



**GADSDEN TECHNICAL INSTITUTE  
CONTINUAL EDUCATION  
COVID-19 EMERGENCY LESSONS**

Teacher Name: Ms. G. Jones  
Dates of Instruction: March 30 – April 13, 2020  
Lesson Title: GED Interdisciplinary Lessons  
Grade Levels: ABE and GED  
Subject Area: Adult General Education

**Assignment:** After reading the assigned Adult General Education material, the adult student will be able to: determine central ideas or themes of texts, analyze their development, and summarize the key supporting details and ideas; comprehend explicit details and main ideas in text; summarize details and ideas in text; make sentence-level inferences about details that support main ideas; infer implied main ideas in paragraphs or whole texts; determine which detail(s) support(s) a main idea; identify a theme, or identify which element(s) in a text support a theme; make evidence-based generalizations or hypotheses based on details in text, including clarifications, extensions, or applications of main ideas to new situations; draw conclusions or make generalizations that require mixing several main ideas in text; analyze how individuals, events, and ideas develop and interact over the course of a text; order sequences of events in texts; make inferences about plot/sequence of events, characters/people, settings, or ideas in texts; analyze relationships within texts, including how events are important in relation to plot or conflict; how people, ideas, or events are connected, developed, or distinguished; how events contribute to theme or relate to key ideas; or how a setting or context shapes structure and meaning; infer relationships between ideas in a text (e.g., an implicit cause and effect, parallel, or contrasting relationship); analyze the roles that details play in complex literary or informational texts.

**Lesson Instructions:**

Week of March 30 – April 3, 2020, read lessons 1 – 5 and Cumulative Review 1.

Week of April 6 – 13, 2020, please read lessons 6 -9 and Cumulative Review 2.

**Practice Activities:**

Week of March 30 – April 3, 2020, answer review questions 17, 23, 29, 35, 41, 76.

Week of April 6 – 13, 2020, please answer questions on pages 51, 57, 63, 69 and 73.

**Instructional Materials:**

1. Adult General Education reading material packets.
2. Adult General Education Cumulative Reviews 1 and 2.

**Special Notes from Instructor:**

ALL paper work should be signed and dated to reflect completion date(s) prior to bringing them to class with you on April 16, 2020. If there are any questions, I can be reached at (850) 875-8324; ext. 5115 or by email [jonesg@gcpsmail.com](mailto:jonesg@gcpsmail.com).

**Mission Statement**

The mission of Gadsden Technical Institute is to recognize the worth and potential of each student. We are committed to providing opportunities for basic and advanced instruction in a conducive learning environment. The Center encourages academic and technical curiosity, innovation and creativity by integrating applied academic skills in all occupational areas. We strive to instill the attitudes and skills necessary to produce motivated, self-sufficient individuals who are able to function effectively in our ever-changing, complex society.



# Plot

## SKILL OVERVIEW

On the GED RLA Test, you may be asked about the structure of a story—what happens, when, and why. In this lesson, you will learn a pattern that many authors follow to structure their stories. Understanding this pattern will help you identify and understand a story's key events.

## Types of Conflict

At the heart of every story is a **conflict**, or a struggle between opposing forces. The conflict may be as exciting as agents struggling to capture enemy spies or as moving as a recent widower struggling to decide whether he or his mother should raise his daughter. In every story, something stands in the way of a character's happiness or well-being, and the character's struggle to overcome it is the conflict. The chart below explains four kinds of conflict often found in stories.

Type of Conflict	Description	Example
person vs. person	People have conflicting goals.	A father wants his son to go to college; the son wants to work.
person vs. nature	A person struggles against a force of nature, such as a hurricane, or a natural occurrence, such as illness.	After his plane crashes during a blizzard, a man struggles to survive.
person vs. himself or herself	A person struggles to overcome a psychological problem or dilemma.	An alcoholic seeks help to overcome her addiction.
person vs. society	A person stands up for his or her beliefs.	People protest when a town plans to build a parking garage near a nature preserve.

## Parts of a Plot

Conflict is important because it drives a story's **plot**—the series of interrelated events that unfold in the story. Traditionally, plots follow a five-part pattern. The first part is **exposition**, or background that introduces the characters and setting and may hint at a conflict to come. The passage below is the beginning of a story. Think about the background it provides.

That morning, the spring sky was grey and the sea was a little choppy. Not perfect fishing weather, but Mike and Jayden had gone out in much worse. They checked the forecast, and it warned of afternoon storms, but they would be back before then. They couldn't afford not to fish. They needed the money. They boarded their small boat and stocked it with a few supplies—a fish bin in which to store the fish they caught, a large cooler with bottles of water and some sandwiches, and their survival suits. Then, they headed out to sea.

The exposition introduces the story's characters (Mike and Jayden) and the setting (spring, somewhere on the sea). The exposition also hints at a possible conflict—bad weather.

The second part of a plot is the **rising action**, when tensions build as the conflict develops. Notice how the conflict intensifies for Mike and Jayden during the rising action, below.

Around noon, the wind picked up, and the sky turned steel gray. "Looks as if the storm's going to hit sooner than predicted," Mike said. "Yeah, I guess we should start heading back," Jayden replied. Soon after, the storm hit with a vengeance. The boat bounced hard as wave after wave smashed into it, lifted it, tossed it, dropped it. As the men struggled to grab their survival suits, a huge wave struck. The boat capsized, and the men were dumped into the sea.

The third part of a traditional plot is the **climax**, when the conflict reaches its highest point. During this turning point in the story, something happens to change the course of events.

How much time had gone by? Mike felt as if he had been clinging to the cooler for days. He had never felt so alone. He had no idea what had happened to Jayden, and he was cold. Mike had been in the water for hours. He knew he could not hang on much longer. He closed his eyes, thought of his family, and began to drift into sleep. Slowly his fingers loosened their grasp from the cooler. He was dreaming, dreaming, and someone was calling his name . . .

The last parts of the plot are the **falling action**, when the conflict is fully resolved, and the **resolution**, when the final outcome of the conflict is revealed.

