

Today you will read and analyze passages from two short stories. As you read these texts, you will gather information and answer questions about each text individually and about the relationship between the texts so you can write an analytical essay.

Read the passage from "Red Cranes," a short story written by United States writer Jacey Choy. Then answer questions 1 through 3.

from "Red Cranes"

by Jacey Choy

- 1 Jiro removed his hat and the cloth band tied around his forehead. Bending over, he untied his shoes, then set them in the shoe rack next to the door. He opened the door and shuffled over to the sink to wash his hands. Shaded by the aged cherry trees, the small house remained cool. Jiro wiped his hands on a towel and sat at the low table.
- 2 "Father," said Mie as she sat beside him, "how is the work going today? Do you think the plants will be ready to harvest in time? Do you have enough men to help you?"
- 3 Jiro turned to Mie and smiled. "Yes, yes, Mie, I think we will have a good crop this time. Kinshi and the others have been working hard . . . we can always use more help, but we're doing fine. I was going to tell you that I thought I heard some cranes early this morning, before the sun came up. I tried to find them, but I wasn't sure where their calls were coming from. They're so loud and resonant, so it's sometimes hard to tell. I was going to wake you, but I decided it wouldn't be worth it, especially if it wasn't a red crane."
- 4 "The red cranes! Father! Please wake me next time, even if you're not sure! I don't mind getting up that early, anyway." Red cranes were rare around this part of Japan, but Mie longed to see one. She imagined herself on the back of a red crane, flying high in the air.
- 5 "Oh, Mie," said Yuki, "all your talk of red cranes. Dreams, just dreams." Yuki picked up her chopsticks and shook her head.
- 6 "I know I sound foolish, but I'm so excited to see a red crane. I've been reading about them in one of your books, Mother, and I just wish I could actually see and hear one. Did you know that their nests usually contain only two eggs and can be found on the ground in marshy areas? And, most cranes

are usually brown, gray, or white, so the red crane is unusual with its red feathers." Mie's eyes flashed with excitement as she talked.

- 7 "Well, Mie, if I hear any cranes, no matter what, I will come and get you." Jiro gazed at his daughter and then stood up from the table.
- 8 Mie and Yuki finished clearing the dishes of rice, *namasu* or pickled vegetables, and miso soup. Jiro had returned to the fields, leaving Mie and Yuki to spend some time in the house. Mie wanted to read her poetry anthology, the *Man'yoshu*, and practice her calligraphy. Because she lived in the country, she was unable to go to school like the girls who lived in Edo. They were closer to the priests and temples, where they could be taught how to read and write. But Yuki had learned how to read and write as a girl, and she worked hard with Mie every day to teach her what she knew. It was Mie's favorite part of her day, not only to learn how to read and write, but to interact so intimately with Yuki. She admired Yuki, a strong woman and a gentle mother.
- 9 Yuki walked over to Mie, drying her hands on a soft cloth. "Mother, what were your dreams when you were a girl? I know life was difficult, but did you ever think how things might be different for you? Did you dream you would be a wife and mother? Or did you have other dreams as well?"
- 10 Yuki turned to Mie. Dreams are for youth, she thought to herself. She had so many dreams when she was growing up, most that she dared not share with anyone. Life, for her, held so few choices. What should she say? She worried that if she told her the truth it might influence Mie in the wrong way. Women had a hard life if they chose not to marry and be a devoted wife and mother—and she wanted Mie to have a comfortable life.
- 11 "Well, when I was your age I had many dreams, as children do. One of my dreams was to fall in love and get married. I was lucky that one of my dreams came true . . . and that I met your father, who is a wonderful husband and father." Yuki worried that she didn't sound strong enough, sure enough about the path that her life took.
- 12 "Of course, Mother. But I mean, did you ever dream that you would be a famous puppeteer, or a rich merchant that traveled the oceans, or maybe a poet whose poems were written in the *Man'yoshu*? How about an artist that painted beautiful landscapes?"
- 13 Yuki laughed. "You have some wild ideas for a young girl. I suggest that you concentrate on your own reading and writing for now. You can work on your dreams later." Yuki shook her head and walked toward the kitchen. She felt like her own mother, discouraging Mie from carrying around her dreams. She

wanted her daughter to have her dreams yet she didn't want her to grow up with unrealistic ideas and goals.

