

# Assessment Practice

**DIRECTIONS** Read the two selections and the viewing and representing piece. Then, answer the questions that follow.

## Embroidery *by Ray Bradbury*

### ASSESS

Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

### REVIEW

After you take the practice test, your teacher can help you identify any standards you need to review.

### COMMON CORE

**RL 1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RL 5** Analyze how an author's choices concerning how to structure a text create tension. **RI 1** Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. **RI 5** Analyze how an author's ideas are refined or developed by particular sentences. **W 5** Strengthen writing by revising and editing. **L 6** Acquire and use accurately general academic words sufficient for reading; demonstrate independence in gathering vocabulary knowledge.

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Test



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KEYWORD: HML10N-160

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## Staying in Galveston, a Park Bench for Shelter

*by Ian Urbina and John Schwartz  
from The New York Times*

- 1 GALVESTON, Tex. –Those who make the barrier island here their home know this: Nature tries to wipe them out now and then. They live with that knowledge every day, though it does not come to the forefront of their thinking unless a storm is on the way.
- 2 The threat is anything but theoretical, as Daryl Thompson learned Saturday after making what he admitted was a bad decision.
- 3 Not only did he choose to ride out Hurricane Ike, but he did so outdoors. “I thought about going to the shelter,” Mr. Thompson, who is homeless, said as he pushed his bike with two large water-logged bags balanced on top. “But I waited too long, then I was trapped.”
- 4 Mr. Thompson said that at one point the wind was so strong that he kept getting blown off his feet. So he lay down underneath a park bench.
- 5 “I thought I might die,” he said. “This thing tossed me like a salad.”
- 6 The storm tossed much of the island the same way.
- 7 Along the seaway, wooden debris was stacked up like barricades, and things were askew in that way that only big storms can accomplish.



8 Dozens of palm trees were bent over. A boat sat in the middle of a road near  
49th Street, even though no water flowed down the street. At the cemetery,  
statues of saints and the heads of white tombstones barely extended above  
muddy water.

9 Coast Guard helicopters buzzed overhead in an effort to check on rescue  
missions in response to more than 100 distress calls that came in during the  
night.

10 Late Saturday, city officials said there were no confirmed deaths, even  
though at least 17 buildings were destroyed. Property damage was “in the  
millions, if not hundreds of millions,” said the city manager, Steve LeBlanc.

11 For residents of Galveston, which lost 6,000 people in 1900 in the nation’s  
worst natural disaster, there is a grim calculation with each storm: Stay or go?

12 John Dundee, whose family has lived on the island for five generations,  
decided to stick out this storm after the misery of the 2005 evacuation for  
Hurricane Rita.

13 “My wife and I sat up in traffic for 27 hours, just trying to make it to my  
children’s house in Waco,” Mr. Dundee said. This time, they decided, “we  
felt we might be safer here than out on the highway,” and they left their  
home on the unprotected west end of the island for his mother’s home closer  
to town.

14 But then the surge predictions grew more and more ominous.

15 “We went back and forth and back and forth,” Mr. Dundee said. By the  
time they decided to go, the water on the streets was waist deep—too much  
even for his Jeep.

16 Speaking from his home Saturday morning, a clearly relieved Mr. Dundee  
said, “We got beat up pretty bad, but everybody got through fine.”

17 On Friday night, just hours before Hurricane Ike came ashore, Galveston’s  
mayor, Lyda Ann Thomas, spoke by cellphone from the San Luis Hotel about  
why people stay in such a place, and why people go there.

18 Galveston has been on a building binge, with more than \$6 billion in recent  
development—even after Hurricane Katrina underscored the risks of the Gulf  
Coast. The city’s economy is on an upswing. And, as Ms. Thomas likes to say,  
“It only took 100 years.”

19 Ms. Thomas’s grandfather was I. H. Kempner, one of the men who helped  
revive the city after the storm in 1900. She said the risk was “just part of living  
here.”

20 “The gulf sits here,” Ms. Thomas said, “and at any moment—like today—it  
can rise up in wrath and overwhelm you.”

21 “We’ve lost a lot today,” she added. “But you know that’s a part of our  
history.”