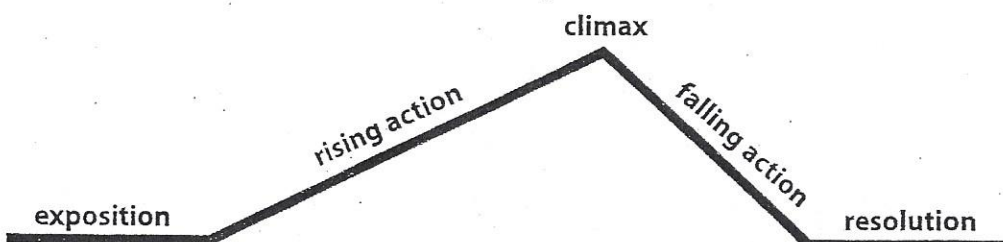
"Mike! Mike!" It was Jayden, and it was no dream. It was real. Mike smiled wearily as rescuers pulled him from the water. Jayden grabbed his hand. "You all right, man?" That night, the men agreed they had been lucky. And they vowed that from then on, they would put on their survival suits *before* they left the shore.

#### WATCH OUT!

*Not all stories have all five parts. Some stories end with the climax or with falling action. Also, many contemporary stories have a subplot—a second, less important storyline that relates to the main plot.*

### A Final Look

Before you move on, read the concept map below. It shows the five parts of a plot.





## GUIDED PRACTICE

**PRACTICE** Read the following passage from beginning to end. Then, read and answer the questions in the strategies column.

### STRATEGIES

1. What conflict is introduced in this paragraph? Underline the sentences that answer the question.

2. What actions cause the conflict to intensify? Underline them.

3. Which part of the story's plot does this paragraph develop? (Check ☒ one.)

- ☐ exposition
- ☐ rising action
- ☐ climax

4. What falling action occurs here? Underline the sentences that answer the question.

### Cherokee Myth of the Pleiades

- 1 When the earth was new, seven Cherokee boys spent all their time playing a game called gatayu'sti down by the townhouse. To play the game, the boys rolled a disk-shaped stone along the ground and then struck at it with a stick. The boys loved the game and played it longer than they were supposed to. In fact, the boys were so absorbed in their play that they did not do their chores and help their families raise corn for food. Their mothers scolded them, but the boys paid no attention.
- 2 Finally, the mothers became thoroughly fed up with their sons' behavior and decided to teach them a lesson. To do so, they collected gatayu'sti stones and put them with the corn in the dinner pot, then served the boys stones with their corn. When the boys complained, the mothers responded, "Because you like your game of gatayu'sti so well that you neglect your family, now you can not only play gatayu'sti, you can eat it, too." The boys were angry.
- 3 The boys rushed off and began dancing furiously in a circle around the townhouse. They danced faster and faster, all the while complaining about how their mothers had treated them and praying to the spirits for help. Their mothers, meanwhile, began to feel guilty, and so they gathered to discuss the situation with their sons and reconcile. When the mothers arrived, the boys were still dancing their wild circle dance. But something more was happening, something astonishing. The boys were rising slowly into the air. With each circle, they rose higher. The mothers rushed to their sons to pull them back to earth, but all the boys except one were too high to reach.
- 4 Slowly, the boys ascended higher and higher into the sky until they reached the heavens. There, they became a group of stars that the Cherokee call Ani'tsutsa. The word means "The Boys." Those stars are still there. Most people today call them the Pleiades.



5 The one boy who was caught by his mother came crashing down so hard he fell into the earth, disappearing from sight. But soon, from the place where he had disappeared, a green plant began to grow, becoming larger and larger until it had become a pine tree. And the vast pine forests of the mountains grew from that first tree.



5. How is the final conflict resolved? Underline the sentences that answer the question.

**GED PRACTICE** Read each event from the story, below. Then, write the event in the box in which it belongs.

- A pine forest grows from the spot where the last boy falls.
- The mothers put gatayu'sti stones in the boys' food.
- The boys dance so hard that they begin to rise into the sky.
- The boys play gatayu'sti so much that they neglect their chores.
- The boys become a constellation of stars.

1. Exposition
2. Rising action
3. Climax
4. Falling action
5. Resolution

Answers and explanations start on page 77.

# GED APPLICATION

**PRACTICE** Read the passage. Answer the questions that follow.

## Legend of the Buffalo

*For many generations, the Blackfoot have told the following folktale. They have lived in America for thousands of years and, for much of that time, depended upon buffalo for food and other essential items. In the days before they had horses, the Blackfoot killed buffalo by stampeding them over a cliff.*

- 1 Long ago, the Blackfoot failed to stampede any buffalo over a cliff. The people grew desperate. If they did not get buffalo meat very soon, they would starve. Then, one of the young women saw a herd of buffalo grazing nearby. She sang softly to them, asking them to give themselves up as food so that her people could survive. In return, she promised to marry the most powerful bull. The animals responded by leaping to their deaths. Only one huge buffalo remained alive. He approached the young woman and demanded that she become his bride. When she resisted, he pointed to his dead relatives who had sacrificed their lives to feed her people. Remembering her promise, the young woman went away with the buffalo.
- 2 The Blackfoot began butchering the buffalo and drying the meat so they would have food during the coming winter. But when the girl's father discovered that his daughter was missing, he set off to find her. The father searched until he was completely exhausted. He was filled with despair because he thought that he would never see his daughter again. Suddenly, he saw a magpie. Hoping against hope, he asked the bird for assistance in finding his daughter. The magpie flew off, and before long it found the daughter among a herd of buffalo. The magpie informed her that her father was looking for her.
- 3 The woman was terrified. She realized that if the herd of buffalo saw her father, they would kill him. So she waited until her buffalo husband fell asleep and then crept away to see her father. When she returned, her husband had awakened and become suspicious. He searched about, and discovering the father, he roused the herd. Together, they trampled the father to death.



- 4 The young woman cried inconsolably. On seeing her sorrow, her husband reminded her that the buffalo had long watched their families killed by the Blackfoot. But the buffalo wished to ease his wife's sorrow, so he promised that if she could bring her father back to life, he would allow her to return to her people. The woman called upon the magpie to help find a piece of her father. It located a small bone and gave it to the woman, who placed it under a blanket. Then, she sang a sacred song. After a while, she lifted the blanket and saw that her father's body had regenerated. She pulled the blanket away, and her father stood up alive and fully recovered.
- 5 The buffalo husband witnessed what had happened and fulfilled his promise to free his wife. But before she left, he bargained with her. He promised that the buffalo would continue to feed her people if she would sing them back to life after they were killed. The Blackfoot and the buffalo kept their promises for many generations. The buffalo gave up their lives so that the Blackfoot could eat and live, and the Blackfoot danced and sang for the buffalo so that they would return to life.



