How does Jonathan meet Sullivan?** \_\_\_\_\_

---

---

- 7) **Describe Jonathan’s relationship with Chiang.** \_\_\_\_\_

---

---

---

8) Why does Jonathan decide to return to his flock? \_\_\_\_\_

---

---

9.) With which theme would Richard Bach most likely agree?

- a.) Nonconformity and rebellion lead to misery and regret.
- b.) Blood is thicker than water.
- c.) A good teacher can motivate you to follow the rules.
- d.) The most important accomplishment is positively impacting others.

Find an exact piece of evidence that supports this (include page #): \_\_\_\_\_

---

---

10.) Which best describes Jonathan?

- a.) Defiant
- b.) Sympathetic
- c.) Ambitious
- d.) Resilient

Find an exact piece of evidence that supports this: \_\_\_\_\_

---

---

**ANEZZC Planning: How does Bach's use of language contribute to his theme?**

1. Diction is \_\_\_\_\_
2. Imagery is \_\_\_\_\_
3. I plan to write about      diction      imagery
4. Theme is the \_\_\_\_\_ of a text.
5. A few themes taught by Jonathan Livingston Seagull are...
  - 
  - 
  -





### Analytical Paragraph Guidance (NEZZ)

- A paragraph is the articulation of a fully developed thought.
- A basic paragraph should contain the following structure (A-NEZZ-NEZZ-C):
  - State an Argument,
  - Support it with Evidence (NEZZ each quote),
  - Underscore it with a Clincher

<b>Argument</b>	Every paragraph should begin with an argument that states how or why (for analysis) or what (for expository writing). The argument must be something that cannot be instantly labeled as true or false, but must be defended with evidence.
<b>Evidence</b>	We use the NEZZ structure for evidence. <b>This may be used multiple times, for multiple pieces of evidence.</b>
<b>Name it</b>  <b>N</b>	Name the literary device or technique being used. This often occurs in the same sentences as the “explain it.” <ul style="list-style-type: none"> <li>• “Here, Morrison uses a <b>metaphor</b> to describe Pecola”</li> <li>• “Kooser’s <b>description</b> of the farmhouse evokes a sense of loneliness.”</li> <li>• “Shakespeare’s <b>diction</b> helps him paint a dire picture of beauty.”</li> </ul>
<b>Explain it</b>  <b>E</b>	Provide context for your evidence, chunk and cite it, and add any additional explanation to clarify meaning for readers or provide background. This may occur in the same sentence as the “Name it.” <ul style="list-style-type: none"> <li>• When Smith calls Sandra a “twisted sunflower,” the metaphor suggests she is both hopeful and damaged (23).</li> <li>• Shakespeare uses the words “wreckful siege,” “battering days” and “gates impregnable” to establish an extended metaphor, suggesting that time is at battle with beauty.</li> <li>• When Andrew puts the harmonica to his mouth for the first time, Fenner writes that it “bleeds song” (34).</li> <li>• In Dr. King’s eulogy he pays tribute to the 4 little girls who died in the 14th Street Baptist Church Bombing. He explains that...</li> </ul>
<b>Zoom in</b>  <b>Z</b>	When analyzing figurative language or diction <b>only</b> , scrutinize the specific word(s) being used and the connotation. (Only use this when appropriate.) <ul style="list-style-type: none"> <li>• Tan chose to compare the criss-crossed knife marks to bicycle tires [and not something else with that pattern] because this image connotes something dirty, or possibly conjures the idea of road kill.</li> <li>• Taken together, the pattern of diction in the second quatrain evoke the notion of war (5-8).</li> </ul>
<b>Zoom out</b>  <b>Z</b>	Explain the author’s purpose behind using the evidence you selected; how does it connect to a larger idea? <ul style="list-style-type: none"> <li>• Tan’s comparison ultimately helps her convey how embarrassed her narrator is by her own culture.</li> <li>• Shakespeare’s belligerent language underscores how powerless beauty is against the ravages of time.</li> <li>• Myer’s use of symbolism conveys the larger message that...</li> </ul>
<b>Clincher</b>	A paragraph should end with a statement that reaffirms its argument by synthesizing the evidence provided. This paragraph answers the “SW” or “so what?” for a paragraph. <ul style="list-style-type: none"> <li>• “By establishing a clear connection between beauty and virtue, Morrison implies that to be fair is also to be good, a sentiment clearly at odds with this next quatrain.”</li> <li>• “Poe’s protagonist clearly isn’t someone who can be trusted. As a result, the entire narrative becomes destabilized in a way that adds tension for the reader.”</li> </ul>

### Sentence Starters for Analytical Paragraphs

Argument	<ul style="list-style-type: none"> <li>In [story], [author] uses [literary device] to highlight/underscore/demonstrate/communicate the theme that...</li> <li>[Author's] text suggests/ communicates/ reminds readers that [message] through the use of [literary device].</li> </ul>
Name it/ Explain it  N	<ul style="list-style-type: none"> <li>“One moment where we see this occur is...[add context].</li> <li>“[Author's] <b>description</b> of [something from the novel] helps readers see that ...”</li> <li><i>Start with context, then add:</i> “[Author] <b>argues/writes</b> that...”</li> <li><i>Start with context, then add:</i> Here, [author] uses [<b>literary device</b>] to ...”</li> </ul>
Explain it  E	<ul style="list-style-type: none"> <li>Don't use sentence starters here! Weave your quotes into your analysis and explain whatever technique is being used. <ul style="list-style-type: none"> <li><b>Option 1-- blend:</b> Smith describes Bradley as being “willfully naïve” of Joanna's schemes. His language suggests that that the character is in part to blame for the problems that occur.</li> <li><b>Option 2 – quote and blend:</b> Smith argues that “Bradley is willfully naïve of Joanna's repeated treachery.” By calling Bradley “willfully naïve,” Smith highlights that the character is in part to blame for the problems that occur.</li> </ul> </li> </ul>
Zoom in  Z	<ul style="list-style-type: none"> <li>[Author's] choice of diction is fascinating/important/compelling, because by choosing the word [word], she communicates that...</li> <li>Here, the language is revealing, because the word [word] suggests...</li> <li>[The author] specifically chose [diction] rather than [a synonym] because...</li> </ul>
Zoom out  Z	<ul style="list-style-type: none"> <li>[Author's language/comparison] ultimately helps convey that...</li> <li>[Author's] [choose an adjective] language underscores/demonstrates/suggests/highlights that...</li> <li>The use of [literary device] in this moment is important because...</li> </ul>
Clincher	<ul style="list-style-type: none"> <li>By [using the techniques you've described], [author] suggests/implies/reminds us that...</li> <li>As a result of [author's] choices, we can see...</li> <li>Ultimately, we learn here that...</li> <li>It's striking that... because...</li> </ul>

**It's time to toss these bad habits overboard!**



**Weak, clunky context**

- “In the novel it states”

**Weak analysis**

- “this shows”
- “Quote from the text' means that...”

**Evidence lists**

- “Author uses multiple pieces of imagery such as ‘example 1,’ ‘example 2,’ ‘example 3,’ and ‘example 4.’