- 14 Mie continued reading, but when she heard her mother leave the room, Mie glanced up and stared out the window. She watched her father working in the fields, and the mountain, Fujisan, far in the background. Fujisan, a volcano said to have been created during an earthquake hundreds of years ago, was a sacred place filled with magic—or so many who had been there said. Mie dreamed of visiting Fujisan one day and climbing to its summit. She imagined herself at the peak and, like a red crane, flying into the sky. With these thoughts a peacefulness, a serenity, traveled through her. She closed her eyes and imagined the plum blossoms in the spring, their delicate fragrance. She imagined the Japanese maple trees in the autumn, deep purple and brown penetrating the landscape. She saw the snow in winter, covering the ground, the trees, and the bridge in the crisp air. Mie felt her heart soar and her mind drift.

Jacey Choy, "Red Cranes," from *Fiction on a Stick* (Minneapolis: Milkweed Editions, 2008). Reprinted with permission.

1. Part A

What is the meaning of **resonant** as it is used in paragraph 3?

- A. intense
- B. distant
- C. familiar
- D. annoying

Part B

Which quotation from paragraph 3 helps clarify the meaning of **resonant**?

- A. "I tried to find them"
- B. ". . . I wasn't sure where their calls were coming from."
- C. "They're so loud"
- D. ". . . it's sometimes hard to tell."

2. **Part A**

How are the details about Mie’s interest in the red cranes important to the development of a central theme in the passage?

- A. They suggest that Mie will not listen to her parents’ advice because she has a strong personality.
- B. They reinforce the idea that Mie remains idealistic despite her mother’s cautious realism.
- C. They highlight the dangers of Mie’s unrealistic expectations about her future.
- D. They emphasize the importance of Mie’s decision to follow a cultural tradition.

Part B

Which paragraph focused on the red cranes provides the **best** support for the answer to Part A?

- A. paragraph 3
- B. paragraph 4
- C. paragraph 6
- D. paragraph 14

3. Part A

Which phrase describes the attitude of Mie’s father, Jiro, toward Mie?

- A.** distrust of her motives
- B.** amusement about her desires
- C.** respect for her wishes
- D.** anxiety about her future

Part B

Which sentence **best** supports the answer to Part A?

- A.** “Yes, yes, Mie, I think we will have a good crop this time.” (paragraph 3)
- B.** “I tried to find them, but I wasn’t sure where their calls were coming from.” (paragraph 3)
- C.** “. . . all your talk of red cranes. Dreams, just dreams.” (paragraph 5)
- D.** “Well, Mie, if I hear any cranes, no matter what, I will come and get you.” (paragraph 7)

Read the passage from “The Firefly Hunt,” a short story by Japanese writer Jun’ichirō Tanizaki (1886–1965). Then answer questions 4 through 6.

from “The Firefly Hunt”

by Jun’ichirō Tanizaki

- 1 It was a strange house, of course, but it was probably less the house than sheer exhaustion that kept Sachiko awake. She had risen early, she had been rocked and jolted by train and automobile through the heat of the day, and in the evening she had chased over the fields with the children, two or three miles it must have been. . . . She knew, though, that the firefly hunt would be pleasant to remember. . . . She had seen firefly hunts only on the puppet stage, Miyuki and Komazawa murmuring of love as they sailed down the River Uji; and indeed one should properly put on a long-sleeved kimono, a smart summer print, and run across the evening fields with the wind at one’s sleeves, lightly taking up a firefly here and there from under one’s fan. Sachiko was entranced with the picture. But a firefly hunt was, in fact, a good deal different. If you are going to play in the fields you had better change your clothes, they were told, and four muslin kimonos—prepared especially for them?—were laid out, each with a different pattern, as became their several ages. Not quite the way it looked in the pictures, laughed one of the sisters. It was almost dark, however, and it hardly mattered what they had on. They could still see each other’s faces when they left the house, but by the time they reached the river it was only short of pitch dark. . . . A river it was called; actually it was no more than a ditch through the paddies, a little wider perhaps than most ditches, with plumes of grass bending over it from either bank and almost closing off the surface. A bridge was still dimly visible a hundred yards or so ahead. . . .
- 2 They turned off their flashlights and approached in silence; fireflies dislike noise and light. But even at the edge of the river there were no fireflies. Perhaps they aren’t out tonight, someone whispered. No, there are plenty of them—come over here. Down into the grasses on the bank, and there, in that delicate moment before the last light goes, were fireflies, gliding out over the water in low arcs like the sweep of the grasses . . . And on down the river, and on and on, were fireflies, lines of them wavering out from this bank and the other and back again . . . sketching their uncertain lines of light down close to the surface of the water, hidden from outside by the grasses. . . . In that last moment of light, with the darkness creeping up from the water and the moving