Circle the letter of the option that correctly answers each question.

1. What is the main conflict in the story?
  - A. The Blackfoot people are slowly starving to death.
  - B. A family is torn apart when a woman marries a buffalo.
  - C. A herd of buffalo dies after it is forced to run off a cliff.
  - D. A magpie flies away with the sacred bones of a father.
2. Which event is the climax of the story?
  - A. The father is brought back to life.
  - B. The father and daughter are reunited.
  - C. The young woman hypnotizes the buffalo with her song.
  - D. The magpie tells the daughter her father is looking for her.
3. Which event is part of the falling action of the story?
  - A. The angry buffalo herd tramples the father.
  - B. The magpie gives a small bone to the young woman.
  - C. The young woman promises to sing the buffalo back to life.
  - D. The buffalo husband refuses to let his wife return to her people.

Answers and explanations start on page 77.

# Character

## SKILL OVERVIEW

For the GED RLA Test, you may be asked to describe what a character in a story is like. For example, you may be given a list of personality traits, or characteristics, and asked which best describe the character. In this lesson, you will learn how to identify clues to character, and you will practice using the clues to draw conclusions about a character's personality and motivations.

## Clues to Character

Suppose you are at a party and you are introduced to someone new. How do you form an impression of the person? You probably notice what the person looks like, how the person dresses, what the person says, and how he or she says it. Maybe you also notice how the person acts. Does he or she smile and chat with other partygoers? Or does the person sit alone, rarely speak to anyone, yawn, and send text messages all evening? From the details you gather during the party, you might draw a conclusion about what the person is like. In the same way, when you read fiction, you can gather details about a character to determine what the character is like.

Authors convey a character's traits in various ways. They may have the **narrator**—the voice that they create to tell the story—directly state what the character is like. They may also describe what a character looks like, what the character thinks, what the characters says, and what the character does. Look for these clues to character as you read the passages below.

What does the narrator say?	Ava was a dreamy, imaginative child who just didn't fit in with her classmates. She wasn't unfriendly, yet she had no friends.
What does the character look like?	Ava was tiny. She was thinner and shorter than the other children in her class, and the way she carried herself made her seem even tinier. She walked tensely, with her head down and her eyes fixed on the ground, as if she wanted to take up less space.
What does the character think?	Ava loved independent reading time. When she was reading, she lost herself in the story. She especially liked fairy tales. "If I met a dragon," she thought, "I wouldn't be scared of it. I'd make friends with it. I would ride on its back, and nobody would bother me."
What does the character say, and how does she say it?	One morning, Ava's teacher said, "It's time to think about the talent show. Everybody has some kind of talent—singing, dancing, acting, doing a puppet show. Think of what you might do, and write it down for me." Ava felt sick. "Ava, are you all right?" the teacher asked. The child was so frightened that she struggled to speak. "Y-, Y-, Y-, Y-, Yes, M-, M-, M-, Miss R-, R-, R-, Ryan," she said.
What does the character do?	The other children laughed. Ava looked down and fought back tears. Then, she pulled a sheet of paper from her book bag and began to write: "For the show, I will have my pet dragon do tricks."



Based on the clues given in the passages, how would you describe Ava? Did you notice that she is imaginative and shy? Other words that you might use to describe her are *dreamy*, *tense*, and *lonely*.

### Character Motivation

To gain a deeper understanding of characters, also consider their **motivations**, or why the characters do what they do. The most basic and universal motivation is to find happiness. Like real people, characters usually want to be happy. Also like real people, what makes characters happy differs—and what characters *think* will make them happy may not actually do so. To identify a character's motivations, ask yourself questions like these:

- Is the character acting out of fear?
- Is the character acting out of love?
- Is the character trying to resolve a conflict?
- Is the character trying to meet a goal?
- Does the character want revenge?
- Is the character trying to impress someone?
- Is the character trying to change for the better?

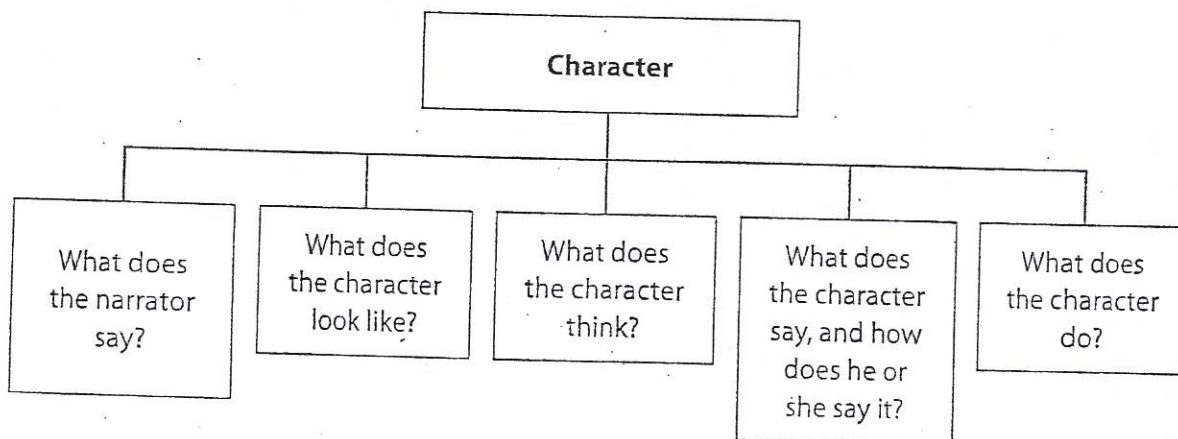
What do you think motivates Ava to say she will have her pet dragon do tricks at the talent show? Among her motivations might be fear and the desire to impress her teacher and classmates.

#### WATCH OUT!

Avoid the temptation to judge a character's actions based on what you yourself would do in a given situation. Think instead about why the character does what he or she does, how the character is feeling, and what those actions and feelings reveal about the character.

### A Final Look

Before you move on, read the concept map below. It reviews the five major clues to think about when gathering information about a character.



