

## Italy Passages

- Focus Activities
- Fluency Passage
- “Letter from a Survivor”
- “What Lies Beneath the Colosseum?”



Read the selection and choose the best answer to each question.

# Days and Months: Uncovering Our Roots

- 1 One of the many marks the Roman Empire left on Western culture appears on the names of the months and days. The English names of the days don't seem particularly close to these roots, but they are: they simply took a detour through Norse mythology. The days of the week are named for the Sun, the Moon, and the five planets known to ancient Romans—Mars, Mercury, Jupiter, Venus, and Saturn. The Nords, medieval inhabitants of modern-day Norway and Sweden, replaced the Roman planet names (which came from Roman gods) with the Norse equivalents. Mars became Tiu (Tiu's Day—Tuesday), Mercury became Woden (Woden's Day—Wednesday), Jupiter became Thor (Thor's Day—Thursday), and Venus became Frigg (Frigg's Day—Friday). Sunday, Monday, and Saturday remained the same.
- 2 Other languages have more closely retained the connection to the original Roman names. In Spanish, for example, the days of the week (beginning with Monday) are *lunes, martes, miércoles, jueves, viernes, sábado, and domingo*. Saturday and Sunday are the only days that didn't retain this connection. *Sábado* is from "Sabbath," or the Jewish holy day. *Domingo* is from the Latin for "the Lord's day," indicating the Christian holy day.
- 3 The English names of the months are similarly grounded in Roman times. The original Roman year was divided into ten months, comprising a year of 304 days. January and February did not yet exist at this time, so the year began with March and ended with December. This is why September, October, November, and December have Latin roots that are ordinal (sept- for seventh, oct- for eighth, nov- for ninth, and dec- for tenth). January was named for Janus, protector of gates and doorways. February comes from the Latin word *februa*, meaning "to cleanse." This month was traditionally a month of purification for the Roman people. March was named for Mars, the god of war, because this time marked a new year of campaigns for soldiers after a winter of rest. April is from the Latin word *aperio*, to open, because plants begin to grow this time of year. May was named for the goddess Maia, who oversaw the growth of plants. June got its name from Juno, goddess of marriage and the well-being of women. July, originally Quintilis (for the fifth month), got its name from Julius Caesar, who made changes to the original Roman calendar. These changes were completed under his successor, Augustus, and the Roman Senate voted to change Sextilis (originally the sixth month) to August in his honor.

## Italy Focus Activities

- 1** The main purpose of paragraphs 1-2 is to —
- A** describe how Rome influenced the English months of the year
  - B** give examples of Latin influences on English days of the week
  - C** offer examples of Roman influence on Western Culture
  - D** show how the English and Spanish days of the week originated
- 

- 2** In paragraph 3, the word, ordinal means a —
- F** number defining a thing's position in a series
  - G** system to define days of the week
  - H** set of numbers that are constantly changing
  - J** purification process of Latin months
- 

- 3** The reader can conclude that Western Culture is —
- A** solely grounded in ancient Roman Culture
  - B** rooted in other cultures
  - C** based on many ancient myths
  - D** influenced by ancient gods

Read the selection and choose the best answer to each question.

# Mount Vesuvius Changed My World!

*Mount Vesuvius is a volcano in Italy that erupted catastrophically in 79 AD, burying over 16,000 people and the entire town of Pompeii. A man named Pliny the Younger wrote two letters describing the eruption, which he witnessed from several miles away. The following is based on the text of these letters. (<http://www.smarch-international.org/PlinyLetters.html>)*