plumes of grass still faintly outlined, there, far, far, far as the river stretched, an infinite number of little lines in two long lines on either side, quiet, unearthly. Sachiko could see it all even now, here inside with her eyes closed. . . . Surely it was the impressive moment of the evening, the moment that made the firefly hunt worth while. . . . A firefly hunt has indeed none of the radiance of a cherry blossom party. Dark, dreamy, rather . . . might one say? Perhaps something of the child's world, the world of the fairy story in it. . . . Something not to be painted but to be set to music, the mood of it taken up on a piano or a koto. . . . And while she lay with her eyes closed, the fireflies, out there along the river, all through the night, were flashing on and off, silent, numberless. Sachiko felt a wild, romantic surge, as though she were joining them there, soaring and dipping along the surface of the water, cutting her own uncertain line of light. . . .

"The Firefly Hunt" by Jun'ichirō Tanizaki from *Modern Japanese Literature*, edited by Donald Keene, copyright © 1956 by Grove Press Inc. Used by permission of Grove/Atlantic, Inc. Any third party use of this material, outside of this publication, is prohibited.

4. **Part A**

In paragraph 1, what is the meaning of the word **entranced** as it is used in the sentence "Sachiko was **entranced** with the picture"?

- A. startled with fear
- B. filled with wonder and delight
- C. overjoyed with fortune
- D. held back with confusion and uncertainty

Part B

Which **two** quotations from later in the passage further emphasize the meaning of **entranced**?

- A. "Perhaps they aren't out tonight, someone whispered."
- B. "And on down the river, and on and on, were fireflies, lines of them wavering out from this bank and the other and back again"
- C. ". . . there, in that delicate moment before the last light goes, were fireflies, gliding out over the water in low arcs"
- D. "In that last moment of light, with the darkness creeping up from the water and the moving plumes of grass still faintly outlined"
- E. "Sachiko could see it all even now, here inside with her eyes closed. . . . Surely it was the impressive moment of the evening"
- F. ". . . as though she were joining them there, soaring and dipping along the surface of the water"

5. Part A

Which option **best** captures a central theme of the passage?

- A.** the stimulation of the imagination
- B.** the overcoming of childhood fears
- C.** the disruption of nature by humans
- D.** the deceptive nature of dreams

Part B

Which quotation is **most** relevant to a central theme of the passage?

- A.** "They could still see each other's faces when they left the house, but by the time they reached the river it was only short of pitch dark."
(paragraph 1)
- B.** "A river it was called; actually it was no more than a ditch through the paddies, a little wider perhaps than most ditches, with plumes of grass bending over it from either bank and almost closing off the surface. A bridge was still dimly visible" (paragraph 1)
- C.** "They turned off their flashlights and approached in silence; fireflies dislike noise and light." (paragraph 2)
- D.** "Dark, dreamy, rather . . . might one say? Perhaps something of the child's world, the world of the fairy story in it. . . . Something not to be painted but to be set to music, the mood of it taken up on a piano or a koto." (paragraph 2)

6. Part A

Throughout the passage, the author builds suspense. Which structural choice contributes **most** directly to suspense?

- A.** The author begins the passage by mentioning a strange house Sachiko stayed in.
- B.** The author describes the things Sachiko did throughout the day before describing what she did during the evening.
- C.** The author dwells on Sachiko and her friends searching for the fireflies in the dark prior to describing the finding of the fireflies.
- D.** The author describes Sachiko reflecting on her experience with the fireflies.