## GUIDED PRACTICE

**PRACTICE** Read the following passage from beginning to end. Then, read and answer the questions in the strategies column.

### STRATEGIES

### Excerpt from "The Mouse" by Saki

1. What key details do you learn about Theodoric? Underline them.

2. What does Theodoric do to keep the woman from seeing him undress? Underline the sentences that tell you. What do Theodoric's actions suggest about him? (Check ✓ one.)

- ☐ He is embarrassed.  
☐ He hates sharing a compartment.

- 1 Theodoric Voler had been brought up, from infancy to the confines of middle age, by a fond mother whose chief solicitude had been to keep him screened from what she called the coarser realities of life. . . .
- 2 As the train glided out of the station . . . the only other occupant of Theodoric's compartment, a lady of about the same age as himself, seemed inclined for slumber rather than scrutiny. . . . The train had scarcely attained its normal speed before he became reluctantly but vividly aware that he was not alone with the slumbering lady; he was not even alone in his own clothes.
- 3 A warm, creeping movement over his flesh betrayed the unwelcome and highly resented presence, unseen but poignant, of a strayed mouse, that had evidently dashed into its present retreat. . . . Nothing less drastic than partial disrobing would ease him of his tormentor, and to undress in the presence of a lady, even for so laudable a purpose, was an idea that made his ear tips tingle in a blush of abject shame. . . . Crimsoning to the hue of a beetroot and keeping an agonized watch on his slumbering fellow traveller, he swiftly and noiselessly secured the ends of his railway rug to the racks on either side of the carriage, so that a substantial curtain hung athwart the compartment. In the narrow dressing room that he had thus improvised he proceeded with violent haste to extricate himself partially and the mouse entirely from the surrounding casings of tweed and half-wool.
- 4 As the unraveled mouse gave a wild leap to the floor, the rug, slipping its fastening at either end, also came down with a heart-curdling flop, and almost simultaneously the awakened sleeper opened her eyes. With a movement almost quicker than the mouse's, Theodoric pounced on the rug and hauled its ample folds chin-high over his dismantled person as he collapsed into the farther corner of the carriage. . . . The lady, however, contented herself with a silent stare at her strangely muffled companion. . . .
- 5 "I think I have caught a chill," he ventured desperately.
- 6 "Really, I'm sorry," she replied. "I was just going to ask you if you would open this window."



7 ... "Are you afraid of mice?" he ventured, growing, if possible, more scarlet in the face.

8 "Not unless they came in quantities. Why do you ask?"

9 "I had one crawling inside my clothes just now," said Theodoric in a voice that hardly seemed his own. "It was a most awkward situation." ... Then, with a gulp, he added, "It was getting rid of it that brought me to—to this."

10 "Surely leaving off one small mouse wouldn't bring on a chill," she exclaimed, with a levity that Theodoric accounted abominable. ...

11 "I think we must be getting near now," she presently observed.

12 Theodoric had already noted with growing terror the recurring stacks of small, ugly dwellings that heralded the journey's end. ... He threw aside his rug, and struggled frantically into his disheveled garments. He was conscious of dull suburban stations racing past the window, of a choking, hammering sensation in his throat and heart, and of an icy silence in that corner toward which he dared not look. Then as he sank back in his seat, clothed and almost delirious, the train slowed down to a final crawl, and the woman spoke.

13 "Would you be so kind," she asked, "as to get me a porter to put me into a cab? It's a shame to trouble you when you're feeling unwell, but being blind makes one so helpless at a railway station."



**GED PRACTICE** The chart below lists three personality traits of Theodoric Voler. For each trait, write one detail from the passage that would lead a reader to conclude that Theodoric Voler has this quality. Use your own words.

Theodoric Voler

1. Modest/shy	2. Well-mannered/ proper	3. Nervous

3. Why does Theodoric tell the woman about the mouse? (Check ✓ one.)

- ☐ to frighten the woman  
☐ to explain why he is undressed

4. What surprising detail do you learn about the woman at the end of the story? Underline the detail.

# GED APPLICATION

**PRACTICE** Read the passage. Answer the questions that follow.

## Excerpt from *Hard Times* by Charles Dickens

- 1 Thomas Gradgrind, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. . . . With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. . . .
- 2 In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words "boys and girls," for "sir," Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts. . . .
- 3 "Girl number twenty," said Mr. Gradgrind, squarely pointing with his square forefinger, "I don't know that girl. Who is that girl?"
- 4 "Sissy Jupe, sir," explained number twenty, blushing, standing up, and curtsying.
- 5 "Sissy is not a name," said Mr. Gradgrind. "Don't call yourself Sissy. Call yourself Cecilia."
- 6 "It's father as calls me Sissy, sir," returned the young girl in a trembling voice, and with another curtsy.
- 7 "Then he has no business to do it," said Mr. Gradgrind. "Tell him he mustn't. Cecilia Jupe. Let me see. . . . Give me your definition of a horse."
- 8 (Sissy Jupe thrown into the greatest alarm by this demand.)
- 9 "Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoof of all the little pitchers. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy's definition of a horse. Bitzer, yours."
- 10 The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which, darting in at one of



the bare windows of the intensely white-washed room, irradiated Sissy. . . . But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous colour from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little colour he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, expressed their form. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so unwholesomely deficient in the natural tinge, that he looked as though, if he were cut, he would bleed white.

- 11 "Bitzer," said Thomas Gradgrind. "Your definition of a horse."
- 12 "Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth." Thus (and much more) Bitzer.
- 13 "Now girl number twenty," said Mr. Gradgrind. "You know what a horse is."



**GED PRACTICE** Circle the letter of the option that correctly answers each question.

1. What can the reader conclude about Thomas Gradgrind?
  - A. He is inflexible.
  - B. He is creative.
  - C. He is an excellent teacher.
  - D. He feels close to his students.
2. Which pair of words sums up what Bitzer is like?
  - A. stupid and lazy
  - B. funny and kind
  - C. cold and obedient
  - D. rich and handsome
3. What does the dialogue between Thomas Gradgrind and Sissy suggest about their relationship?
  - A. Gradgrind thinks that Sissy is bright.
  - B. Gradgrind is a friend of Sissy's father.
  - C. Gradgrind is intimidated by Sissy.
  - D. Gradgrind is impatient with Sissy.