# ABOVE AND BEYONDS FOR ALL PASSIONATE READERS!!

**NOTE:** *These texts/questions are above and beyond questions to sharpen your skills when we return on April 7th. If we are out longer than through April 7th for any reason, these are no longer Above and Beyond and should be completed by all students."*

**Directions:** Read and annotate the following texts and answer the following questions with your strongest work habits. Record all answers on the bubble sheet below (after the final text)

## Text 1: *The Bet* by: Anton Chekhov

### Text Work Habits Checklist:

- Label G/TQs for each passage
- Margin notes to unpack key anchor moments/answer TQs
- Main idea – bullet point to answer TQs

It was a dark autumn night. The old banker was walking up and down his study and remembering how, fifteen years before, he had given a party one autumn evening. There had been many clever men there, and there had been interesting conversations. Among other things they had talked of capital punishment.<sup>1</sup> The majority of the guests, among whom were many journalists and intellectual men, disapproved of the death penalty. They considered that form of punishment out of date, immoral, and unsuitable for Christian States.<sup>2</sup> In the opinion of some of them the death penalty ought to be replaced everywhere by imprisonment for life. "I don't agree with you," said their host the banker. "I have not tried either the death penalty or imprisonment for life, but if one may judge *a priori*,<sup>3</sup> the death penalty is more moral and more humane than imprisonment for life. Capital punishment kills a man at once, but lifelong imprisonment kills him slowly. Which executioner is the more humane,<sup>4</sup> he who kills you in a few minutes or he who drags the life out of you in the course of many years?"

"Both are equally immoral," observed one of the guests, "for they both have the same object — to take away life. The State is not God. It has not the right to take away what it cannot restore when it wants to."

Among the guests was a young lawyer, a young man of five-and-twenty. When he was asked his opinion, he said: "The death sentence and the life sentence are equally immoral,<sup>5</sup> but if I had to choose between the death penalty and imprisonment for life, I would certainly choose the second. To live anyhow is better than not at all."

[5] A lively discussion arose. The banker, who was younger and more nervous in those days, was suddenly carried away by excitement; he struck the table with his fist and shouted at the young man:

"It's not true! I'll bet you two million you wouldn't stay in solitary confinement for five years."

"If you mean that in earnest," said the young man, "I'll take the bet, but I would stay not five but fifteen years."

"Fifteen? Done!" cried the banker. "Gentlemen, I stake two million!"

"Agreed! You stake your millions and I stake my freedom!" said the young man.

[10] And this wild, senseless bet was carried out! The banker, spoilt and frivolous,<sup>6</sup> with millions beyond his reckoning, was delighted at the bet. At supper he made fun of the young man, and said:

"Think better of it, young man, while there is still time. To me two million is a trifle, but you are losing three or four of the best years of your life. I say three or four, because you won't stay longer. Don't forget either, you unhappy man, that voluntary confinement is a great deal harder to bear than compulsory.<sup>7</sup> The thought that you have the right to step out in liberty at any moment will poison your whole existence in prison. I am sorry for you."

1. Capital punishment, also known as the death penalty, is a practice whereby a person is put to death by the state as punishment for a crime.

2. A Christian State recognizes Christianity as its official religion.

3. The Latin phrase "a priori" refers to knowledge that does not come from actual experience but rather from deduction or theoretical reasoning.

4. **Humane** (*adjective*): having sympathy and compassion for other people

5. **Immoral** (*adjective*): going against what is right, proper, or good

6. **Frivolous** (*adjective*): not serious in attitude or behavior; not able to think ahead

And now the banker, walking to and fro, remembered all this, and asked himself: “What was the object of that bet? What is the good of that man’s losing fifteen years of his life and my throwing away two million? Can it prove that the death penalty is better or worse than imprisonment for life? No, no. It was all nonsensical and meaningless. On my part it was the caprice<sup>8</sup> of a pampered man, and on his part simple greed for money...”

Then he remembered what followed that evening. It was decided that the young man should spend the years of his captivity under the strictest supervision in one of the lodges in the banker’s garden. It was agreed that for fifteen years he should not be free to cross the threshold of the lodge, to see human beings, to hear the human voice, or to receive letters and newspapers. He was allowed to have a musical instrument and books, and was allowed to write letters, to drink wine, and to smoke. By the terms of the agreement, the only relations he could have with the outer world were by a little window made purposely for that object. He might have anything he wanted — books, music, wine, and so on — in any quantity he desired by writing an order, but could only receive them through the window. The agreement provided for every detail and every trifle<sup>9</sup> that would make his imprisonment strictly solitary, and bound the young man to stay there *exactly* fifteen years, beginning from twelve o’clock of November 14, 1870, and ending at twelve o’clock of November 14, 1885. The slightest attempt on his part to break the conditions, if only two minutes before the end, released the banker from the obligation to pay him the two million.

For the first year of his confinement, as far as one could judge from his brief notes, the prisoner suffered severely from loneliness and depression. The sounds of the piano could be heard continually day and night from his lodge. He refused wine and tobacco. Wine, he wrote, excites the desires, and desires are the worst foes of the prisoner; and besides, nothing could be more dreary than drinking good wine and seeing no one. And tobacco spoils the air of his room. In the first year the books he sent for were principally of a light character: novels with a complicated love plot, sensational and fantastic stories, and so on.

[15] In the second year the piano was silent in the lodge, and the prisoner asked only for the classics. In the fifth year music was audible again, and the prisoner asked for wine. Those who watched him through the window said that all that year he spent doing nothing but eating and drinking and lying on his bed, frequently yawning and angrily talking to himself. He did not read books. Sometimes at night he would sit down to write; he would spend hours writing, and in the morning tear up all that he had written. More than once he could be heard crying.

In the second half of the sixth year the prisoner began zealously studying languages, philosophy, and history. He threw himself eagerly into these studies — so much so that the banker had enough to do to get him the books he ordered. In the course of four years some six hundred volumes were procured<sup>10</sup> at his request. It was during this period that the banker received the following letter from his prisoner:

“My dear Jailer, I write you these lines in six languages. Show them to people who know the languages. Let them read them. If they find not one mistake I implore you to fire a shot in the garden. That shot will show me that my efforts have not been thrown away. The geniuses of all ages and of all lands speak different languages, but the same flame burns in them all. Oh, if you only knew what unearthly happiness my soul feels now from being able to understand them!” The prisoner’s desire was fulfilled. The banker ordered two shots to be fired in the garden.

Then after the tenth year, the prisoner sat immovably at the table and read nothing but the Gospel. It seemed strange to the banker that a man who in four years had mastered six hundred learned volumes should waste nearly a year over one thin book easy of comprehension. Theology<sup>11</sup> and histories of religion followed the  
In the last two years of his confinement the prisoner read an immense quantity of books quite indiscriminately. At one time he was busy with the natural sciences, then he would ask for Byron or Shakespeare. There were notes in which he demanded at the same time books on chemistry, and a manual of medicine, and a novel, and some treatise on philosophy or theology. His reading suggested a man swimming in the sea among the wreckage of his ship, and trying to save his life by greedily clutching first at one spar and then at another.

[20] The old banker remembered all this, and thought:

“To-morrow at twelve o’clock he will regain his freedom. By our agreement I ought to pay him two million. If I do pay him, it is all over with me: I shall be utterly ruined.”

7. **Compulsory** (*adjective*) : required; mandatory

8. **Caprice** (*noun*) : a sudden, unpredictable action

9. **Trifle** (*noun*) : something of little value, substance, or importance

10. **Procure** (*verb*) : to get possession of; to obtain by a particular care and effort

11. Theology is the study of religious faith, practice, and experience.

Fifteen years before, his millions had been beyond his reckoning; now he was afraid to ask himself which were greater, his debts or his assets. Desperate gambling on the Stock Exchange,<sup>13</sup> wild speculation and the excitability which he could not get over even in advancing years, had by degrees led to the decline of his fortune and the proud, fearless, self-confident millionaire had become a banker of middling rank, trembling at every rise and fall in his investments. "Cursed bet!" muttered the old man, clutching his head in despair. "Why didn't the man die? He is only forty now. He will take my last penny from me, he will marry, will enjoy life, will gamble on the Exchange; while I shall look at him with envy like a beggar, and hear from him every day the same sentence: 'I am indebted to you for the happiness of my life, let me help you!' No, it is too much! The one means of being saved from bankruptcy and disgrace is the death of that man!"