Part B

Which quotation from the passage **best** supports the answer to Part A?

- A.** "It was a strange house, of course, but it was probably less the house than sheer exhaustion that kept Sachiko awake." (paragraph 1)
- B.** "If you are going to play in the fields you had better change your clothes, they were told, and four muslin kimonos—prepared especially for them?—were laid out, each with a different pattern" (paragraph 1)
- C.** "A river . . . with plumes of grass bending over it from either bank and almost closing off the surface. A bridge was still dimly visible a hundred yards or so ahead" (paragraph 1)
- D.** ". . . the moment that made the firefly hunt worth while. . . . A firefly hunt has indeed none of the radiance of a cherry blossom party." (paragraph 2)

Refer to the passage from “Red Cranes” and the passage from “The Firefly Hunt.” Then answer question 7.

7. You have read two passages, one from Jacey Choy’s “Red Cranes” and one from Jun’ichirō Tanizaki’s “The Firefly Hunt.” Though Mie and Sachiko, the main characters in the passages, have certain similarities, the authors develop their characters in very different ways.

Write an essay in which you analyze the different approaches the authors take to develop these characters. In your essay, be sure to discuss how each author makes use of such elements as

- the main characters’ interactions with other characters,
- the presentation of the main characters’ thoughts, and
- the strong feelings each character experiences at the end of each passage.

Use specific evidence from both passages to support your analysis.

Read the passage from *Plastic: A Toxic Love Story*. Then answer questions 8 through 13.

from *Plastic: A Toxic Love Story*

by Susan Freinkel

- 1 Kehoe Beach is a fairly remote place by urban standards: about two hours north of San Francisco, near the end of the long peninsular finger that forms Point Reyes and then a mile-long hike through a cattail marsh and down an old creek bed to the ocean. It's a place of wild natural beauty, but I was heading there for the unnatural stuff that routinely washes up on the beach. Its location, near where the Bay empties out into the open sea, makes Kehoe a magnet for ocean-borne plastic debris, what the Bureau of Land Management calls with bureaucratic understatement "matter out of place."
- 2 Most of that out-of-place matter was originally discarded on land. Only about 20 percent comes from ships, and that amount has probably decreased since 1983, when an international treaty banning ocean dumping went into force. At Kehoe, plastic debris starts washing up after heavy winter storms have flushed out to sea all the tossed and lost detritus that's been flitting down streets, blowing across fields, gathering in storm drains, and accumulating in inland waterways across the Bay Area.
- 3 I'd been told about the beach by Judith Selby Lang and Richard Lang, a husband-and-wife team of beachcombing artists who have been collecting plastic debris from Kehoe for more than a decade. Their first date was a hike along the beach, where they discovered they shared a love of making art from plastic trash. For their 2004 wedding—at Burning Man¹, where else?—Selby Lang fashioned her dress from white plastic bags and decorated it with bits of white plastic culled from the beach.
- 4 The couple estimates they've pulled more than two tons of stuff from the mile-long stretch. This is actually not that much compared to famed junk beaches like Kamilo Beach, on the southern tip of Hawaii's Big Island. There, converging currents throw up so much debris that cleanup crews have hauled out fifty to sixty tons at a time, much of it derelict fishing nets and lines. Such gear is a serious threat to marine animals, and the problem has escalated since the 1950s, when fishing fleets began switching from degradable natural materials to long-lasting nylon.