# Theme

## SKILL OVERVIEW

For the GED RLA Test, you may be asked to identify the larger meaning, or central message, that a story conveys. To determine the message, you must put together key details and draw a conclusion about what they mean. This lesson explains a process you can follow to find important details and figure out how they relate to convey a message about life.

## Stated and Implied Themes

The **theme** of a story is its central message, the “lesson in life” or insight it conveys. In some traditional stories, such as fables, the theme is directly stated. If you have ever read “The Tortoise and the Hare,” for example, you know that it ends in a statement of theme called a moral.

Hare liked to sprint around town bragging about how fast he was. After putting up with Hare’s bragging for days and days, Tortoise finally said, “You may think you’re fast, but I’ll bet I can beat you in a race!” Hare laughed and accepted the challenge. The day of the race, all the animals in the neighborhood came to watch Tortoise and Hare. When the race started, Tortoise began moving as fast as he could, but he was so slow that Hare almost fell over laughing. Hare sprinted past Tortoise and ran until he was near the finish line. He was so far ahead of Tortoise that he decided to take a quick nap in the grass. The day was warm and the grass was so soft that Hare fell fast asleep. Meanwhile, Tortoise kept moving at the same pace. When he saw Hare curled up asleep, Tortoise tiptoed past him so that he would not wake Hare up. Then, Tortoise kept going until he crossed the finish line and won the race. Moral: Slow but steady wins the race.

Because fables were handed down from generation to generation to teach good morals, it makes sense that fables end with a statement of the lesson they teach. In contrast, other kinds of stories rarely contain a direct statement of theme. Instead, the theme is implied, or suggested, through the characters and plot.

### WATCH OUT!

*Do not confuse plot and theme. The plot of a story is what happens, or the series of interrelated events that the story describes. The theme is what those events “add up to,” or mean.*

## Identifying Themes

To identify the theme of a story, think about its key details:

- who the main character or characters are
- what the main conflict or conflicts are
- how the characters respond to their conflicts
- what the characters—or the reader—learns from the response



For example, in the novel *The Wonderful Wizard of Oz*, three of the main characters—the Tin Woodman, the Scarecrow, and the Cowardly Lion—have similar conflicts. Each believes that he lacks something important—the Tin Woodman, a heart; the Scarecrow, a brain; and the Cowardly Lion, courage. During the course of the story, each character unknowingly shows that he has the thing that he thinks he lacks. The Tin Woodman is often kind and caring. The Scarecrow is often clever. And the Cowardly Lion shows courage when he overcomes his fears to try to protect his friends. However, because the characters do not believe that they have these qualities, they are unable to see the qualities in themselves.

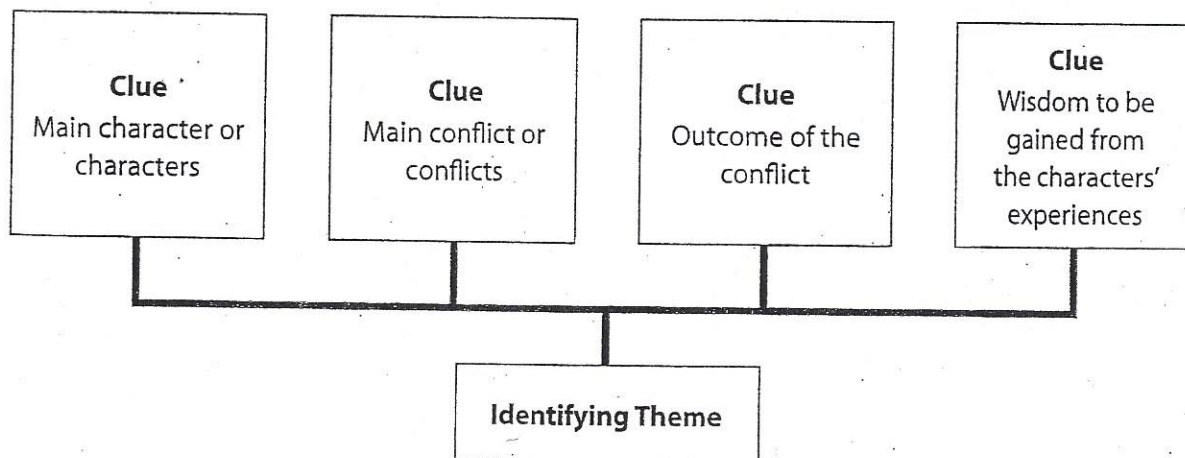
The characters respond to their conflicts by seeking the help of the reportedly powerful Wizard of Oz, who turns out to be a sham. He gives each character a token of the quality that the character seeks—to the Scarecrow, bran, pins, and needles to replace the straw head stuffing; to the Tin Woodman, a silk heart stuffed with sawdust; to the Cowardly Lion, a drink that supposedly contains courage. Because the characters have faith in the wizard's power, they believe that the tokens work. Their newly found confidence gives them the ability to take on roles that they never thought they could fill. Each goes on to become a king or a ruler.

What lessons about life might be learned from the characters' response to their conflicts? One possible theme is the importance of self-confidence. Once the characters gain confidence in themselves, they are able to draw on the wonderful qualities that they had all along but were not able to see. Another possible theme is the power of belief. The wizard's gifts are worthless, but because the characters believe the gifts are powerful, they actually become so.

Different readers may identify different themes in the same story, and the same story may have more than one theme. For example, Dorothy's leaving Oz and finding her way home suggest that another theme in *The Wonderful Wizard of Oz* is the importance of home and family. Moreover, the main characters' defeat of the Wicked Witch of the West suggests the theme that goodness eventually overcomes evil. Note that each of these themes can be supported by specific details in the novel. When you identify a theme, be sure that you can back up your ideas with evidence from the story.

### A Final Look

You have now looked at a way to determine a story's theme. Before you move on, study this concept map, which reviews clues that can help you identify themes.



## GUIDED PRACTICE

**PRACTICE** Read the following passage from beginning to end. Then, read and answer the questions in the strategies column.