- 1 I can best describe the shape of the cloud over Vesuvius by likening it to a pine tree. It rose into the sky on a very long trunk from which spread branches. Most of the cloud was white, filled with dark patches of dirt and ash.
- 2 There had been tremors for many days previously, a common occurrence and no cause for panic. But that night the shaking grew much stronger. The next day, my mother and I ventured into town to see what help we could offer. The sea was being sucked backwards, as if the shaking had pushed it back. Many sea creatures were left on dry sand. Behind us were frightening dark clouds, rent by lightning, opening to reveal huge figures of flame. Soon the cloud stretched down to the ground and covered the sea. Then came the dust. I looked back: a dense cloud loomed behind us, following us like a flood across the land.
- 3 A darkness came that was not like a moonless night but more like the complete black of a closed and unlit room. We could hear women lamenting, children crying, men shouting. Many raised their hands to the gods, and even more believed that there were no gods any longer and that we were in the last unending night for the world. Broad sheets of flame lit up many parts of Vesuvius; their light and brightness were even more vivid in the darkness.
- 4 It grew lighter then, though the light was not the return of day but a sign that the fire was approaching. The fire itself stopped some distance away, but darkness returned and ashes began to fall. We stood up and shook the ash off again and again, otherwise we would have been covered with it and crushed by the weight. I might boast that no groan escaped me in such perils, no cowardly word.
- 5 At last the cloud thinned out and dwindled to no more than smoke or fog. Soon there was real daylight. The sun was even shining, though with the strange glow it has after an eclipse. The sight that met our terrified eyes was a changed world, buried in ash like snow.

## Italy Focus Activities

- 4 The author uses the information in italics in paragraph 1 to —
- F compare the cloud over Vesuvius to a pine tree
  - G cite the authoritative source of the letters of Pliny the Younger
  - H show the results of the eruption of Mount Vesuvius
  - J provide background information and establish the credibility of the author
- 
- 5 Which of the following sentences shows the people were not expecting the terrible disaster?
- A *There had been tremors for many days previously, a common occurrence and no cause for panic.*
  - B *The next day, my mother and I ventured into town to see what help we could offer.*
  - C *Behind us were frightening dark clouds, rent by lightning, opening to reveal huge figures of flame.*
  - D *I looked back: a dense cloud loomed behind us, following us like a flood across the land.*
- 
- 6 The author organizes the selection by —
- F contrasting the volcano with previous volcanoes
  - G describing what it was like when Mount Vesuvius erupted
  - H listing the events of the eruption of Mount Vesuvius
  - J discussing the reactions of the people of Pompeii to the volcano

Read the selection and choose the best answer to each question.

### Roman Aqueducts: Fantastic Feat!

- 1 The Colosseum was a product of an extravagant lifestyle, one only possible through the Roman Empire's great success and its people's ingenuity. The marvels of the Colosseum catch the eye and spark the imagination, but other fantastic feats of engineering should be given equal attention. Consider, for example, the aqueducts of ancient Rome.
- 2 An aqueduct is essentially a pipe that uses a downward slope to carry water from a high point to a lower point. Roman aqueducts were built at a precise gradient that propelled the water downhill without causing too much stress on the aqueducts themselves. A stone, brick, or cement pipe would be buried underground from the body of water to its destination, sometimes as far as 50 miles away. Some sections had to be built above ground if the terrain did not allow for a straight slope through the earth. In these cases, the builders would add the iconic stone arches to support the pipe. Of the estimated 260 miles of aqueducts near ancient Rome, only 30 miles were built above ground, but the arches are still one of the most recognizable remnants of the Roman Empire.
- 3 At its peak, the city of Rome was home to over 1 million people. Rome itself had 11 aqueducts that supplied water to public areas, private homes, and farming and mining operations. A second series of aqueducts served as a sewer system, carrying used and potentially disease-causing water away from populated areas. Fully functioning, this system provided 1 cubic meter of water per person every day—more than many major cities in the modern world. Though they may seem outdated, the Roman aqueducts may have a lot to teach us about efficient water delivery. Just think what knowledge could lie within other ancient accomplishments!

## Italy Focus Activities

- 7** Which of these supports the idea that we can still learn from ancient civilizations?
- A** *The Colosseum was a product of an extravagant lifestyle, one only possible through the Roman Empire's great success and its people's ingenuity.*
  - B** *At its peak, the city of Rome was home to over 1 million people.*
  - C** *An aqueduct is essentially a pipe that uses a downward slope to carry water from a high point to a lower point.*
  - D** *Fully functioning, the system provided 1 cubic meter of water per person every day—more than many major cities in the modern world.*
- 

- 8** Which sentence best expresses the main idea of the selection?
- F** The Roman aqueducts supplied water to all of Rome and even provided a sewer system.
  - G** Like the Colosseum, the Roman aqueducts were amazing feats of engineering that still marvel and educate people today.
  - H** There are many ancient accomplishments in engineering, such as the Roman aqueducts.
  - J** The arches from the Roman aqueducts are still recognizable today and are one of many ancient accomplishments.
- 

- 9** From this selection, you can tell the author —
- A** wishes America were more advanced
  - B** thinks we can learn from ancient history
  - C** likes to compare ancient and modern cultures
  - D** probably has ancestors who were from Rome



Read the selection and choose the best answer to each question.