It struck three o'clock, the banker listened; everyone was asleep in the house and nothing could be heard outside but the rustling of the chilled trees. Trying to make no noise, he took from a fireproof safe the key of the door which had not been opened for fifteen years, put on his overcoat, and went out of the house.

It was dark and cold in the garden. Rain was falling. A damp cutting wind was racing about the garden, howling and giving the trees no rest. The banker strained his eyes, but could see neither the earth nor the white statues, nor the lodge, nor the trees. Going to the spot where the lodge stood, he twice called the watchman. No answer followed. Evidently the watchman had sought shelter from the weather, and was now asleep somewhere either in the kitchen or in the greenhouse.

[25] "If I had the pluck to carry out my intention," thought the old man, "suspicion would fall first upon the watchman."

He felt in the darkness for the steps and the door, and went into the entry of the lodge. Then he groped his way into a little passage and lighted a match. There was not a soul there. There was a bedstead with no bedding on it, and in the corner there was a dark cast-iron stove. The seals on the door leading to the prisoner's rooms were intact.

When the match went out the old man, trembling with emotion, peeped through the little window. A candle was burning dimly in the prisoner's room. He was sitting at the table. Nothing could be seen but his back, the hair on his head, and his hands. Open books were lying on the table, on the two easy-chairs, and on the carpet near the table.

Five minutes passed and the prisoner did not once stir. Fifteen years' imprisonment had taught him to sit still. The banker tapped at the window with his finger, and the prisoner made no movement whatever in response. Then the banker cautiously broke the seals off the door and put the key in the keyhole. The rusty lock gave a grating sound and the door creaked. The banker expected to hear at once footsteps and a cry of astonishment, but three minutes passed and it was as quiet as ever in the room. He made up his mind to go in.

At the table a man unlike ordinary people was sitting motionless. He was a skeleton with the skin drawn tight over his bones, with long curls like a woman's and a shaggy beard. His face was yellow with an earthy tint in it, his cheeks were hollow, his back long and narrow, and the hand on which his shaggy head was propped was so thin and delicate that it was dreadful to look at it. His hair was already streaked with silver, and seeing his emaciated,<sup>14</sup> aged-looking face, no one would have believed that he was only forty. He was asleep... In front of his bowed head there lay on the table a sheet of paper on which there was something written in fine handwriting.

[30] "Poor creature!" thought the banker, "he is asleep and most likely dreaming of the millions. And I have only to take this half-dead man, throw him on the bed, stifle him a little with the pillow, and the most conscientious expert would find no sign of a violent death. But let us first read what he has written here ..."

The banker took the page from the table and read as follows:

"To-morrow at twelve o'clock I regain my freedom and the right to associate with other men, but before I leave this room and see the sunshine, I think it necessary to say a few words to you. With a clear conscience I tell you, as before God, who beholds me, that I despise freedom and life and health, and all that in your books is called the good things of the world.

"For fifteen years I have been intently studying earthly life. It is true I have not seen the earth nor men, but in your books I have drunk fragrant wine, I have sung songs, I have hunted stags and wild boars in the forests, have loved women... Beauties as ethereal<sup>15</sup> as clouds, created by the magic of your poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl. In your books I have climbed to the peaks of Elburz and Mont Blanc, and from there I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountain-tops with gold and crimson. I have watched from there the lightning flashing over my head and cleaving the storm-clouds. I have seen green forests, fields, rivers, lakes, towns. I have heard the singing of the sirens, and the strains of the shepherds' pipes; I have touched the wings of comely<sup>16</sup> devils who flew down to converse with me of God... In your books I have flung myself into the bottomless pit, performed miracles, slain, burned towns, preached new religions, conquered whole kingdoms...

“Your books have given me wisdom. All that the unresting thought of man has created in the ages is compressed into a small compass in my brain. I know that I am wiser than all of you.

[35] “And I despise your books, I despise wisdom and the blessings of this world. It is all worthless, fleeting, illusory,<sup>17</sup> and deceptive, like a mirage. You may be proud, wise, and fine, but death will wipe you off the face of the earth as though you were no more than mice burrowing under the floor, and your posterity, your history, your immortal geniuses will burn or freeze together with the earthly globe.

“You have lost your reason and taken the wrong path. You have taken lies for truth, and hideousness for beauty. You would marvel if, owing to strange events of some sort, frogs and lizards suddenly grew on apple and orange trees instead of fruit, or if roses began to smell like a sweating horse; so I marvel at you who exchange heaven for earth. I don’t want to understand you.

“To prove to you in action how I despise all that you live by, I renounce the two million of which I once dreamed as of paradise and which now I despise. To deprive myself of the right to the money I shall go out from here five hours before the time fixed, and so break the compact...”

When the banker had read this he laid the page on the table, kissed the strange man on the head, and went out of the lodge, weeping. At no other time, even when he had lost heavily on the Stock Exchange, had he felt so great a contempt<sup>18</sup> for himself. When he got home he lay on his bed, but his tears and emotion kept him for hours from sleeping.

Next morning the watchmen ran in with pale faces, and told him they had seen the man who lived in the lodge climb out of the window into the garden, go to the gate, and disappear. The banker went at once with the servants to the lodge and made sure of the flight of his prisoner. To avoid arousing unnecessary talk, he took from the table the writing in which the millions were renounced, and when he got home locked it up in the fireproof safe.

12. Gospels are books written about the life of Jesus.

13. Stock Exchange refers to a place where people buy and sell stocks, which are the ownership elements of a corporation.

14. **Emaciate** (*verb*) : to cause someone to become very thin

15. **Ethereal** (*adjective*) : of or relating to the heavens

16. **Comely** (*adjective*) : pretty, attractive

17. **Illusory** (*adjective*) : based on or producing an illusion; deceptive

18. **Contempt** (*noun*) : a feeling that someone or something is not worthy of respect or approval

Main Idea

**Multiple Choice Work Habits Checklist:**

- Write own answer
- Label TE in the TEXT
- Disprove thoughtfully by crossing out key words in the answer choice

**1. PART A: Which statement best expresses a theme in the story?**

- A. Pursuing knowledge and bettering yourself is the best way to spend your time.
- B. The desire to prove to others that you’re right can lead to extreme actions.
- C. Greed and impulsive decisions can lead to huge consequences.
- D. There is nothing worse than depriving someone of human contact.

**2. PART B: Which paragraph from the short story best supports the answer to Part A?**

- A. “He threw himself eagerly into these studies — so much so that the banker had enough to do to get him the books he ordered.” (Paragraph 16)
- B. ““To-morrow at twelve o’clock he will regain his freedom. By our agreement I ought to pay him two million. If I do pay him, it is all over with me: I shall be utterly ruined.”” (Paragraph 21)
- C. “At the table a man unlike ordinary people was sitting motionless. He was a skeleton with the skin drawn tight over his bones, with long curls like a woman’s and a shaggy beard.” (Paragraph 29)
- D. ““And I have only to take this half-dead man, throw him on the bed, stifle him a little with the pillow, and the most conscientious expert would find no sign of a violent death.”” (Paragraph 30)

**3. Which statement best describes how the banker's actions develop the theme of the story?**

- A. The banker's hasty and thoughtless actions lead to trouble and despair for him.
- B. The banker's disregard for human life shows the extent of his lack of compassion for others.
- C. The banker's adventurous spirit prompts him to create dangerous or risky situations.
- D. The banker's passionate defense of his views gets him into dangerous situations.

**4. How does the lawyer provoke the banker's decision to place the bet?**

- A. The lawyer questions whether or not the banker has the money to make a worthwhile bet with him.
- B. The lawyer suggests that the banker doesn't have the courage to place such a risky bet against him.
- C. The lawyer offers to give the banker two million if he cannot stay in solitary confinement for the agreed upon years.
- D. The lawyer proposes that he will remain in solitary confinement even longer than the banker suggests.