### STRATEGIES

### Excerpt from "The Oval Portrait" by Edgar Allan Poe

- 1 The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur. . . . We established ourselves in one of the smallest and least sumptuously furnished apartments. . . . Its walls were hung with tapestry and . . . an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary—in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro . . . to light the tongues of a tall candelabrum which stood by the head of my bed . . . that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures and to the perusal of a small volume which had been found upon the pillow, and which purported to criticize and describe them. . . .
- 2 The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book. . . .
- 3 I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. . . . In a very few moments I again looked fixedly at the painting.
- 4 I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. . . .

1. What does the narrator find so unusual about the portrait? Underline the sentence that answers the question.



5 "She was a maiden of rarest beauty. . . . And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival. . . . It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. . . . Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. . . . And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, "This is indeed Life itself!" turned suddenly to regard his beloved:—She was dead!"



**GED PRACTICE** Fill in the first two boxes below with details from the story. (Use your own words.) Then, use the details to state what you think the theme is.

**1. Conflict between husband and wife**  
Details:

**2. Results of the conflict**  
Details:

**3. Theme**  
Details:

2. Underline differences between the painter and his wife. What conflict might arise from these differences? (Check ✓ one.)
  - ☐ The wife may feel as if the husband cares more about the painting than about her.
  - ☐ The husband may feel that the wife cares more about how good she looks in the painting than about how good she is in real life.
3. How does the wife die at the end of the story? (Check ✓ one.)
  - ☐ The husband's obsession with art drains the life out of her.
  - ☐ She slips into a coma and never wakes up.

# GED APPLICATION

**PRACTICE** Read the passage. Answer the questions that follow.

## Excerpt from "The Little Match Girl" by Hans Christian Andersen

- 1 Most terribly cold it was; it snowed, and was nearly quite dark, and evening—the last evening of the year. In this cold and darkness there went along the street a poor little girl, bareheaded, and with naked feet. . . .
- 2 So the little maiden walked on with her tiny naked feet, that were quite red and blue from cold. She carried a quantity of matches in an old apron, and she held a bundle of them in her hand. Nobody had bought anything of her the whole livelong day. . . .
- 3 In a corner formed by two houses, of which one advanced more than the other, she seated herself down and cowered together. Her little feet she had drawn close up to her, but she grew colder and colder, and to go home she did not venture, for she had not sold any matches and could not bring a farthing of money: from her father she would certainly get blows, and at home it was cold too, for above her she had only the roof, through which the wind whistled, even though the largest cracks were stopped up with straw and rags.
- 4 Her little hands were almost numbed with cold. Oh! a match might afford her a world of comfort, if she only dared take a single one out of the bundle, draw it against the wall, and warm her fingers by it. She drew one out. "Rischt!" how it blazed, how it burnt! It was a warm, bright flame, like a candle, as she held her hands over it: it was a wonderful light. It seemed really to the little maiden as though she were sitting before a large iron stove. . . .
- 5 She rubbed another against the wall: it burned brightly, and where the light fell on the wall, there the wall became transparent like a veil, so that she could see into the room. On the table was spread a snow-white tablecloth; upon it was a splendid porcelain service, and the roast goose was steaming famously with its stuffing of apple and dried plums. . . .
- 6 She drew another match against the wall: it was again light, and in the lustre there stood the old grandmother, so bright and radiant, so mild, and with such an expression of love.



7 "Grandmother!" cried the little one. "Oh, take me with you! You go away when the match burns out; you vanish like the warm stove, like the delicious roast goose, and like the magnificent Christmas tree!" And she rubbed the whole bundle of matches quickly against the wall, for she wanted to be quite sure of keeping her grandmother near her. And the matches gave such a brilliant light that it was brighter than at noon-day: never formerly had the grandmother been so beautiful and so tall. She took the little maiden, on her arm, and both flew in brightness and in joy so high, so very high, and then above was neither cold, nor hunger, nor anxiety. . . .

8 But in the corner, at the cold hour of dawn, sat the poor girl, with rosy cheeks and with a smiling mouth, leaning against the wall—frozen to death on the last evening of the old year. Stiff and stark sat the child there with her matches, of which one bundle had been burnt. "She wanted to warm herself," people said. No one had the slightest suspicion of what beautiful things she had seen; no one even dreamed of the splendor in which, with her grandmother, she had entered on the joys of a new year.



**GED PRACTICE** Circle the letter of the option that correctly answers each question.

1. What is the girl's main conflict?

- A. She is homeless.
- B. She dislikes selling matches.
- C. She is afraid to go home to her father.
- D. She can't sell her matches because they are wet.

2. What happens to the girl at the end of the story?

- A. She joins her grandmother in death.
- B. Her grandmother finds her and gives her dinner.
- C. Her father takes her home and warms her by a stove.
- D. She burns the remaining matches and then goes home.

3. Which best describes a theme of the story?

- A. Work can be rewarding.
- B. Children should obey their parents.
- C. New Year's Eve is a night to celebrate.
- D. People should help those who are less fortunate.

*Answers and explanations start on page 78.*

# Lesson 9

## Figurative Language

### SKILL OVERVIEW

Sometimes, authors write straightforward, factual descriptions, like this one: "The silver sports car went 90 miles an hour down the highway." Other times, authors write more imaginative descriptions, like this one: "The sports car shot down the highway like a silver bullet." In this lesson, you will learn about different types of imaginative descriptions and analyze their effects. The skills you build will help you answer questions about figurative language on the GED test.

### Imaginative Comparisons

**Figurative language** is language that is not meant to be taken literally. For example, if someone says "That test was a bear," the person does not mean that the test was a large furry animal with long, sharp teeth. The person means that the test was as tough and as threatening as a bear. Like most figurative language, the sentence "That test was a bear" is based on a comparison between dissimilar things that are alike in some meaningful way. Though the test and the bear are different, both are tough, difficult to overcome, and threatening. Not all figurative language is as familiar and easy to figure out as "That test was a bear." In fact, some figurative language may seem like a riddle. Can you figure out what things are compared below?

- The person was as thin as 12:30.

The dissimilar things are a time of day and a person's thinness. If you picture the hands of a clock at 12:30, the figurative language begins to make sense. When the short hand of a clock points up and the long hand points down, the hands form a narrow line that is straight up and down. A person who is very thin may also appear to be straight up and down. The point of the figurative language is that the person is very thin.

### Similes and Metaphors

The figurative language "as thin as 12:30" is an example of a **simile**—an imaginative comparison that includes the word *like* or *as* (sometimes *as* comes in a pair—*as* \_\_ *as*). A **metaphor** is a more direct imaginative comparison. It does not contain *like* or *as*. It says that one thing *is* another.