## The Fight

The air is filled with deaf'ning roars.  
The crowd applauds the op'ning doors.  
I am a champion often crowned  
and quite accustomed to this sound.

- 5 I raise my hands to thank my home  
and quiet every voice of Rome.

My foe appears, a monster grand,  
and charges toward my outstretched hands.  
I heft my shield and lift my sword  
10 to face the beast—earn my reward.

We dance the ring like Sun and moon.  
No time to rest! It will end soon.

With teeth like knives and hide wall-thick,  
he's twice my size, but I'm quite quick.  
15 A slash, a stab, a leap, a call,  
a dodge, a yell, a cut, a fall—

The creature knocks me off my feet.  
The gathered clamor from their seats.

The Colosseum's mighty star,  
20 he may now lose his final spar.  
Will great Rome's master—strong and fast—  
fall prey to this huge bear at last?

I'll never know, for then I woke  
to bright white lights and Teacher's poke.

25 I yelled aloud, "I won, I swear!"  
My friends fixed me with one blank stare.  
I thought and thought and thought a while  
and turned my face into a smile.

I knew right then what had occurred,  
30 as I remembered Teacher's words.

I fought a gladiator's fight,  
though just a dream like those of night.  
A class on Rome I all but missed,  
but one big bear I did resist.

35 When school's end came I raced outside,  
my head held high with warrior's pride.

**10** Read the following sentence from stanza 4.

*We dance the ring like Sun and moon.*

The poet uses figurative language in this sentence to —

- F** show the movements between beast and gladiator are natural and expected
- G** compare the gladiator's movements with the bear's movements
- H** enhance the setting of the poem as it relates to ancient Rome
- J** help the reader understand the importance of the Sun and moon to the ring

---

**11** Read the following sentences from stanza 6.

*The creature knocks me off my feet.  
The gathered clamor from their seats.*

The poet uses these lines to —

- A** show how powerful the bear is
- B** explain how the gladiator is injured
- C** create tension for the climax
- D** indicate the crowd's lack of interest

---

**12** Stanza 8 is important to the poem because it shows —

- F** the unresolved conflict
- G** the tone of the poem
- H** why the student is in trouble
- J** a shift from the dream to the present

Read the selection and choose the best answer to each question.

## Danger and Discovery in the Catacombs

- 1 Thomas ran down the stone corridor, stumbling over roots in the darkness.
- 2 “Wait for me!” Ben yelled. “You’re going to fall!”
- 3 With a startled yelp, Thomas *did* find himself falling—down a narrow shaft in the floor. He hit the ground flat on his back, gasping for breath. Ben’s concerned face appeared in the dark hole above, lit by the light of his lantern.
- 4 “I told you!” Ben gloated. “My uncle told me about the shafts. The *fossore*s—”
- 5 “The what? You’re just making that up.” Thomas shook his head.
- 6 “The *fossore*s! The gravediggers of ancient Rome! They built these catacombs over a thousand years ago and—” Ben went on, but Thomas wasn’t listening.
- 7 In the dim light, Thomas could see flat stone tiles on the walls. They seemed to be carved, but he couldn’t make out the details.
- 8 “Hey, Ben! How do I get out of here?”
- 9 The lantern bobbed as Ben shrugged. “I don’t know, but you should just be glad you fell down a short shaft. I’ve heard some catacombs go as deep as 70 feet. Maybe I can find some rope.”
- 10 As the light receded, Thomas shook his head and sat in the dirt. One day he would have to stop listening to Ben’s crazy ideas. The catacombs were just holes.
- 11 A light scraping sound began in the corner, interrupting Thomas’s thoughts. He pressed himself against the wall, hoping it would go away. As he peered into the darkness, a ghostly glow filled the room. The scraping sound grew louder. Ben’s head popped up from the floor, startling Thomas. He yelped and jumped to his feet.
- 12 “I found another way in,” Ben explained, laughing. “There was a ladder down to the level below, then another up into here.”
- 13 As Ben climbed out of the hole, his lantern illuminated the letters on the walls; Thomas could now make out names and dates. Ben prattled on, oblivious to Thomas’s preoccupation with the carvings.
- 14 “It’s my name!” Thomas shouted suddenly. “Ben, look!”
- 15 Ben brought the lantern to where Thomas pointed, gasping as he made out the inscription: Cassius, Thomas’s family name, stood out on each tile. “This is so cool! Your family could have been royalty or something. We have to tell som—”
- 16 Before Ben could finish, Thomas darted into the hole and down the ladder. Ben clambered after him, yelling, “Wait for me!”

