



FICTION  
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# Test Taking Tips

- Read questions before you read the passage.
- Annotate the passage.
- Look for key words.
- Eliminate obviously wrong answers.
- If it looks like it could be two answers try to pick the best one.
- Take your time.
- Go back to the passage if you are unsure of your answer.
- Check answers before you move on to the next part.

# Annotating

- Highlight/underline anything **bold**, underlined, *or italicized*.
- Underline confusing words and use context clues to try to find the meaning.
- Underline anything that might be an answer to a question (if you read the questions first).
- Underline characters and settings.
- Underline Key ideas in the passage

# Good examples

Possible  
Answers

**Antojos** *bold, underlined, italicized* *Key ideas* *Character / setting*  
*Character details*

An old woman emerged at last from a shack behind the cabana, buttoning up a torn housedress, and followed closely by a little boy, who kept ducking behind her whenever Yolanda smiled at him. Asking his name just drove him further into the folds of the old woman's skirt.

"You must excuse him, Doña," she apologized. "He's not used to being among people." But Yolanda knew the old woman meant not the people in the village, but the people with money who drove through Altamira to the beaches on the coast. "Your name," the old woman repeated, as if Yolanda hadn't asked him in Spanish. The little boy mumbled at the ground. "Speak up!" the old woman scolded, but her voice betrayed pride when she spoke up for him. "This little know-nothing is Jose Duarte Sanchez y Mella Garcia."

Yolanda laughed. Not only were those a lot of names for such a little boy, but they certainly were momentous: the surnames of the three liberators of the country!

"Can I serve the Doña in any way?" the woman asked. Yolanda gave the tree line beyond the woman's shack a glance. "You think you might have some guavas<sup>1</sup> around?"

The old woman's face scrunched up. "Guavas?" she murmured and thought to herself a second. "Why, they're all around, Doña. But I can't say as I've seen any."

*Confusing words*

40 "With your permission—" Jose Duarte had joined a group of little boys who had come out of nowhere and were milling around the car, boasting how many automobiles they had ridden in. At Yolanda's mention of the guavas, he sprung forward, pointing across the road towards the summit of the western hills.

45 "I know where there's a whole grove of them." Behind him, his little companions nodded.

50 "Go on, then!" His grandmother stamped her foot as if she were scating a little animal. "Get the Doña some."

55 A few boys dashed across the road and disappeared up a steep path on the hillside, but before Jose could follow, Yolanda called him back. She wanted to go along too. The little boy looked towards his grandmother, unsure of what to think. The old woman shook her head. The Doña would get hot, her nice clothes would get all dirty. Jose would get the Doña as many guavas as she was wanting.

65 "But they taste so much better when you've picked them yourself," Yolanda's voice had an edge, for suddenly, it was as if the woman had turned into the long arm of her family, keeping her away from seeing her country on her own.

<sup>1</sup> pear-shaped fruit

Adapted from "Antojos," by Julia Alvarez. Later published in a slightly different form in *How the Garcia Girls Lost Their Accents*. Copyright 1991 by Julia Alvarez.

# Good examples

## Grub

My platter arrives, the waitress urging, "Eat up, hon," before she hustles away. The omelet has been made with processed cheese, anemic and slithery. The toast is of white bread that clots on my tongue. The strawberry jelly is the color and consistency of gum erasers. My mother reared me to eat whatever was put in front of me, and so I eat. I look around. At six-thirty this Saturday morning, every seat is occupied. Why are we all here? Why are we wolfing down this dull, this dangerous, this terrible grub?

So why are we here in these swaybacked booths eating poorly cooked food that is bad for us? The answer, I suspect, would help to explain why so many of us are so much bigger than we ought to be. I sniff, and the aroma of grease and peppery sausage, frying eggs and boiling coffee jerks me back into the kitchen of my grandparents' farm. I see my grandmother, barefoot and bulky, mixing biscuit dough with her blunt fingers. Then I realize that everything Ladyman's serves she would have served. This is farm food, loaded with enough sugar and fat to power a body through a slogging day of work, food you could fix out of your own garden and chicken coop and pigpen, food prepared without spices or sauces, cooked the quickest way, as a woman with chores to do and a passel of mouths to feed would cook it.

"Hot up that coffee, hon?" the waitress asks.

"Please, ma'am," I say, as though answering my grandmother. My father stopped at places like Ladyman's because there he could eat the vittles he knew from childhood, no-nonsense grub he never got at home from his wife, a city woman who had studied nutrition, and who had learned her cuisine from a Bostonian mother and a Middle Eastern father. I stop at places like Ladyman's because I am the grandson of farmers, the son of a farm boy. If I went from booth to booth, interviewing the customers, most likely I would find hay and hogs in each person's background, maybe one generation back, maybe two. My sophisticated friends would not eat here for love or money. They will eat peasant food only if it comes from other countries—hummus and pita, fried rice and prawns, liver pâté, tortellini, tortillas, tortes. Never black-eyed peas, never grits, never short ribs or hush puppies or shoofly pie. This is farm food, and we who sit here and shovel it down are bound to farming by memory or imagination.