- **Simile:** His snoring was like a buzz saw cutting into my dreams.
- **Metaphor:** His snoring was a buzz saw cutting into my dreams.
- **Simile:** Her sudden smile was as welcome as sunshine.
- **Metaphor:** Her sudden smile was sunshine.

### WATCH OUT!

A comparison may contain *like* or *as* but not be a simile. For example, the statement Miguel is as old as my brother is a comparison, but it is not a simile because it compares similar things—two boys. A simile compares two people, places, or things that are dissimilar, and it does so in an imaginative way.



## Hyperbole

Another type of figurative language is **hyperbole**, or an exaggeration made for effect. For example, when people say "I am so hungry I could eat a horse," they are not suggesting that they want to dine on a pony; they are exaggerating in order to draw attention to how hungry they are. Other common uses of hyperbole include "I've told you a thousand times," "I have a million things to do," and "I was nearly bored to death."

## Personification

**Personification** is figurative language in which an author gives human qualities to something that is not human. For example, an author might describe a candle flame as "dancing in the dark." Though flames cannot dance, the movement of a flickering flame may appear similar to the movements made by a person dancing. The author personifies the candle flame's flickering movements to help readers picture how the flame looks.

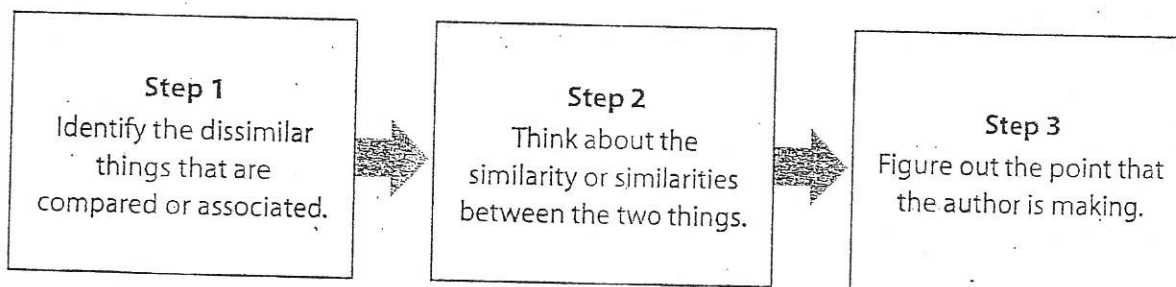
## Symbolism

**Symbolism** is figurative language in which one person, place, thing, or idea is used to represent something else. For example, in many cultures, the color white represents purity and innocence. That is why, traditionally, wedding gowns are white. Because many people are familiar with the symbolic meaning of white, an author may dress a character in white clothing to signal to readers that the character is pure and innocent. That does not mean that white is a symbol in every story. Sometimes, white is just a color and nothing more. To identify symbolism, look for repeated ideas that form a pattern. Though a symbol may be a single reference, it is often developed throughout a story in different ways. For example, a character who is pure and innocent may dress in white, have the last name White, and repeatedly behave in a pure and innocent manner. The following things are *sometimes* used as symbols in stories:

- Colors: Black may represent death; blue may represent sadness.
- Flowers: A rose may represent love; a lily may represent purity.
- Weather: A storm may represent anger; sunshine may represent happiness.
- Seasons: Spring may represent rebirth; winter may represent death.

## A Final Look

Before you move on, study the concept map below. It reviews a process you can use to understand most kinds of figurative language.



## GUIDED PRACTICE

**PRACTICE** Read the following passage from beginning to end. Then, read and answer the questions in the strategies column.

### STRATEGIES

### Excerpt from "The Most Dangerous Game" by Richard Connell

- 1 "Off there to the right—somewhere—is a large island," said Whitney. "It's rather a mystery—"
- 2 "What island is it?" Rainsford asked.
- 3 "The old charts call it 'Ship-Trap Island,'" Whitney replied. "A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition—"
- 4 "Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.
- 5 "You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean night."
- 6 "Nor four yards," admitted Rainsford. "Ugh! It's like moist black velvet."
- 7 "It will be light enough in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."
- 8 "The best sport in the world," agreed Rainsford.
- 9 "For the hunter," amended Whitney. "Not for the jaguar."
- 10 ... "Bah! They've no understanding."
- 11 "Even so, I rather think they understand one thing—fear. The fear of pain and the fear of death."
- 12 "Nonsense," laughed Rainsford. "This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes—the hunters and the huntees. Luckily, you and I are hunters. Do you think we've passed that island yet?"

- 13 "I can't tell in the dark. I hope so."

1. Underline the simile.



14 "Why?" asked Rainsford.

15 "The place has a reputation—a bad one. . . . Didn't you notice that the crew's nerves seemed a bit jumpy today?"

16 "They were a bit strange, now you mention it. Even Captain Nielsen—"

17 "Yes, even that tough-minded old Swede, who'd go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was 'This place has an evil name among seafaring men, sir.' Then he said to me, very gravely, 'Don't you feel anything?'—as if the air about us was actually poisonous. Now, you mustn't laugh when I tell you this—I did feel something like a sudden chill. There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a—a mental chill; a sort of sudden dread."

18 "Pure imagination," said Rainsford. "One superstitious sailor can taint the whole ship's company with his fear."



**GO ON PRACTICE** Write each example of figurative language below in the box in which it belongs. Then, explain the point that the figurative language is making.

- "The dank tropical night . . . was palpable as it pressed its thick warm blackness in upon the yacht."
- "The sea was as flat as a plate-glass window."
- "What I felt was a—a mental chill."

2. Underline the hyperbole used in paragraph 17. What point does it make about Captain Nielsen? (Check ✓ one.)

- ☐ He is brave.  
☐ He is foolish.