## Italy Focus Activities

- 13** Which words from paragraphs 9-10 help the reader understand what catacombs are?
- A** *shaft, dirt*
  - B** *shaft, holes*
  - C** *lantern, light*
  - D** *rope, holes*
- 

- 14** Thomas's actions in paragraphs 1-6 contribute to the plot by —
- F** creating tension for the reader
  - G** showing the importance of the setting
  - H** resolving the tension between the boys
  - J** revealing how smart Ben is
- 

- 15** Ben's interaction with Thomas helps the reader —
- A** understand why the boys are in the catacombs
  - B** understand Ben's family
  - C** see why Thomas is so impulsive
  - D** better understand the catacombs

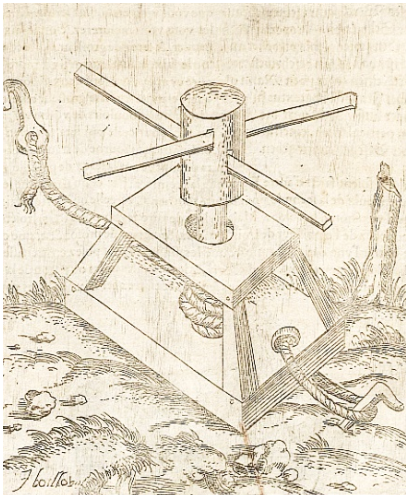
## Italy Focus Activities

- 16** In paragraph 13, the word preoccupation means —
- F** understanding something before you see it
  - G** how someone makes a living
  - H** a unique and special discovery
  - J** something that holds one’s attention
- 
- 17** What is the significance of paragraphs 15-16?
- A** They suggest Ben and Thomas are going to be in trouble.
  - B** They show Thomas is finally interested in the catacombs.
  - C** They reveal Ben has finally become impatient with Thomas.
  - D** They indicate Ben’s family is famous.