¹Burning Man—annual art festival that takes place in Nevada

- 5 The couple aren't trying to preserve their beloved beach. "We can't possibly clean it," said Selby Lang. "We say we're curating it." They're using their beach finds to create art that sounds the alarm about all that matter out of place. They scour the beach for, as Selby Lang put it, "things that show by their numbers and commonness what is happening in oceans around the world." They then assemble them into sculptures, jewelry, or photo tables: a wreath of children's barrettes, or a display of deodorant roller balls known as Ban beans in beachcombing circles, or a grid of dozens of lighters in different sizes, shapes, and colors arrayed in orderly rows. The pieces are arresting. They have an abstract beauty that draws the eye, and an emotional impact that hits as you recognize objects that once passed through your hands, such as the red sticks in one flag-like design that I realized on closer inspection were the spreaders from the cracker-and-cheese snacks I used to buy for my kids' lunches.
- 6 The leaden skies were threatening rain on the day I visited Kehoe Beach. I zipped my jacket tight, turned my eyes to the ground, and started walking. It took a few minutes to recalibrate my inner treasure hunter, to make myself ignore the pretty shells and stones and cables of kelp and focus instead on all the junk. As my viewpoint adjusted, I realized the beach was covered with plastic castaways that had clearly come from all over the Bay Area. There were black rubber tubes used by oyster farmers in nearby Tomales Bay; green chains used to stake grapevines in Napa Valley, some thirty-five miles to the east; shotgun waddings from inland shooting ranges; nibs of escaped balloons; hanks of nylon fishing rope; and, of course, the litter classics, such as bottles, bottle caps, plastic spoons, food packages, and a few plastic bags. I pulled half of a green monobloc chair from the sand and soon spotted not one but two plastic lighters, each rusty around the metal top but still as brightly colored as a circus tent.
- 7 Plastic makes up only about 10 percent of all the garbage the world produces, yet unlike most other trash, it is stubbornly persistent. As a result, beach surveys around the world consistently show that 60 to 80 percent of the debris that collects on the shore is plastic. Every year, the Ocean Conservancy sponsors an international beach-cleanup day in which more than a hundred countries now take part. Afterward, the group publishes a detailed inventory of every item of debris that's been collected. The list itself is a powerful testament to the degree to which plastics serve as "the lubricant of globalization," in the words of ocean activist-researcher Charles Moore. But what's also striking is the uniformity of what's collected. Whether they're working a beach in Chile, France, or China, volunteers inevitably come across much the same stuff:

plastic bottles, cutlery, plates, and cups; straws and stirrers, fast-food wrappers, and packaging. Smoking-related items are among the most common. Indeed, cigarette butts, each made up of thousands of fibers of the semisynthetic polymer cellulose acetate, top every list. Disposable lighters aren't far behind: in 2008, volunteers collected 55,491 beached lighters, more than double the number collected just five years earlier.

8 If nothing else, the detritus collected each year is testament to the degree to which the whole world is becoming addicted to the conveniences of throwaway living. But to really appreciate the toll that this is taking on the planet, you have to head away from the coast and out into the deep reaches of the ocean.

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8. Part A

What is **one** reason the author finds the piece of art developed from cracker-and-cheese snack spreaders to be **arresting** in paragraph 5?

- A.** The piece of art is confusing and requires her to look more closely at it in order to understand it.
- B.** It reminds the author of the times she and her children had spent at the beach.
- C.** The author is impressed by the size of the piece of art.
- D.** It highlights how such an ordinary part of daily life can become a serious pollutant.

Part B

Which phrase from paragraph 5 provides direct evidence of the answer for Part A?

- A.** “emotional impact”
- B.** “recognize objects”
- C.** “closer inspection”
- D.** “kids’ lunches”

9. Part A

According to the author, what do the Langs hope to achieve through their efforts with plastic trash?

- A.** They want to point out the commercial potential of overlooked resources.
- B.** They want to challenge the standard view of what constitutes sculpture.
- C.** They want to restore a landscape to the state it was in during their youth.
- D.** They want to raise public awareness about an environmental issue.

Part B

Which statement in the passage **most** clearly shows what the Langs hope to achieve through their efforts?

- A.** “For their 2004 wedding—at Burning Man, where else?—Selby Lang fashioned her dress from white plastic bags and decorated it with bits of white plastic culled from the beach.” (paragraph 3)
- B.** “The couple estimates they’ve pulled more than two tons of stuff from the mile-long stretch.” (paragraph 4)
- C.** “The couple aren’t trying to preserve their beloved beach.” (paragraph 5)
- D.** “They’re using their beach finds to create art that sounds the alarm about all that matter out of place.” (paragraph 5)

10. Part A

What does the phrase **the litter classics** in paragraph 6 suggest about the author’s feelings toward “bottles, bottle caps, plastic spoons, food packages, and a few plastic bags”?