1. Simile	2. Metaphor	3. Personification
Point:	Point:	Point:

# GED APPLICATION

**PRACTICE** Read the passage. Answer the questions that follow.

## "A Detail" by Stephen Crane

- 1 The tiny old lady in the black dress and curious little black bonnet had at first seemed alarmed at the sound made by her feet upon the stone pavements. But later she forgot about it, for she suddenly came into the tempest of the Sixth Avenue shopping district, where from the streams of people and vehicles went up a roar like that from headlong mountain torrents.
- 2 She seemed then like a chip that catches, recoils, turns, and wheels, a reluctant thing in the clutch of the impetuous river. She hesitated, faltered, debated with herself. Frequently she seemed about to address people; then all of a sudden she would evidently lose her courage. Meanwhile the torrent jostled her, swung her this way and that way.
- 3 At last, however, she saw two young women gazing in at a shop window. They were well-dressed girls; they wore gowns with enormous sleeves that made them look like full-rigged ships with all sails set. They seemed to have plenty of time; they leisurely scanned the goods in the window. Other people had made the tiny old woman much afraid because obviously they were speeding to keep such tremendously important engagements. She went close to the girls and peered in at the same window. She watched them furtively for a time. Then finally she said: "Excuse me!"
- 4 The girls looked down at this old face with its two large eyes turned toward them.
- 5 "Excuse me: can you tell me where I can get any work?"
- 6 For an instant the two girls stared. Then they seemed about to exchange a smile, but, at the last moment, they checked it. The tiny old lady's eyes were upon them. She was quaintly serious, silently expectant. She made one marvel that in that face the wrinkles showed no trace of experience, knowledge; they were simply little soft, innocent creases. As for her glance, it had the trustfulness of ignorance and the candor of babyhood.
- 7 "I want to get something to do, because I need the money," she continued, since, in their astonishment, they had not replied to her first question. "Of course I'm not strong and I couldn't do very much, but I can sew well; and in a house where there was a good many menfolks, I could do all the mending. Do you know of any place where they would like me to come?"



- 8 The young women did then exchange a smile, but it was a subtle tender smile, the edge of personal grief.
- 9 "Well, no, madam," hesitatingly said one of them at last; "I don't think I know anyone."
- 10 A shade passed over the tiny old lady's face, a shadow of the wing of disappointment. "Don't you?" she said, with a little struggle to be brave in her voice.
- 11 Then the girl hastily continued: "But if you will give me your address, I may find someone, and if I do, I will surely let you know of it."
- 12 The tiny old lady dictated her address, bending over to watch the girl write on a visiting card with a silver pencil. Then she said: "I thank you very much." She bowed to them, smiling, and went on down the avenue.
- 13 As for the two girls, they walked to the curb and watched this aged figure, small and frail, in its black gown and curious black bonnet. At last, the crowd, the innumerable wagons, intermingling and changing with uproar and riot, suddenly engulfed it.



**GED PRACTICE** Circle the letter of the option that correctly answers each question.

1. Which is a simile?
  - A. "[S]he suddenly came into the tempest of the Sixth Avenue shopping district."
  - B. "She seemed then like a chip that catches, recoils, turns, and wheels."
  - C. "Meanwhile the torrent jostled her, swung her this way and that way."
  - D. "A shade passed over the tiny old lady's face, a shadow of the wing of disappointment."
2. Which is the "detail" referred to in the title of the story?
  - A. the silver pen
  - B. the shopping district
  - C. the old woman dressed in black
  - D. the young women in fancy clothes
3. What does the crowd symbolize?
  - A. the many job opportunities in a city
  - B. the happiness of being part of a group
  - C. the importance and value of people
  - D. the disorder and confusion of modern life

# CUMULATIVE REVIEW

## GED PRACTICE

Read the passage. Answer the questions that follow.

### Excerpt from "The Story of an Hour" by Kate Chopin

- 1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.
- 2 It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.
- 3 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.
- 4 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.
- 5 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.
- 6 There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.



- 7 She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams. . . .
- 8 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.
- 9 Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.
- 10 When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.
- 11 She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.
- 12 She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.
- 13 There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

- 14 And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!
- 15 “Free! Body and soul free!” she kept whispering.
- 16 Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg, open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”
- 17 “Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.
- 18 Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.
- 19 She arose at length and opened the door. . . . There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.
- 20 Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.
- 21 But Richards was too late.
22. When the doctors came they said she had died of heart disease—of joy that kills.





**GED PRACTICE**

Circle the letter of the option that correctly answers each question.

1. The exposition of the plot contains which key details?
  - A. Mrs. Mallard is overcome with grief; she locks herself in her room.
  - B. Mrs. Mallard dies suddenly; she has had a heart attack.
  - C. Mrs. Mallard has heart disease; Mr. Mallard is believed to have died.
  - D. Mr. Mallard is alive; he returns home unaware of the train accident.
2. In paragraph 5, what does the season of the year symbolize?
  - A. the rebirth of life
  - B. the chill of death
  - C. the coming of old age
  - D. the stormy days of youth
3. What is the main conflict in the story?
  - A. a woman's battle to live a full life despite heart disease
  - B. a woman's struggle to overcome despair after the loss of her husband
  - C. a woman's indecision about whether to stay with her husband or leave him
  - D. a woman's feeling torn between grief for the loss of her husband and joy at gaining freedom
4. Which word best summarizes what Josephine is like?
  - A. jealous
  - B. caring
  - C. deceitful
  - D. nervous
5. In paragraph 19, why does the author say that Mrs. Mallard "carried herself unwittingly like a goddess of Victory"?
  - A. to suggest how religious she is
  - B. to describe how lovely she looks
  - C. to show how powerful she feels
  - D. to explain how swiftly she moves
6. In paragraph 20, what motivates Richards to block Mr. Mallard from Mrs. Mallard's sight?
  - A. Richards is in love with Mrs. Mallard and wants her to himself.
  - B. Richards does not want Mrs. Mallard to know that Mr. Mallard is injured.
  - C. Richards wants some time alone with Mr. Mallard to explain the situation.
  - D. Richards fears that the shock of seeing Mr. Mallard alive will kill Mrs. Mallard.
7. What is the climax of the story's plot?
  - A. Mr. Mallard returns home.
  - B. Mrs. Mallard locks herself in her room.
  - C. Josephine coaxes Mrs. Mallard out of her room.
  - D. Mrs. Mallard cries uncontrollably in Josephine's arms.
8. Which of the following is a main theme of the story?
  - A. Loving another person is the highest form of service.
  - B. The greatest happiness comes from the freedom to live life as one chooses.
  - C. It is important to gather complete information before spreading rumors.
  - D. People in the past died before their time because of poor medical care.