## Fluency Passage

# What Lies Beneath the Colosseum?

- 1 You know the Roman Colosseum is big and old, and you probably know it's an important piece of architecture. You probably also know gladiators used to fight lions there, and you may have seen a movie or two about it. But the building itself doesn't look all that impressive at first glance. You might be more interested if you knew just what those broken walls used to conceal. Have you ever thought about how the lions and tigers got onto the arena floor to face the gladiators, or wondered if anything other than a simple gladiator fight ever took place within the Colosseum's walls? **15**  
**28**  
**45**  
**61**  
**76**  
**92**  
**104**
- 2 The Colosseum remained popular throughout the reign of the Roman Empire. It was in use for nearly 500 years and could hold over 50,000 spectators at once. Some historical accounts tell of several separate occasions for which 10,000 animals met their deaths in the arena. With all these engagements, it wasn't enough to open a massive door and send a lion bounding out. Spectators needed something new to keep them interested. **118**  
**132**  
**145**  
**160**  
**174**  
**175**
- 3 While combatants faced off, bustling activity took place beneath their feet. Slaves cared for animals, fighters readied for their next bout, and trainers and organizers watched over all. The maze below the arena floor was concealed by a wooden platform that served as the base of the battlefield. In the past twenty years, archaeologists have learned even more about this mysterious world under the arena, called the hypogeum. **188**  
**201**  
**216**  
**230**  
**243**
- 4 Perhaps most startling is the discovery that the hypogeum once housed sixty two-story elevators! These elevators were not the sleek metal boxes we use today. A large platform, supported by wooden beams set in grooves in the stone walls, was attached to two large capstans. Capstans are essentially large posts with long bars extending outward from holes in the top. Four men would push the bars of each capstan in a circle, manipulating a network of ropes to lift the platform to the floor above. Forty of the capstans raised animal cages, while the remaining twenty manipulated portable scenery for themed engagements. **251**  
**257**  
**265**  
**273**  
**282**  
**290**  
**297**  
**306**  
**315**  
**323**  
**332**  
**339**  
**344**  
**345**
- 
- 5 Whether the capstans were original to the Colosseum or added at some point after its construction, they dramatically affected the way spectators and participants experienced the games held there. Combatants could never be sure how many animals they would be facing, let alone when or where they would appear. Cages raised by the capstans were opened onto diagonal ramps that led up to the arena floor, and multiple capstans could be in use at once. Participants in the games would often defeat one animal, only to hear two more suddenly appear behind them. This uncertainty increased the crowd's interest and raised the stakes of participation. **352**  
**360**  
**369**  
**382**  
**398**  
**413**  
**428**  
**440**  
**450**
- 6 The capstans had a similar impact on other events held at the Colosseum. The feel of a large hunt in the forest could be accomplished with some painted screens and moveable models of trees. Such staging obstructed a hunter's view and concealed his target's movements, raising the stakes considerably. To a crowd well-versed in Roman **467**  
**480**  
**493**  
**515**

## Fluency Passage

- mythology, scenery also helped set the stage for a specific story or adventure: **528**  
sentencing for criminals often included the requirement that a man die in the manner **542**  
of a hero of myth—or perish in pursuit of tasks successfully accomplished by such a **558**  
figure. **559**
- 7 Besides capstans, event organizers employed other gimmicks to increase attendance of **570**  
and interest in the Colosseum. Eyewitness accounts claim that the arena floor was **583**  
flooded several times over the course of the Colosseum’s most active years, and **596**  
archaeologists have found evidence supporting this fact. The hypogeum could be **607**  
evacuated and its inner walls removed, creating space for a large body of water on **622**  
which naval battles took place. These battles were often smaller representations of **634**  
historical or mythological events. As you can imagine, the spectacle was quite popular. **647**  
The hypogeum’s supports were later upgraded from wood to stone, ending the viability **660**  
of naval battles. **663**
- 8 The next time you see a picture of the Colosseum, or any building that looks old and **680**  
run-down, try to imagine what it may have been like in its prime. You never know what **697**  
secrets may have resided within. **702**



Read the selection and choose the best answer to each question.

## Letter from a Survivor

1 Emperor Trajan:

2 As I am a man of no high standing, I understand that you may not wish to entertain my request, but for the love you bear your people and your empire, please hear me out.

3 I was taken from my home, my wife, my work—all for the sake of entertainment. I lived a quiet life, tending my father-in-law’s vineyard and hoping to eventually raise a family. One day, your soldiers came to our village. It was our leaders who opposed your rule, and yet we, the common men, were treated as enemies! A legion came, burning and pillaging. As I worked in the field, I saw them—a plague upon the land, like a swarm of locusts, pouring over the hills and into the lands I love so dearly. As soon as the front lines spotted me, a cry roared through the ranks. I feared for my life; some days I wish they had taken it.

4 I ran to the house and hid my wife in the cellar. She tried to pull me in with her, but I knew I could not save us both. That was the last time I saw her. Now, five years later, I have no way of knowing if she’s even alive. The possibility is the only thing giving me hope.

5 Soldiers appeared on all sides, and I surrendered without a fight. Resistance is futile in the face of hundreds, and I did not wish to alert them to my wife’s presence. After some time we arrived in Rome, and I was taken to the Amphitheater to begin my training—along with many others who had been captured like me. We swore the oath of the gladiator: “I will endure to be burned, to be bound, to be beaten, and to be killed by the sword.” With those words, we began our new lives in service to the games.