**5. How does the lawyer's 15-year imprisonment affect the banker?**

- A. The banker wishes that he had required the lawyer to stay imprisoned for longer.
- B. The banker comes to realize that he was wrong about his stance on life imprisonment.
- C. The banker mourns the life and experiences that he has deprived the lawyer of.
- D. The banker regrets placing the bet and thinks it was a stupid idea in the first place.

---

**Text 2: A Retrieved Reformation**

*By: O. Henry*

**Text Work Habits Checklist:**

- Label G/TQs for each passage
- Margin notes to unpack key anchor moments/answer TQs
- Main idea – bullet point to answer TQs

A guard came to the prison shoe-shop, where Jimmy Valentine was assiduously<sup>1</sup> stitching uppers,<sup>2</sup> and escorted him to the front office. There the warden handed Jimmy his pardon, which had been signed that morning by the governor. Jimmy took it in a tired kind of way. He had served nearly ten months of a four year sentence. He had expected to stay only about three months, at the longest. When a man with as many friends on the outside as Jimmy Valentine had is received in the "stir"<sup>3</sup> it is hardly worthwhile to cut his hair.

"Now, Valentine," said the warden, "you'll go out in the morning. Brace up, and make a man of yourself. You're not a bad fellow at heart. Stop cracking safes, and live straight."

"Me?" said Jimmy, in surprise. "Why, I never cracked a safe in my life."

"Oh, no," laughed the warden. "Of course not. Let's see, now. How was it you happened to get sent up on that Springfield job? Was it because you wouldn't prove an alibi for fear of compromising somebody in extremely high-toned society? Or was it simply a case of a mean old jury that had it in for you? It's always one or the other with you innocent victims."

[5] "Me?" said Jimmy, still blankly virtuous.<sup>4</sup> "Why, warden, I never was in Springfield in my life!"

"Take him back, Cronin!" said the warden, "and fix him up with outgoing clothes. Unlock him at seven in the morning, and let him come to the bull-pen. Better think over my advice, Valentine."

At a quarter past seven on the next morning Jimmy stood in the warden's outer office. He had on a suit of the villainously fitting, ready-made clothes and a pair of the stiff, squeaky shoes that the state furnishes to its discharged compulsory<sup>5</sup> guests.

The clerk handed him a railroad ticket and the five-dollar bill with which the law expected him to rehabilitate himself into good citizenship and prosperity. The warden gave him a cigar, and shook hands. Valentine, 9762, was chronicled on the books, "Pardoned by Governor," and Mr. James Valentine walked out into the sunshine.

Disregarding the song of the birds, the waving green trees, and the smell of the flowers, Jimmy headed straight for a restaurant. There he tasted the first sweet joys of liberty in the shape of a broiled chicken and a bottle of white wine — followed by a cigar a grade better than the one the warden had given him. From there he proceeded leisurely to the depot. He

tossed a quarter into the hat of a blind man sitting by the door, and boarded his train. Three hours set him down in a little town near the state line. He went to the cafe of one Mike Dolan and shook hands with Mike, who was alone behind the bar.

[10] “Sorry we couldn’t make it sooner, Jimmy, me boy,” said Mike. “But we had that protest from Springfield to buck against, and the governor nearly balked.<sup>6</sup> Feeling all right?”

“Fine,” said Jimmy. “Got my key?”

He got his key and went upstairs, unlocking the door of a room at the rear. Everything was just as he had left it. There on the floor was still Ben Price’s collar-button that had been torn from that eminent<sup>7</sup> detective’s shirt-band when they had overpowered Jimmy to arrest him.

Pulling out from the wall a folding-bed, Jimmy slid back a panel in the wall and dragged out a dust-covered suit-case. He opened this and gazed fondly at the finest set of burglar’s tools in the East. It was a complete set, made of specially tempered steel, the latest designs in drills, punches, braces and bits, jimmies, clamps, and augers, with two or three novelties, invented by Jimmy himself, in which he took pride. Over nine hundred dollars they had cost him to have made at — , a place where they make such things for the profession.

In half an hour Jimmy went down stairs and through the cafe. He was now dressed in tasteful and well-fitting clothes, and carried his dusted and cleaned suit-case in his hand.

[15] “Got anything on?” asked Mike Dolan, genially.<sup>8</sup>

“Me?” said Jimmy, in a puzzled tone. “I don’t understand. I’m representing the New York Amalgamated Short Snap Biscuit Cracker and Frazzled Wheat Company.”

This statement delighted Mike to such an extent that Jimmy had to take a seltzer-and-milk on the spot. He never touched “hard” drinks.

A week after the release of Valentine, 9762, there was a neat job of safe-burglary done in Richmond, Indiana, with no clue to the author. A scant eight hundred dollars was all that was secured. Two weeks after that a patented, improved, burglar-proof safe in Logansport was opened like a cheese to the tune of fifteen hundred dollars, currency; securities and silver untouched. That began to interest the rogue-catchers. Then an old-fashioned bank-safe in Jefferson City became active and threw out of its crater an eruption of bank-notes amounting to five thousand dollars. The losses were now high enough to bring the matter up into Ben Price’s class of work. By comparing notes, a remarkable similarity in the methods of the burglaries was noticed. Ben Price investigated the scenes of the robberies, and was heard to remark:

“That’s Dandy Jim Valentine’s autograph. He’s resumed business. Look at that combination knob — jerked out as easy as pulling up a radish in wet weather. He’s got the only clamps that can do it. And look how clean those tumblers were punched out! Jimmy never has to drill but one hole. Yes, I guess I want Mr. Valentine. He’ll do his bit next time without any short-time or clemency<sup>9</sup> foolishness.”

[20] Ben Price knew Jimmy’s habits. He had learned them while working on the Springfield case. Long jumps, quick get-aways, no confederates, and a taste for good society — these ways had helped Mr. Valentine to become noted as a successful dodger of retribution.<sup>10</sup> It was given out that Ben Price had taken up the trail of the elusive cracksman, and other people with burglar-proof safes felt more at ease.

One afternoon Jimmy Valentine and his suit-case climbed out of the mail-hack in Elmore, a little town five miles off the railroad down in the black-jack country of Arkansas. Jimmy, looking like an athletic young senior just home from college, went down the board side-walk toward the hotel.

A young lady crossed the street, passed him at the corner and entered a door over which was the sign, “The Elmore Bank.” Jimmy Valentine looked into her eyes, forgot what he was, and became another man. She lowered her eyes and coloured slightly. Young men of Jimmy’s style and looks were scarce in Elmore.

Jimmy collared a boy that was loafing on the steps of the bank as if he were one of the stockholders, and began to ask him questions about the town, feeding him dimes at intervals. By and by the young lady came out, looking royally unconscious of the young man with the suitcase, and went her way.

“Isn’ that young lady Polly Simpson?” asked Jimmy, with specious<sup>11</sup> guile.

[25] “Naw,” said the boy. “She’s Annabel Adams. Her pa owns this bank. Why’d you come to Elmore for? Is that a gold watch-chain? I’m going to get a bulldog. Got any more dimes?”

Jimmy went to the Planters' Hotel, registered as Ralph D. Spencer, and engaged a room. He leaned on the desk and declared his platform to the clerk. He said he had come to Elmore to look for a location to go into business. How was the shoe business, now, in the town? He had thought of the shoe business. Was there an opening?

The clerk was impressed by the clothes and manner of Jimmy. He, himself, was something of a pattern of fashion to the thinly gilded youth of Elmore, but he now perceived his shortcomings. While trying to figure out Jimmy's manner of tying his four-in-hand<sup>13</sup> he cordially gave information.