- 22 Other residents, too, said they would ride the storm out again if given the option.
- 23 Ivy and Mike Gonzalez said they and their home had made it as they wandered out from the house, on Broadway. They added that it would have been much easier had the city not turned off the water and gas.
- 24 “We understand that they needed to take precautions, but I need a cup of coffee something vicious and the toilet needs flushing,” said Ms. Gonzalez, adding that a couple of shingles had blown off their home but there was no other damage. . . .
- 25 Along Broadway and 29th, two teenagers kayaked on their way to check on a friend’s house. Another boy walked up 21st Street with a fishing pole. “I’m not trying to catch anything,” said the boy, Nick Parker, 11. “I’m just making sure there are no water moccasins.”
- 26 Nick explained that he and his parents had waited too long to evacuate and had been trapped in their home. The water flooded their basement, he said, but no one was hurt. “Mostly, I’m here looking for someone else to play with,” he said. “Hurricanes are boring. Maybe it’s time to open the schools back up.”
- 27 At Ball High School, which served as an evacuation shelter and where nearly 300 people rode out the storm, Michael W. Fox, who was staying at the shelter, said that all had gone smoothly, even though around midnight the first-floor auditorium was evacuated to the second floor as water flooded the building.
- 28 “It was civil and all, but by morning all anyone wanted to do was get out and check on their homes to see how bad things looked,” Mr. Fox said as he waded through waist-deep water back to his home.
- 29 As she began pulling down the plywood from the front of her house on Avenue O, less than a half-mile from the water, Sara Rampton, 54, said her house was fine.
- 30 But tears began streaming down her face as she tried to explain what she did lose.
- 31 “My dog ran, and I lost my only photograph of my grandfather,” said Ms. Rampton, explaining that as she tried to take her German shepherd, Gabriel, to a shelter when the storm started, he got spooked by the winds and bolted out the front door. She added that during the storm, water flooded part of her living room and the wind blew down her only photograph of her deceased grandfather.

- 32 “You can replace everything else, and I’m sure they will rebuild,” she said, wiping her face. “They can’t rebuild all the personal things that get lost.”
- 33 In 1900, the Great Storm, as it became known in the days before each hurricane was given a human name, changed one of the nation’s most prosperous cities into a backwater.
- 34 That storm stopped what seemed to be an inexorable rise for Galveston, which considered itself a rival to New Orleans. It was the city with an opera house that had hosted Sarah Bernhardt, the city with the state’s first telephone and its first electric light. And then, the storm.
- 35 “When I was growing up, people didn’t like to talk about it,” said Paul Burka, the senior executive editor of Texas Monthly magazine and a “B.O.I.”—clubby old Galveston’s abbreviation for “born on the island.” The 1900 storm “was like a skeleton in the family closet,” he said, because “that was the day that Galveston lost its destiny.”
- 36 But the city did not stand still. Civic leaders like Kempner and John Sealy traveled to New York and Washington to persuade government and financial leaders that the island would soon be open for business again and to establish lines of credit.
- 37 Enormous undertakings followed. Galveston began building a seawall that is now 10 miles long and some 17 feet high, to break storm surges from the Gulf of Mexico. Workers raised the city’s buildings on jacks—some by more than 10 feet—and filled in the space underneath with dredged soil.
- 38 The city survived, but it did not boom again. Its economic prominence was quickly grabbed by Houston, which dug a deepwater ship channel that allowed business to bypass the risky island port.
- 39 But life went on, and Galvestonians came to think of the threat of occasional hurricanes as something they could live with.



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## Reading Comprehension

Use “Embroidery” (pp. 160–163) to answer questions 1–9.

- The mood of the women in this story is —
  - cheerful and hopeful
  - tense and fearful
  - sick and angry
  - peaceful and loving
- One of the themes of this story is —
  - embroidery is a relaxing hobby
  - gossiping is not kind
  - spending time with friends and family is enjoyable
  - ignoring trouble does not stop it
- At the beginning of the story, the three women are expecting —
  - a day like any other day
  - a dinner party later that night
  - something unknown to happen at five o'clock
  - an important visitor
- Read the following dictionary entry.

**domestic** \də məs'tīk\ *adj.* **1.** of or relating to the family or household **2.** fond of homelife and household affairs **3.** tame (as in animals) **4.** of or relating to a country's internal affairs (as in taxes or highways).

Which definition best explains why the unshelled peas in paragraph 6 are “symbols of domesticity?”

  - Definition 1
  - Definition 2
  - Definition 3
  - Definition 4
- In paragraphs 11–14, hands symbolize —
  - just another part of the body
  - something that is pampered and manicured
  - aches and pains
  - the everyday activities of life
- In paragraph 19, *twitched* means —
  - jerked
  - lay still
  - sewed
  - stroked
- The word *exasperated* in paragraph 21 comes from the Latin root *asperare*, meaning “to make rough.” *Exasperated* means —
  - scrubbed clean
  - helped
  - breathed deeply
  - irritated
- In paragraphs 24–27, the second woman rips the embroidered man completely out of her embroidery because —
  - she did not want the other women to be jealous of her fine stitching
  - she was angry and afraid
  - she knew she could do better
  - she was not paying attention and tore too much of the man out
- In paragraph 35, when one of the women says “Why didn't we stop them before it got this far and this big?” she means that —
  - the three women should have prevented people from doing all experiments
  - society should have made the women stop doing the experiments
  - everything would have been all right if the experiment had stayed small
  - people should have paid attention to what was happening and where it was leading

Use “Staying in Galveston” (pp. 163–166) to answer questions 10–16.