- A. She is sadly aware of the negligence that leads to these commonly found types of litter.
- B. She is frequently surprised by the amount and variety of litter found throughout the world.
- C. She is insistent that more of this kind of litter should be recycled.
- D. She is appreciative of the inherent value of these common types of litter.

Part B

Which statement in the passage builds on the significance of the phrase **the litter classics**?

- A. “Plastic makes up only about 10 percent of all the garbage the world produces” (paragraph 7)
- B. “Every year, the Ocean Conservancy sponsors an international beach-cleanup day” (paragraph 7)
- C. “If nothing else, the detritus collected each year is testament to the degree to which the whole world is becoming addicted to the conveniences of throwaway living.” (paragraph 8)
- D. “But to really appreciate the toll that this is taking on the planet, you have to head away from the coast and out into the deep reaches of the ocean.” (paragraph 8)

11. Part A

What is the meaning of the word **uniformity** as it is used in paragraph 7?

- A. made of artificial materials
- B. having a similar nature
- C. rarely found
- D. easily disposable

Part B

Which excerpt from paragraph 7 **best** clarifies the meaning of **uniformity**?

- A. “. . . 60 to 80 percent of the debris that collects on the shore is plastic.”
- B. “. . . volunteers inevitably come across much the same stuff. . . .”
- C. “. . . each made up of thousands of fibers of the semisynthetic polymer cellulose acetate”
- D. “. . . more than double the number collected just five years earlier.”

12. Part A

What is the primary purpose of the passage?

- A.** to offer a creative solution to the problem of plastic trash on seashores
- B.** to discuss the perils of plastic trash to seashore ecosystems
- C.** to explain the source of most plastic trash found on seashores
- D.** to describe the excess of plastic trash along seashores

Part B

Which excerpt **best** supports the primary purpose of the passage?

- A.** "Only about 20 percent comes from ships, and that amount has probably decreased since 1983, when an international treaty banning ocean dumping went into force." (paragraph 2)
- B.** "Their first date was a hike along the beach, where they discovered they shared a love of making art from plastic trash." (paragraph 3)
- C.** "Such gear is a serious threat to marine animals, and the problem has escalated since the 1950s, when fishing fleets began switching from degradable natural materials to long-lasting nylon." (paragraph 4)
- D.** "As a result, beach surveys around the world consistently show that 60 to 80 percent of the debris that collects on the shore is plastic." (paragraph 7)

13. Part A

What purpose does the setting of Kehoe Beach play in the passage as a whole?

- A.** It presents an unusual perspective on a common practice.
- B.** It exhibits the surprising consequences of a recent discovery.
- C.** It provides a particular example of a widespread occurrence.
- D.** It suggests a complex reason for a popular trend.

Part B

Which excerpt **best** highlights the role that the setting of Kehoe Beach plays in the passage?

- A.** "Kehoe Beach is a fairly remote place by urban standards: about two hours north of San Francisco, near the end of the long peninsular finger that forms Point Reyes and then a mile-long hike through a cattail marsh and down an old creek bed to the ocean." (paragraph 1)
- B.** "At Kehoe, plastic debris starts washing up after heavy winter storms have flushed out to sea all the tossed and lost detritus that's been flitting down streets, blowing across fields, gathering in storm drains, and accumulating in inland waterways across the Bay Area." (paragraph 2)
- C.** "I'd been told about the beach by Judith Selby Lang and Richard Lang, a husband-and-wife team of beachcombing artists who have been collecting plastic debris from Kehoe for more than a decade." (paragraph 3)
- D.** "The leaden skies were threatening rain on the day I visited Kehoe Beach. I zipped my jacket tight, turned my eyes to the ground, and started walking. It took a few minutes to recalibrate my inner treasure hunter, to make myself ignore the pretty shells and stones and cables of kelp and focus instead on all the junk." (paragraph 6)





You have come to the end of Unit 1 of the test.

- **Review your answers from Unit 1 only.**
- **Then, close your test booklet and answer document and raise your hand to turn in your test materials.**