Yes, there ought to be a good opening in the shoe line. There wasn't an exclusive shoe-store in the place. The dry-goods and general stores handled them. Business in all lines was fairly good. Hoped Mr. Spencer would decide to locate in Elmore. He would find it a pleasant town to live in, and the people very sociable.

Mr. Spencer thought he would stop over in the town a few days and look over the situation. No, the clerk needn't call the boy. He would carry up his suit-case, himself; it was rather heavy.

[30] Mr. Ralph Spencer, the phoenix that arose from Jimmy Valentine's ashes — ashes left by the flame of a sudden and alterative attack of love — remained in Elmore, and prospered. He opened a shoe-store and secured a good run of trade.

Socially he was also a success, and made many friends. And he accomplished the wish of his heart. He met Miss Annabel Adams, and became more and more captivated by her charms.

At the end of a year the situation of Mr. Ralph Spencer was this: he had won the respect of the community, his shoe-store was flourishing, and he and Annabel were engaged to be married in two weeks. Mr. Adams, the typical, plodding, country banker, approved of Spencer. Annabel's pride in him almost equalled her affection. He was as much at home in the family of Mr. Adams and that of Annabel's married sister as if he were already a member.

One day Jimmy sat down in his room and wrote this letter, which he mailed to the safe address of one of his old friends in St. Louis:

Dear Old Pal:

[35]I want you to be at Sullivan's place, in Little Rock, next Wednesday night, at nine o'clock. I want you to wind up some little matters for me. And, also, I want to make you a present of my kit of tools. I know you'll be glad to get them — you couldn't duplicate the lot for a thousand dollars. Say, Billy, I've quit the old business — a year ago. I've got a nice store. I'm making an honest living, and I'm going to marry the finest girl on earth two weeks from now. It's the only life, Billy — the straight one. I wouldn't touch a dollar of another man's money now for a million. After I get married I'm going to sell out and go West, where there won't be so much danger of having old scores brought up against me. I tell you, Billy, she's an angel. She believes in me; and I wouldn't do another crooked thing for the whole world. Be sure to be at Sully's, for I must see you. I'll bring along the tools with me.

Your old friend,

Jimmy.

On the Monday night after Jimmy wrote this letter, Ben Price jogged unobtrusively<sup>14</sup> into Elmore in a livery buggy. He lounged about town in his quiet way until he found out what he wanted to know. From the drug-store across the street from Spencer's shoe-store he got a good look at Ralph D. Spencer.

"Going to marry the banker's daughter are you, Jimmy?" said Ben to himself, softly. "Well, I don't know!"

[40] The next morning Jimmy took breakfast at the Adamses. He was going to Little Rock that day to order his wedding-suit and buy something nice for Annabel. That would be the first time he had left town since he came to Elmore. It had been more than a year now since those last professional "jobs," and he thought he could safely venture out.

After breakfast quite a family party went downtown together — Mr. Adams, Annabel, Jimmy, and Annabel's married sister with her two little girls, aged five and nine. They came by the hotel where Jimmy still boarded, and he ran up to his room and brought along his suit-case. Then they went on to the bank. There stood Jimmy's horse and buggy and Dolph Gibson, who was going to drive him over to the railroad station.

All went inside the high, carved oak railings into the banking-room — Jimmy included, for Mr. Adams's future son-in-law was welcome anywhere workings to Mr. Spencer, who showed a courteous but not too intelligent interest. The two children, May and Agatha, were delighted by the shining metal and funny clock and knobs.

[45] While they were thus engaged Ben Price sauntered in and leaned on his elbow, looking casually inside between the railings. He told the teller that he didn't want anything; he was just waiting for a man he knew.

Suddenly there was a scream or two from the women, and a commotion. Unperceived by the elders, May, the nine-year-old girl, in a spirit of play, had shut Agatha in the vault. She had then shot the bolts and turned the knob of the combination as she had seen Mr. Adams do.

The old banker sprang to the handle and tugged at it for a moment. "The door can't be opened," he groaned. "The clock hasn't been wound nor the combination set."

Agatha's mother screamed again, hysterically.

"Hush!" said Mr. Adams, raising his trembling hand. "All be quite for a moment. Agatha!" he called as loudly as he could. "Listen to me." During the following silence they could just hear the faint sound of the child wildly shrieking in the dark vault in a panic of terror.

[50] "My precious darling!" wailed the mother. "She will die of fright! Open the door! Oh, break it open! Can't you men do something?"

"There isn't a man nearer than Little Rock who can open that door," said Mr. Adams, in a shaky voice. "My God! Spencer, what shall we do? That child — she can't stand it long in there. There isn't enough air, and, besides, she'll go into convulsions from fright."

Agatha's mother, frantic now, beat the door of the vault with her hands. Somebody wildly suggested dynamite. Annabel turned to Jimmy, her large eyes full of anguish, but not yet despairing. To a woman nothing seems quite impossible to the powers of the man she worships.

"Can't you do something, Ralph — try, won't you?"

He looked at her with a queer, soft smile on his lips and in his keen eyes.

[55] "Annabel," he said, "give me that rose you are wearing, will you?"

Hardly believing that she heard him aright, she unpinned the bud from the bosom of her dress, and placed it in his hand. Jimmy stuffed it into his vest-pocket, threw off his coat and pulled up his shirt-sleeves. With that act Ralph D. Spencer passed away and Jimmy Valentine took his place.

"Get away from the door, all of you," he commanded, shortly.

He set his suit-case on the table, and opened it out flat. From that time on he seemed to be unconscious of the presence of anyone else. He laid out the shining, queer implements swiftly and orderly, whistling softly to himself as he always did when at work. In a deep silence and immovable, the others watched him as if under a spell.

In a minute Jimmy's pet drill was biting smoothly into the steel door. In ten minutes — breaking his own burglarious record — he threw back the bolts and opened the door.

[60] Agatha, almost collapsed, but safe, was gathered into her mother's arms.

Jimmy Valentine put on his coat, and walked outside the railings towards the front door. As he went he thought he heard a far-away voice that he once knew call "Ralph!" But he never hesitated.

At the door a big man stood somewhat in his way.

"Hello, Ben!" said Jimmy, still with his strange smile. "Got around at last, have you? Well, let's go. I don't know that it makes much difference, now."

And then Ben Price acted rather strangely.

[65] "Guess you're mistaken, Mr. Spencer," he said. "Don't believe I recognize you. Your buggy's waiting for you, ain't it?"

Main Idea

**Multiple Choice Work Habits Checklist:**

- Write own answer
- Label TE in the TEXT
- Disprove thoughtfully by crossing out key words in the answer choice

**6. PART A: Which statement best expresses a major theme of the text?**

- A. Deception is a thief's greatest tool.
- B. Never try to change the one you love.
- C. Being merciful is the mark of a good man.
- D. People can change, for better or for worse.

**7. PART B: Which of the following quotes best supports the answer to Part A?**

- A. "‘Me?’ said Jimmy, in a puzzled tone. ‘I don’t understand. I’m representing the New York Amalgamated Short Snap Biscuit Cracker and Frazzled Wheat Company.’" (Paragraph 16)
- B. "‘That’s Dandy Jim Valentine’s autograph. He’s resumed business... He’ll do his bit next time without any short-time or clemency foolishness.’" (Paragraph 19)
- C. "‘Going to marry the banker’s daughter are you, Jimmy?’ said Ben to himself, softly. ‘Well, I don’t know!’" (Paragraph 39)
- D. "Jimmy stuffed [the rose] into his vest-pocket, threw off his coat and pulled up his shirt- sleeves. With that act Ralph D. Spencer passed away and Jimmy Valentine took his place." (Paragraph 56)

**8. What do paragraphs 3-5 reveal about Jimmy’s character?**

- A. Jimmy is in deep denial about his criminal record.
- B. Jimmy is comfortable pretending to be someone he is not.
- C. Jimmy is eager to change his ways and become a better person.
- D. Jimmy is an innocent man who was wrongly convicted of robbery.