With the seasoning of memory, the slithery eggs and gummy toast and rubbery jam taste better. I lick my platter clean.

Adapted from "Grub" by Scott Russell Sanders, from *Wigwag*, June, 1990.

Possible character/setting  
Answers      Key ideas      bold, underlined, italicized  
Character details      Confusing words

# Good examples

## Invisible Man, Prologue

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

Nor is my invisibility exactly a matter of a biochemical accident to my epidermis. That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that,

out of resentment, you begin to bump people back. And, let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and anguish.

I remember that I am invisible and walk softly so as not to awaken the sleeping ones. Sometimes it is best not to awaken them; there are few things in the world as dangerous as sleepwalkers. I learned in time though that it is possible to carry on a fight against them without their realizing it. For instance, I have been carrying on a fight with Monopolated Light & Power for some time now. I use their service and pay them nothing at all, and they don't know it. Oh, they suspect that power is being drained off, but they don't know where. Several years ago (before I discovered the advantages of being invisible) I went through the routine process of buying service and paying their outrageous rates. But no more. I gave up all that, along with my apartment, and my old way of life: That way based upon the fallacious assumption that I, like other men, was visible.

Adapted from *Invisible Man* by Ralph Ellison. Copyright 1952, and renewed 1980 by Ralph Ellison.

Possible character/setting

Answers

Key ideas

bold, underlined, italicized

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# Antojos

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"You must excuse him, Doña," she apologized. "He's not used to being

10 among people." But Yolanda knew the old woman meant not the people in the village, but the people with money who drove through Altamira to the beaches on the coast. "Your name," the old woman

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65 as if the woman had turned into the long arm of her family, keeping her away from seeing her country on her own.

1 pear-shaped fruit

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Based on the passage's descriptive details, where does the story take place?

- A. A costal country with a tropical climate
- B. A remote village in the desert
- C. The foothills of a major mountain range
- D. A deforested rural area near the equator
- Correct answer: A. We can use context clues like how the passage mentions driving through the village to get to costal beaches. It also mentions guavas so we can infer that the right answer is A.

This passage most prominently features which elements of fiction?

- A. Moral lesson, action, description
- B. Description, dialogue, antagonist
- C. Action, description, dialogue
- D. Dialogue, action, moral lesson
- Correct answer: C. The passage has all three very clearly. We can't pull a moral lesson, and there is no clear defining of characters, so the best answer is C.

Which statement best suggests the source of Yolanda's frustration in the passage?

- A. He's not used to being among people (lines 9-10).
- B. But I can't say as I've seen any (lines 35-36).
- C. The Doña would get hot, her nice clothed would get all dirty (lines 58-59).
- D. The woman had turned into the long arm of her family (lines 65-66).
- Correct Answer: D. This is the best answer because you can see that she is trying to fit in with her family but her wealthy status is hindering it a little bit.

The term *long arm* (lines 65-66) provides an example of which literary device?

- A. Simile
- B. Metaphor
- C. Foreshadowing
- D. Sarcasm
- Correct Answer: B. We know that a metaphor is a comparison without the use of like/as. The lines are comparing her family to a long arm.

According to the passage, why does Yolanda laugh at the boy's name?

- A. It is too difficult for the boy to pronounce.
- B. It is long and seems extravagant for someone so young.
- C. It explains why the old woman feels embarrassed
- D. It sounds like the name of a recent president of her country.
- Correct Answer: B. All of the answers all may sound possible but B is the best answer because it is the best explanation of why Yolanda laughs.

In Spanish, *Doña* is a title of courtesy that means *lady*. What does the repetition of the word *Doña* suggest about the old woman's attitude toward Yolanda?

- A. She understands that Yolanda is shy in front of strangers.
- B. She is polite to Yolanda because she is nervous around visitors.
- C. She acknowledges Yolanda's wealthy status.
- D. She is considerate of Yolanda's awkwardness around older people.
- Correct Answer: C. Wealthy people usually have a high title. Which is why C is the best answer.

# Grub

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45 woman who had studied nutrition, and who had learned her cuisine from a Bostonian mother and a Middle Eastern father. I stop at places like Ladyman’s because I am the grandson of farmers,

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Adapted from “Grub” by Scott Russell Sanders, from , June, 1990.

By contrasting his parents' backgrounds,  
what does the author imply?

- A. Although he eats at Ladyman's, the food inspires unpleasant memories.
- B. His tastes in food are both sophisticated and common.
- C. He will eat almost anything because it is all the same to him.
- D. He looks down upon Ladyman's food because his father would never eat it.
- Correct Answer: B. the passage says his dad is used to eating common "grub" while his mother studied food; so growing up, we can infer he had a mixture, making B the right answer.