6 Do you know what your “games” do to men like me? We can have no friends in the arena. There’s no way to know who will be pitted against each other in the next bout, and there can be no mercy—even between brothers. We spend our days fighting for our lives to entertain the citizens of Rome. We are not men: we are animals. Some gladiators have earned a measure of fame in the city through their prowess in the arena, but this fame is hollow. They know their past lives are forfeit. Even if they do earn their freedom one day, they will likely be forced to remain in Rome as trainers or bodyguards. There is little chance of returning home.

7 The men are not the only ones who suffer! What of the animals? What of the majestic beasts who enter the Amphitheater mighty and proud, only to fall to the hunter’s blade? Thousands die this way. Do they not deserve life as well?

8            Please, good emperor, for the love you bear your people and your empire, cease the games. Continue public executions if you desire, and contests of prowess between the willing if you must. But no longer can the oppression of lesser men continue.

9            Even if this request costs me my life, it was well worth the effort. No honest man should be made to endure what I have.

10          Vivat Roma! Vivat Imperator!

**1** Which idea from the passage does the author base on an assumption?

- A** *All men are created equal in the eyes of God and man.*
  - B** *I was taken from my home, my life, my work.*
  - C** *even if this request costs me my life*
  - D** *for the love you bear your people and your empire*
- 

**2** Which sentence from the letter shows the writer has nothing to lose by appealing to the emperor?

- F** *No honest man should be made to endure what I have.*
  - G** *I was taken from my home, my wife, my work—all for the sake of entertainment.*
  - H** *Thousands die this way. Do they not deserve life as well?*
  - J** *We spend our days fighting for our lives to entertain the citizens of Rome.*
- 

**3** Paragraphs 3-4 are important to the argument because they —

- A** relate a personal story of how the games destroy families
- B** appeal to the Emperor's sense of hope
- C** show the power of hope behind the writer's letter
- D** promote the strength of the gladiator's oath

- 4** The writer uses an analogy in paragraph 3 to —
- F** describe how the games affected the animals
  - G** explain how the writer became a gladiator
  - H** support the writer’s love for the land
  - J** show how the soldiers devastated the land
- 

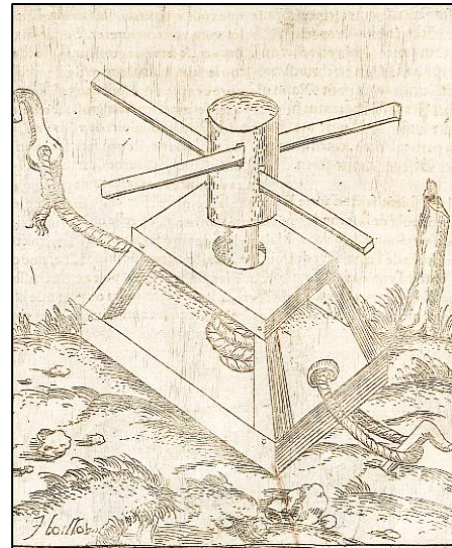
- 5** The question in paragraph 6 assumes —
- A** the men are more valuable than the animals
  - B** the emperor is unaware of the oppression of the games
  - C** the games are oppressive to all involved
  - D** the writer is speaking on the behalf of all gladiators
- 

- 6** How does paragraph 6 primarily support the writer’s argument?
- F** It shows how families are separated by the games.
  - G** It shows gladiators can never achieve fame in the games.
  - H** It gives a first-hand account of the oppression of the games.
  - J** It shows gladiators are not treated any better than animals.

Read the selection and choose the best answer to each question.