**9. What does the word “elusive” mean as it is used in paragraph 20?**

- A. charming
- B. sociable
- C. difficult to catch
- D. not memorable

**10. What causes Jimmy to become “another man” (Paragraph 22)?**

- A. seeing a young woman in Elmore
  - B. learning that Polly’s father runs the local bank
  - C. learning that Ben Price is investigating his case
  - D. being reminded of the warden’s advice to change
-

**Text 3: *Do Not Go Gently Into the Night***  
*By: Dylan Thomas*

**Text Work Habits Checklist:**

- Label G/TQs for each passage
- Margin notes to unpack key anchor moments/answer TQs
- Main idea – bullet point to answer TQs

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
[5]Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

[10]Wild men who caught and sang the sun in flight,  
And learn, too late, they grieve it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
[15]Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

**Multiple Choice Work Habits Checklist:**

- Write own answer
- Label TE in the TEXT
- Disprove thoughtfully by crossing out key words in the answer choice

**11. Which of the following statements best describes a central theme of the poem?**

- A. Life is precious and should be fought for when facing its end.
- B. Family is the most valuable thing in life and should be protected at all costs.
- C. Man is in a constant struggle versus Nature's attempts to kill him.
- D. Growing up involves learning to let loved ones go.

**12. Why does the narrator include descriptions of different types of men?**

- A. He uses them to illustrate how people face death differently.
- B. He includes these different types of men—who all fight against dying, despite their differences—to support his stance against giving up on living.
- C. He contrasts how they face or conceptualize death versus how he does (i.e. passing peacefully versus raging against it).
- D. The speaker includes these different types of men in order to shame his father into living by attacking his masculinity.

**13. Which of the following statements best describes the speaker’s point of view?**

- A. The speaker is facing death and is attempting encourage himself to live.
- B. The speaker is distraught over the idea of dying quietly of old age; he wants his death to be more heroic than that.
- C. The speaker is at his father’s deathbed, trying to encourage his father to be strong in the face of death.
- D. The speaker is actually omniscient narrator, as he possesses knowledge about others’ thoughts (while dying).

**14. What does the “light” mentioned in the poem most likely represent?**

- A. The light most likely represents death; Thomas uses light in this way by putting a twist on the phrase “light at the end of the tunnel.”
- B. The light most likely represents the afterlife (i.e. heaven); the speaker is attempting to guide his father to a peaceful afterlife.
- C. The light most likely represents love; the speaker begs his father to remember the love he has for his family in order to fight death.
- D. The light most likely represents life; the speaker tells his father to “rage, rage against the light” as he encourages him to be strong in the face of death

---

**Text 4: *Why is it fun to be frightened?***

*By: Megan Kerr*

**Text Work Habits Checklist:**

- Label G/TQs for each passage
- Margin notes to unpack key anchor moments/answer TQs
- Main idea – bullet point to answer TQs

John Carpenter’s iconic horror film *Halloween* celebrates its 40th anniversary this year. Few horror movies have achieved similar notoriety, and it’s credited with kicking off the steady stream of slasher flicks that followed.

Audiences flocked to theaters to witness the seemingly random murder and mayhem a masked man brought to a small suburban town, reminding them that picket fences and manicured lawns cannot protect us from the unjust, the unknown or the uncertainty that awaits us all in both life and death. The film offers no justice for the victims in the end, no rebalancing of good and evil.

Why, then, would anyone want to spend their time and money to watch such macabre scenes filled with depressing reminders of just how unfair and scary our world can be?

I’ve spent the past 10 years investigating just this question, finding the typical answer of “Because I like it! It’s fun!” incredibly unsatisfying. I’ve long been convinced there’s more to it than the “natural high” or adrenaline rush many describe — and indeed, the body does kick into “go” mode when you’re startled or scared, amping up not only adrenaline but a multitude of chemicals that ensure your body is fueled and ready to respond. This “fight or flight” response to threat has helped keep humans alive for millennia.

[5] That still doesn’t explain why people would want to intentionally scare themselves, though. As a sociologist, I’ve kept asking “But, why?” After two years collecting data in a haunted attraction with my colleague Greg Siegle, a cognitive neuroscientist at the University of Pittsburgh, we’ve found the gains from thrills and chills can go further than the natural high.

***STUDYING FEAR AT A TERRIFYING ATTRACTION***

To capture in real time what makes fear fun, what motivates people to pay to be scared out of their skin and what they experience when engaging with this material, we needed to gather data in the field. In this case, that meant setting up a mobile lab in the basement of an extreme haunted attraction outside Pittsburgh, Pennsylvania.

This adults-only extreme attraction went beyond the typical startling lights and sounds and animated characters found in a family-friendly haunted house. Over the course of about 35 minutes, visitors experienced a series of intense scenarios where, in addition to unsettling characters and special effects, they were touched by the actors, restrained, and exposed to electricity. It was not for the faint of heart.

For our study, we recruited 262 guests who had already purchased tickets. Before they entered the attraction, each completed a survey about their expectations and how they were feeling. We had them answer questions again about how they were feeling once they had gone through the attraction.

We also used mobile EEG technology<sup>2</sup> to compare 100 participants' brainwave activity as they sat through 15 minutes of various cognitive and emotional tasks before and after the attraction.

[10] Guests reported significantly higher mood, and felt less anxious and tired, directly after their trip through the haunted attraction. The more terrifying the better: feeling happy afterward was related to rating the experience as highly intense and scary. This set of volunteers also reported feeling that they'd challenged their personal fears and learned about themselves.

Analysis of the EEG data revealed widespread decreases in brain reactivity from before to after among those whose mood improved. In other words, highly intense and scary activities — at least in a controlled environment like this haunted attraction — may “shut down” the brain to an extent, and that in turn is associated with feeling better. Studies of those who practice mindfulness meditation have made a similar observation.

### ***COMING OUT STRONGER ON THE OTHER SIDE***

Together our findings suggest that going through an extreme haunted attraction provides gains similar to choosing to run a 5K race or tackling a difficult climbing wall. There's a sense of uncertainty, physical exertion, a challenge to push yourself — and eventually achievement when it's over and done with.

Fun-scary experiences could serve as an in-the-moment recalibration of what registers as stressful and even provide a kind of confidence boost. After watching a scary movie or going through a haunted attraction, maybe everything else seems like no big deal in comparison. You rationally understand that the actors in a haunted house aren't real, but when you suspend your disbelief and allow yourself to become immersed in the experience, the fear certainly can feel real, as does the satisfaction and sense of accomplishment when you make it through. As I experienced myself after all kinds of scary adventures in Japan, Colombia, and all over the U.S., confronting a horde<sup>3</sup> of zombies can actually make you feel pretty invincible.

Movies like *Halloween* allow people to tackle the big, existential<sup>4</sup> fears we all have, like why bad things happen without reason, through the protective frame of entertainment. Choosing to do fun, scary activities may also serve as a way to practice being scared, building greater self-knowledge and resilience, similar to rough-and-tumble play. It's an opportunity to engage with fear on your own terms, in environments where you can push your boundaries, safely. Because you're not in real danger, and thus not occupied with survival, you can choose to observe your reactions and how your body changes, gaining greater insight to yourself.

### ***WHAT IT TAKES TO BE SAFELY SCARED***

[15] While there are countless differences in the nature, content, intensity, and overall quality of haunted attractions, horror movies, and other forms of scary entertainment, they all share a few critical components that help pave the way for a fun scary time.