The author describes his friends' attitudes toward peasant food like grits, short ribs, and shoofly pie. What does the author imply about his friends?

- A. They will not eat peasant food because it is too costly.
- B. They think peasant food is less healthy than European food.
- C. They dislike the atmosphere of restaurants like Ladyman's where peasant food is served.
- D. They do not like peasant food because it is not part of their family history.
- Correct Answer: D. He spends the whole passage talking about how his food choices were influenced by his family history, so D makes the most sense.

Which information, if added to the fourth paragraph (lines 39-65), is most consistent with the content of that paragraph?

- A. A description of the food the author's father ate as a child.
- B. A description of the restaurant's appearance.
- C. A description of the taste of black-eyed peas or grits.
- D. A description of the carriers of the author's friends.
- Correct Answer: A. This is the best answer because the paragraph is talking about his parents' food choices and history, so a story about his father's childhood meals would make a lot of sense.

Which statement best explains how the author's grandmother contributes to the passage?

- A. It fails to contribute anything relevant to the author's discussion of grub.
- B. It suggests to the author how to answer the questions in the first paragraph.
- C. It illustrates that only people who grow up on farms can appreciate home-cooked food.
- D. It shows that his grandmother liked to prepare food for her grandson.
- Correct answer: B. The Answer B is the best answer because it does make the most sense and it does answer questions in the first paragraph.

What occurs between the arrival of the author's platter in the first paragraph and the act of licking it clean in the last?

- A. He explains why he prefers the food at Ladyman's to the food at all other restaurants.
- B. He explains why he looks down upon those who regularly eat at Ladyman's.
- C. He realizes that eating plain and sometimes unhealthy food is part of his heritage.
- D. He argues against his friends who claim that other countries have better food.
- Correct Answer: C. This is the best answer because in the passage, he analyzes how family history can be responsible for influence our food choices.

# Invisible Man, Prologue

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a

5 man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. When they approach

10 me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

Nor is my invisibility exactly a matter 15 of a biochemical accident to my

epidermis. That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of

20 their eyes, those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it

25 is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't

30 simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that,

out of resentment, you begin to bump 35 people back. And, let me confess, you

feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and anguish.

40 I remember that I am invisible and walk softly so as not to awaken the sleeping ones. Sometimes it is best not to awaken them; there are few things in the world as dangerous as sleepwalkers.

45 I learned in time though that it is possible to carry on a fight against them without their realizing it. For instance, I have been carrying on a fight with Monopolated Light & Power for some

50 time now. I use their service and pay them nothing at all, and they don't know it. Oh, they suspect that power is being drained off, but they don't know where. Several years ago (before I discovered

55 the advantages of being invisible) I went through the routine process of buying service and paying their outrageous rates. But no more. I gave up all that, along with my apartment, and my old

60 way of life: That way based upon the fallacious assumption that I, like other men, was visible.

Adapted from by Ralph Ellison. Copyright 1952, and renewed 1980 by Ralph Ellison.

# What is the best description of the narrator of the passage?

- A. An ironic figure who uses his low social status to survive
- B. a pitiful, powerless figure struggling to survive in a world of chaos
- C. A hostile, unstable figure who wishes harm to all, including himself
- D. A mysterious figure who fears the world around him
- Correct answer: A. A is the best answer because he is invisible and finding it hard to survive in a crazy world.

What is the best description of the tone of the passage?

- A. Bitter and hateful
- B. Formal and reverent
- C. Reflective and defiant
- D. Anxious and depressed
- Correct answer: C. The narrator throughout the entire passage seems to have this desire to rebel and is really reflective so that makes this the best answer.

# Which sentence suggests that the narrator is resistant?

- A. I am not complaining, nor am I protesting either.
- B. Then too, you're constantly being bumped against by those of poor vision.
- C. You wonder whether you aren't simply a phantom in other people's minds.
- D. It's when you feel like this that, out of resentment, you begin to bump people back.
- Correct answer: D. This is the best answer because he is resistant to be like everyone else and but it shows that eventually you give up and bump people back out of anger.

# What does the narrator's fight against Monopolated Light and Power symbolize?

- A. The power of money to improve his life
- B. His deep sympathy for the sleepwalkers
- C. His larger struggle against a lack of social power
- D. The lack of education that keeps him from succeeding
- Correct answer: C. This is the best answer because he is so small and powerless and he is fighting with something huge to oppose it. Which is why C is the best answer.

Based on the passage, what is the narrator most likely to do?

- A. Surrender to the desires of those around him
- B. Struggle silently with determination
- C. Fight openly against oppression
- D. Strive to become visible again
- Correct answer: B. The narrator doesn't seem like the type to give up, seeing as how he's put all of his effort in fighting the system, but since he's invisible, he will fight silently. Making B the best answer.