## What Lies Beneath the Colosseum?

- 1 You know the Roman Colosseum is big and old, and you probably know it's an important piece of architecture. You probably also know gladiators used to fight lions there, and you may have seen a movie or two about it. But the building itself doesn't look all that impressive at first glance. You might be more interested if you knew just what those broken walls used to conceal. Have you ever thought about how the lions and tigers got onto the arena floor to face the gladiators, or wondered if anything other than a simple gladiator fight ever took place within the Colosseum's walls?
- 2 The Colosseum remained popular throughout the reign of the Roman Empire. It was in use for nearly 500 years and could hold over 50,000 spectators at once. Some historical accounts tell of several separate occasions for which 10,000 animals met their deaths in the arena. With all these engagements, it wasn't enough to open a massive door and send a lion bounding out. Spectators needed something new to keep them interested.
- 3 While combatants faced off, bustling activity took place beneath their feet. Slaves cared for animals, fighters readied for their next bout, and trainers and organizers watched over all. The maze below the arena floor was concealed by a wooden platform that served as the base of the battlefield. In the past twenty years, archaeologists have learned even more about this mysterious world under the arena, called the hypogeum.
- 4 Perhaps most startling is the discovery that the hypogeum once housed sixty two-story elevators! These elevators were not the sleek metal boxes we use today. A large platform, supported by wooden beams set in grooves in the stone walls, was attached to two large capstans. Capstans are essentially large posts with long bars extending outward from holes in the top. Four men would push the bars of each capstan in a circle, manipulating a network of ropes to lift the platform to the floor above. Forty of the capstans raised animal cages, while the remaining twenty manipulated portable scenery for themed engagements.
- 5 Whether the capstans were original to the Colosseum or added at some point after its construction, they dramatically affected the way spectators and participants experienced the games held there. Combatants could never be sure how many



Sketch of an early capstan

animals they would be facing, let alone when or where they would appear. Cages raised by the capstans were opened onto diagonal ramps that led up to the arena floor, and multiple capstans could be in use at once. Participants in the games would often defeat one animal, only to hear two more suddenly appear behind them. This uncertainty increased the crowd's interest and raised the stakes of participation.

- 6 The capstans had a similar impact on other events held at the Colosseum. The feel of a large hunt in the forest could be accomplished with some painted screens and moveable models of trees. Such staging obstructed a hunter's view and concealed his target's movements, raising the stakes considerably. To a crowd well-versed in Roman mythology, scenery also helped set the stage for a specific story or adventure: sentencing for criminals often included the requirement that a man die in the manner of a hero of myth—or perish in pursuit of tasks successfully accomplished by such a figure.
- 7 Besides capstans, event organizers employed other gimmicks to increase attendance of and interest in the Colosseum. Eyewitness accounts claim that the arena floor was flooded several times over the course of the Colosseum's most active years, and archaeologists have found evidence supporting this fact. The hypogeum could be evacuated and its inner walls removed, creating space for a large body of water on which naval battles took place. These battles were often smaller representations of historical or mythological events. As you can imagine, the spectacle was quite popular. The hypogeum's supports were later upgraded from wood to stone, ending the viability of naval battles.
- 8 The next time you see a picture of the Colosseum, or any building that looks old and run-down, try to imagine what it may have been like in its prime. You never know what secrets may have resided within.

- 1 Read this sentence from paragraph 7.

*Eyewitness accounts claim that the arena floor was flooded several times over the course of the Colosseum's most active years, and archaeologists have found evidence supporting this fact.*

The author uses this sentence to —

- A lend credibility to the information about the Colosseum's naval battles
- B create a sense of awe concerning the gimmicks used to increase attendance
- C support the information in this selection related to mythological events
- D show how overworked the Colosseum event organizers were

- 
- 2 Because the Greek root *archaeo-* means "ancient or primitive," the reader can tell that the word archaeologists in paragraph 7 refers to —

- F scientists who study human history by digging up human remains and artifacts
- G old civilizations where scientists study human remains and artifacts
- H eyewitness accounts of ancient civilization activity
- J people who study ancient mythological creatures and events

- 
- 3 The location of the image in the selection is important because it —

- A demonstrates how the elevators worked
- B shows how hard the slaves had to work
- C helps the reader visualize the capstans as they read
- D gives the reader a glimpse of the underground arena world

- 4** The author's use of second person in paragraphs 1 and 7 helps the reader —
- F** understand the author's opinions
  - G** retrieve background knowledge and connect with the passage
  - H** appreciate those who organized the Colosseum events
  - J** realize the high price of Colosseum entertainment
- 

- 5** From this selection the reader can conclude —
- A** men often got lost in the hypogeum
  - B** animal rights organizations were not respected
  - C** the Colosseum's popularity declined with the last naval battle
  - D** entertainment was a priority for the ancient Romans
- 

- 6** Paragraph 4 is mainly about the —
- F** workings of the hypogeum elevators
  - G** manipulation of the portable scenery
  - H** maze below the concealed arena floor
  - J** dangers faced by the combatants