First and foremost, you have to make the choice to engage — don't drag your best friend with you unless she is also on board. But do try to gather some friends when you're ready. When you engage in activities with other people, even just watching a movie, your own emotional experience is intensified. Doing intense, exciting, and thrilling things together can make them more fun and help create rewarding social bonds. Emotions can be contagious, so when you see your friend scream and laugh, you may feel compelled to do the same.

No matter the potential benefits, horror movies and scary entertainment are not for everyone, and that's OK. While the fight-or-flight response is universal, there are important differences between individuals — for example, in genetic expressions,<sup>5</sup> environment, and personal history — that help explain why some loathe and others love thrills and chills.

Regardless of your taste (or distaste) for all things horror or thrill-related, an adventurous and curious mindset can benefit everyone. After all, we're the descendants of those who were adventurous and curious enough to explore the new and novel, but also quick and smart enough to run or fight when danger appeared. This Halloween, maybe challenge yourself to at least one fun scary experience and prepare to unleash your inner superhero.

**Main Idea:**

**Multiple Choice Work Habits Checklist:**

- Write own answer
- Label TE in the TEXT
- Disprove thoughtfully by crossing out key words in the answer choice

**15. PART A: Which statement identifies the central idea of the text?**

- A. Whether the scary experience is real or not, people often feel a sense of relief after the experience what is easily mistaken for elation.
- B. While the brain function of some people decreases following a scare, other people experience increased brain function related to stress.
- C. Experiencing fun-scary things together has proven to strengthen bonds between people and make relationships last longer.
- D. Many people who willingly engage in scary experiences in safe settings experience positive reactions in their brains.

**16. PART B: Which detail from the text best supports the answer to Part A?**

- A. "Over the course of about 35 minutes, visitors experienced a series of intense scenarios where, in addition to unsettling characters and special effects, they were touched by the actors, restrained, and exposed to electricity." (Paragraph 7)
- B. "In other words, highly intense and scary activities — at least in a controlled environment like this haunted attraction — may 'shut down' the brain to an extent, and that in turn is associated with feeling better." (Paragraph 11)
- C. "Doing intense, exciting, and thrilling things together can make them more fun and help create rewarding social bonds." (Paragraph 16)
- D. "While the fight-or-flight response is universal, there are important differences between individuals — for example, in genetic expressions, environment, and personal history — that help explain why some loathe and others love thrills and chills." (Paragraph 17)

**17. How does the author's discussion of the film Halloween contribute to text?**

- A. It provides an example of a scary movie that offers the controlled fear that gives viewers a fun-scary experience.
- B. It highlights the differences between being scared by a film and being scared by an interactive haunted house.
- C. It shows how the film Halloween comments on viewers' real fears, which makes the movie too close to reality to be fun.
- D. It provides evidence that watching a scary movie causes the same positive reactions in the brain as going through a haunted house does.

**18. How do paragraphs 16-17 contribute to the development of ideas in the text?**

- A. They emphasize that not all people enjoy being scared and that fun-scary experiences have to be a choice.
- B. They prove that responding positively to fun-scary experiences is a natural response experienced by everyone.
- C. They stress the social benefits of engaging in fun-scary experiences being worth the risk that one might dislike it.
- D. They prove that enjoying fun-scary experiences is uncommon and most people are not going to choose to be scared.

---

**Text 5: *Scientist Reveal Three Key to Happiness***

*By: ABC News*

**Text Work Habits Checklist:**

- Label G/TQs for each passage
- Margin notes to unpack key anchor moments/answer TQs
- Main idea – bullet point to answer TQs

What would it take to make you really satisfied with your life? According to decades of research by a husband and wife team of psychologists at the University of Michigan, you need to put yourself in an environment that meets three basic human needs.

To make your way down the road to happiness you need to feel competent and believe that you can make a difference. You also need to understand what the heck is going on around you and have the opportunity to choose your own options.

Before you start firing off all those e-mails about money, love, health and so on, give these folks a chance to explain. They arrived at their conclusions partly by showing people pictures of nature.

## ***PICTURING A PERFECT LIFE***

Stephen Kaplan, who is also a professor of electrical engineering and computer science in addition to being a psychologist, and his wife, Rachel Kaplan, professor of environment and behavior, started down this road decades ago during the horror that followed the assassination of President John F. Kennedy. What could have precipitated<sup>1</sup> such an unreasonable act of violence?

[5]Could it be, they wondered, that violence could stem at least partly from an unhealthy environment?

"Some environments bring out the best in people," Stephen Kaplan says. "Others do exactly the opposite. How can you describe an environment that brings out the best in people?"

At that time there was no general consensus among psychologists as to what constituted a healthy environment. But the Kaplans were intrigued by one study that came out about that time suggesting that what people really liked in their lives was a "medium level of complexity."

"We thought that was very odd," Kaplan says, because both he and his wife believed that what people really needed in their lives was exposure to nature. So they set out to find if they were right.

They collected a bunch of photos showing urban scenes in Detroit and scenes of nature. Strangely enough, the urban scenes were shot by an expert photographer and were much better in quality than the scenes of nature, which were shot by a mediocre<sup>2</sup> photographer after a dry, dull summer.

[10]Participants in the study were asked to indicate how much they liked each photo.

"With a single exception, every single nature picture was preferred over every single urban picture," Kaplan says. "The one exception was an urban park."

## ***YEARNING FOR MYSTERY***

In the years since, they have repeated that study dozens of times, all over the world, with the same results. One exception is among teenagers who prefer the urban scenes with city lights and things to do over scenes of nature, but Kaplan says they grow out of that stage.

So, why does that tell us anything about what we need for satisfying lives? The answer lies not just in the photos, but in some of the details.

"One of the first things we realized is that even among nature pictures, there's some that people prefer very much to others," says Kaplan, who spoke for both he and his wife during the interview. "It turned out that those were the photos where you could learn more if you walked into the scene."

[15]A trail leading around a tree and disappearing in the distance beckons to the viewer to come in, look around, and learn something. That makes it a much more enticing photo.

"We hadn't realized that landscape architects had figured that out 50 years earlier," Kaplan says.

A picture with a little mystery is preferable because "people want to explore, and they want to find things out," he says. Conversely, if they can't understand what's going on, they become very angry. So the pictures told the story of a very basic need among all persons — the need to understand their world and pick their own options as they head on down that trail and around the tree.

## ***IS TAKING CONTROL A MISTAKE?***

But for that little adventure to be helpful, Kaplan says, a person needs to believe that his or her life can make a difference. Nothing is more irritating, or frustrating, than the feeling of helplessness, so if you want to make a difference you've got to take control, right?

Not necessarily, the Kaplans believe.

[20]Taking control sometimes can be a bad mistake.

"There's a tremendous number of times when people want things to be under control, but they don't want to control them. That's a tremendous responsibility," Kaplan says.

"So gradually we came to the realization that what people want to do is participate. The opposite of helplessness is being heard. It's playing a part. It's being engaged in the action. Not being ignored." Only then will it be possible for your life to make a difference.

But chances are you're going to be ignored anyway unless others see you as competent and effective, the third step on the Kaplan's road to self fulfillment. And once again, they concluded, nature can play a part.

In a series of studies, the couple demonstrated that an office window that overlooks a natural scene helps people relax, thus fighting off one of the primary threats to competence, mental fatigue. Both energy and job enthusiasm rose among people who had a chance to glance out the window occasionally and see something, even if it was only a single tree.

[25]Nature, the Kaplans suggest, is competency's greatest ally.

### ***NATURAL HEALING***

It even helps when trying to deal with a potentially fatal illness. One of their studies involved cancer patients.

"The first thing they wanted to do when they got their diagnosis was take a ride in the country," Kaplan says.

The study found that spending 20 minutes outdoors each day helped the patients cope with the "mental fatigue" of dealing with all the issues that come along with the cancer.