10. One of the main ideas of this article is —
- Galveston is a great place to live
  - hurricanes are part of life in Galveston
  - that it is easy to ride out a hurricane
  - that Houston has a large port
11. Which sentence from the article best shows the power of the storm?
- “This thing tossed me like a salad.”*
  - Coast Guard helicopters buzzed overhead in an effort to check on rescue missions.*
  - “I’m just making sure there are no water moccasins.”*
  - Along Broadway and 29th, two teenagers kayaked on their way to check on a friend’s house.*
12. In paragraph 2, the phrase “anything but theoretical” means it is —
- an idea
  - easy
  - expensive
  - real
13. A synonym for the word *binge* in paragraph 18 is —
- bridge
  - design
  - overindulgence
  - slowdown
14. In paragraphs 29–32, Sara Rampton said that people cannot replace —
- their homes
  - their telephones
  - their personal things
  - their coffee
15. People don’t like to talk about the storm of 1900 because —
- it is like a skeleton in the closet
  - nothing much happened
  - everyone is still grieving about their families’ losses
  - it ended Galveston’s economic power
16. The word *prominence* in paragraph 38 comes from the Latin root *prominere*, meaning “to jut out.” *Prominence* means —
- importance
  - flavor
  - politics
  - time

Use “Embroidery” and “Staying in Galveston” to answer questions 17–18.

17. All of the people in “Embroidery” and “Staying in Galveston” —
- are women
  - faced a flood
  - survived the disaster
  - tried to stay in their homes
18. The message taught by “Embroidery” and “Staying in Galveston” is that —
- people always manage to rebuild
  - disasters are usually avoidable
  - people should make every effort to get out of harm’s way
  - there is nothing anyone can do to escape a disaster

Use the visual representation on page 167 to answer questions 19–20.

19. The main message of the poster is —
- A. help others get ready for emergencies
  - B. don't wait to prepare for emergencies
  - C. only parents should prepare for emergencies
  - D. people should stay calm in emergencies
20. The designer of the poster most likely chose the photograph to —
- A. emphasize calmly planning for emergencies
  - B. illustrate how to write a supply list
  - C. encourage single mothers to involve their children
  - D. encourage children to participate in planning

### SHORT CONSTRUCTED RESPONSE

Write a short response to each question, using text evidence to support your response.

21. Why do the women in “Embroidery” continue to embroider instead of running to a shelter? Use evidence from the text to support your response.
22. What reasons do people give in “Staying in Galveston” for choosing not to evacuate? Use evidence from the text to support your response.

Write a short response to this question, using text evidence from both selections to support your response.

23. How do the settings in “Embroidery” and “Staying in Galveston” affect the mood of each selection? Use evidence from **both** selections to support your response.

## Revising and Editing

**DIRECTIONS** Read this passage, and answer the questions that follow.

(1) With a weight of 13,632 tons and a length of 729 feet, the *Edmund Fitzgerald* was the largest carrier on the Great Lakes when it first sailed in 1958. (2) Seventeen years later, the ship would sink in Lake Superior. (3) At 2:20 p.m. on November 9th 1975 the *Fitzgerald* departed Superior, Wisconsin, destined for Detroit. (4) The National Weather Service issued gale warnings for the area. (5) Waves came onto the deck. (6) At approximately 7:15 that evening, the ship vanished from radar observation. (7) All 29 crew members were lost. (8) The next day, winds gusting up to 70 knots and waves cresting as high as 30 feet they shook the ship. (9) It was later discovered that the ship had dropped about 530 feet to the bottom of Lake Superior. (10) That day of November 10, 1975, will always be remembered.

- What is the most effective way to improve the organization of the paragraph?
  - Move sentence 1 to follow sentence 10
  - Move sentence 2 to follow sentence 3
  - Move sentence 3 to follow sentence 7
  - Move sentence 8 to follow sentence 4
- What is the most effective way to rewrite sentence 2 to convey a more somber tone?
  - Seventeen years later, the doomed ship would sink in Lake Superior.
  - Seventeen short years later, the ship would plunge below the surface of Lake Superior.
  - Seventeen productive years later, the ship would finish its journey in Lake Superior.
  - Seventeen years later, the hefty ship would dive into Lake Superior.
- What is the best way to correct sentence 3?
  - Change *departed* to *departing*
  - Insert commas before and after *1975*
  - Delete the comma after *Wisconsin*
  - Make no change
- Which transitional word or phrase could be added to the beginning of sentence 4?
  - Consequently,
  - Naturally,
  - Shortly afterward,
  - As a result,
- What is the best example of a vivid verb to replace the phrase *came onto* in sentence 5?
  - Battered
  - Propelled
  - Pushed
  - Stirred
- What change, if any, should be made to sentence 8?
  - Insert a comma after *knots*
  - Delete *they*
  - Change *winds* to *wind's*
  - Make no change