But wouldn't a debilitating disease like cancer be so overwhelming that it would wipe out the three conditions the Kaplans feel are so important? Aren't things like health, love, and even an adequate income also extremely important?

[30]Of course, Kaplan says, but their findings lay the foundation for dealing with all those other issues.

You've got to feel competent, think you can make a difference, and understand what's going on to handle any crisis. And for starters, take a look out the window occasionally.

Main Idea:

#### **Multiple Choice Work Habits Checklist:**

- Write own answer
- Label TE in the TEXT
- Disprove thoughtfully by crossing out key words in the answer choice

#### **19. PART A: Which of the following best identifies the text's main claim about happiness?**

- A. Without opportunities to engage in the natural world, it is extremely unlikely that a person will achieve happiness.
- B. Happiness and satisfaction are possible when a person has the chance to make choices in an environment they feel comfortable navigating.
- C. Humans require complete control over their environment and lives to achieve optimum happiness.
- D. It is difficult to achieve the other two keys to happiness if a person doesn't feel like they are making a difference in the world.

#### **20. PART B: Which detail from the text best supports the answer to Part A?**

- A. "To make your way down the road to happiness you need to feel competent and believe that you can make a difference. You also need to understand what the heck is going on around you and have the opportunity to choose your own options." (Paragraph 2)
- B. "But the Kaplans were intrigued by one study that came out about that time suggesting that what people really liked in their lives was a 'medium level of complexity.'" (Paragraph 7)
- C. "In a series of studies, the couple demonstrated that an office window that overlooks a natural scene helps people relax, thus fighting off one of the primary threats to competence, mental fatigue." (Paragraph 24)
- D. "But wouldn't a debilitating disease like cancer be so overwhelming that it would wipe out the three conditions the Kaplans feel are so important?" (Paragraph 29)

**21. Which statement best describes how the author introduces the findings from Kaplans' studies?**

- A. The author describes the Kaplans' expertise and the extensive support for their scientific research before introducing their findings.
- B. The author anticipates that readers might not agree with the Kaplans' claims and acknowledges what readers might think leads to happiness.
- C. The author encourages readers to express their disagreement with the Kaplans' study by contacting him via email.
- D. The author explains how psychologists have pursued the question of happiness for a long time but have failed to find answers until now.

**22. How does paragraph 9 contribute to the author's explanation of the Kaplans' studies?**

- A. It shows that the Kaplans' study was not conducted fairly.
- B. It emphasizes how much people prefer nature over urban settings.
- C. It proves that people prefer professional photos.
- D. It shows how people are most interested in average photos.

**BEFORE YOU MOVE ON.... FILL OUT THE BUBBLE SHEET!!!!**

Spring Break A+B

1. (A) (B) (C) (D)	12. (A) (B) (C) (D)
2. (A) (B) (C) (D)	13. (A) (B) (C) (D)
3. (A) (B) (C) (D)	14. (A) (B) (C) (D)
4. (A) (B) (C) (D)	15. (A) (B) (C) (D)
5. (A) (B) (C) (D)	16. (A) (B) (C) (D)
6. (A) (B) (C) (D)	17. (A) (B) (C) (D)
7. (A) (B) (C) (D)	18. (A) (B) (C) (D)
8. (A) (B) (C) (D)	19. (A) (B) (C) (D)
9. (A) (B) (C) (D)	20. (A) (B) (C) (D)
10. (A) (B) (C) (D)	21. (A) (B) (C) (D)
11. (A) (B) (C) (D)	22. (A) (B) (C) (D)

Form Identifier — DO NOT MARK

⊖	⊖	○	⊖	●	○	⊖	⊖	●	⊖	●	○	⊖	⊖	○
●	●	●	⊖	⊖	⊖	⊖	⊖	⊖	⊖	○	○	○	●	○

## PART 2- VOCABULARY WARRIORS

**Directions:** Use the following vocabulary words from our break packet text to answer the questions below.

### JONATHAN LIVINGSTON SEAGULL VOCABULARY

#### PART 1

1. stall - when an engine stops. In fluid dynamics, a reduction in the lift coefficient generated by a foil as angle of attack increases. This occurs when the critical angle of attack of the foil is exceeded. In flying, it causes a sudden dive and loss of control.
2. streamline - to make something more efficient; to make something with a smooth shape that reduces wind resistance
3. dismayed - feeling consternation and distress
4. resolution - a firm decision to do or not to do something
5. terminal velocity - the constant speed that a freely falling object eventually reaches when the resistance of the medium through which it is falling prevents further acceleration. (the highest speed that can be reached when something is free falling.)
6. inverted - upside down
7. banished - when someone is sent away from a place or country as an official punishment
8. solitary - alone
9. solemn - serious, formal, dignified
10. solitude - state of being alone

#### PART 2

11. aeronautics - the science or practice of flight
12. telepathy - supposed extrasensory communication of thoughts
13. empowered - having the knowledge, confidence, means, or ability to do things or make decisions for oneself.

#### PART 3

14. precision - the quality of doing something in a manner that is exact, accurate, precise
15. anguish - severe mental or physical pain or suffering
16. multitude - a large number
17. divine - of or from God, having the qualities of God
18. scorn - to feel or believe that something is worthless or despicable
19. obliged - to have done as someone asked or desired in order to help or please them.
20. quizzically - questioningly, puzzled or confused

### YOU PRACTICE:

1. In this usage, which definition of streamlined makes the most sense? *"His glides ended not with the usual feet-down splash into the sea, but with a long flat wake as he touched the surface with his feet tightly **streamlined** against his body."*
  - A. to make something more efficient;
  - B. to make something with a smooth shape that reduces wind resistance
2. *"Even his parents were **dismayed** as Jonathan spent whole days alone, making hundreds of low-level glides, experimenting."*  
How were his parents feeling? (Pick the best word choice.)
  - A. angry
  - B. concerned
  - C. proud
3. There in the night, a hundred feet in the air, Jonathan Livingston Seagull — blinked. His pain, his **resolutions**, vanished. After his crash, Jonathan had determined to try to be more like the other seagulls, to give up pursuing flying. This sentence tells us that he is
  - A. going to stick to his decision to try to be like other seagulls
  - B. going to go back to experimenting with flying

"To be centred for shame meant that he would be cast out of gull society, **banished** to a **solitary** life on the Far Cliffs."

4. What part of speech is **banished** in this sentence? \_\_\_\_\_
5. What part of speech is **solitary** in this sentence? \_\_\_\_\_
7. Which is not a correct usage of the word **obliged**?
- A. He obliged his mom and gave her a hug in front of his friends.
  - B. After his boss granted his request, he said, "I'm much obliged."
  - C. He did not obliged his teacher by raising his hand.
  - D. She was obliged to do the paperwork even though she didn't want to.
8. "To begin with," he said heavily, "you've got to understand that a seagull is an unlimited idea of freedom, an image of the Great Gull, and your whole body, from wingtip to wingtip, is nothing more than your thought itself. The young gulls looked at him quizzically."

In this quote, **quizzically** tells us that:

- A. The young gulls understood what he said perfectly.
- B. The young gulls did not fully understand what he was telling them.

9. "The Elders were hoping for some kind of disaster, but they're startled that you **obliged** them so well."

In this quote, **obliged** tells us that:

- A. He had given them what they wanted: a disaster.
- B. He had done the opposite of what they wanted.

10. "You are special and gifted and **divine**, above other birds."

In this quote, **divine** most likely means

- A. Having the qualities of God
- B. Extremely satisfying, tasty.

11. In this usage, which definition of streamlined makes the most sense? "He always had learned quickly from ordinary experience, and now, the special student of the Elder Himself, he took in new ideas like a **streamlined** feathered computer."

- A. to make something more efficient;
- B. to make something with a smooth shape that reduces wind resistance