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# Fiction APMC

English

## 9<sup>th</sup> Grade Quiz—To Kill a Mockingbird—Tim Johnson

### 1. ANSWER: E

A. The sense is of waiting for something to happen, not in completeness, as if it had already happened. The words “deserted, waiting” (lines 5–6), for instance, lend a sense of anticipation.

B. The images do not imply uselessness but anticipation, as in the words “silent” (line 7) and “had vanished” (line 8).

C. The sense is not of hollowness but silent anticipation as in the words “waiting” (line 6) and “silent” (line 7).

D. The characters may accept the fact that Tim Johnson is coming down the street, but the images lend a sense of anticipation for the dog to appear.

E. The images produce a sense of anticipation, as everyone waits for the mad dog to appear. The adjectives convey this sense of anticipation: “deserted, waiting” (lines 5–6), “still” (line 6), “silent” (line 7). The verbs do as well as Jean Louise focuses on everyone’s actions as they wait nervously. She “heard” (line 8) Mr. Tate and “saw him shift his gun” (lines 9–10). She “saw” (line 10) Miss Stephanie Crawford’s face. She saw Atticus “put his foot on the rung of a chair” (lines 13–14), and she saw him rub “his hand slowly down the side of his thigh” (lines 14–15).

### 2. ANSWER: B

A. This dependent clause begins with the relative pronoun “which.” The subject is “he” and the verb “would take.”

B. These words do not form a dependent clause. They do not contain a verb.

C. This dependent clause begins with the subordinating conjunction “what.” The subject is “what” and the verb “was left.”

D. This dependent clause begins with the subordinating conjunction “as.” The subject is “he” and the verb “brought.”

E. This dependent clause begins with the subordinating conjunction “what.” The subject is “what” and the verb “hit.”

### 3. ANSWER: A

A. The dialogue in the remainder of the passage concerns people’s reactions to the dog and Heck trying to convince Atticus to take the shot. Lines 86–92 deal with the effects of Atticus shooting the dog. Jem, as a shooter himself, is impressed with his father’s accurate shot. Jean Louise has a sudden awareness of her father’s skill.

B. These lines do deal with Jean Louise, but not so much her character as her reaction to Atticus’s shot.

C. The dog and Atticus are not compared or contrasted.

D. These lines deal with Atticus’s children’s attitudes, not the townspeople’s attitudes.

E. There is no conflict between the two; Miss Maudie is teaching Jean Louise truths she has never known about her father.

4. ANSWER: A

A. Lines 38–79 deal with everyone waiting for something to happen with the dog and who will take the shot than the actual shooting of the dog. The description and dialogue suggest a sense of anxiety and a sense of expectancy. The dialogue is filled with emotion: “Don’t just stand there, Heck!” (lines 43–44) and “For God’s sake, Mr. Finch, look where he is!” (lines 46–47).

B. Atticus and Heck are slightly agitated as Atticus tries to get Heck to take his shot, but neither man resorts to panic. Atticus is composed enough to kill the dog with one shot without his glasses.

C. There is nothing ironic in these lines; no incongruity appears between what is expected and what actually happens.

D. It is disturbing to the characters that a mad dog is approaching, but there is no sense of confusion. Atticus and Heck know exactly what must be done.

E. There is no despair, just a sense of waiting because of the rabid dog.

5. ANSWER: E

A. The words “one-shot job” refer to Atticus’s shooting skill, not the dog.

B. Heck indeed does want Atticus to take the shot, but the words “one-shot job” refer to Atticus’s shooting skill.

C. These words do not refer to the children’s pride, which is mentioned later in the passage.

D. These words refer to Atticus’s shooting skill, not his parenting skill.

E. The repetition of three one-syllable words highlights the fact that they may not get a second chance if the dog is not put down with a single shot. The staccato rhythm reinforces the necessity for a quick, accurate response.

6. ANSWER: C

A. The parallel nature of the short independent clauses creates a sense of tension because each idea is given equal weight, and all the ideas deal with a tense moment. The independent clauses are of the same structure: subject + verb (“Atticus pushed,” “they slipped” [line 61], “he dropped” [line 61]). That there are short independent clauses is true as well. These lines contain no dependent clauses, but short, independent clauses such as “they slipped down” (line 61) and “we saw him blink hard” (lines 63–64). Those clauses, because of their staccato quality, focus on the tense action being played out in the street.

B. The parallel nature of the short independent clauses creates a sense of tension because each idea is given equal weight, and all the ideas deal with a tense moment. The independent clauses are of the same structure: subject + verb (“Atticus pushed,” “they slipped” [line 61], “he dropped” [line 61]). Only one sentence is simple: “In the silence, I heard them crack” (line 62). The others are compound.

C. The parallel nature of the short independent clauses creates a sense of tension because each idea is given equal weight, and all the ideas deal with a tense moment. The independent clauses are of the same structure: subject + verb (“Atticus pushed,” they slipped” [line 61], he dropped” [line 61]). These lines contain no dependent clauses but short independent clauses such as “they slipped down” (line 61) and “we saw him blink hard” (lines 63–64). Those clauses, because of their staccato quality, focus on the tense action being played out in the street.

D. Only one sentence is simple: “In the silence, I heard them crack” (line 62). The others are compound.

E. The parallel nature of the short independent clauses creates a sense of tension because each idea is given equal weight, and all the ideas deal with a tense moment. The independent clauses are of the same structure: subject + verb (“Atticus pushed,” they slipped” [line 61], he dropped” [line 61]). These lines contain no dependent clauses but short independent clauses such as “they slipped down” (line 61) and “we saw him blink hard” (lines 63–64). Those clauses, because of their staccato quality, focus on the tense action being played out in the street. Only one sentence is simple: “In the silence, I heard them crack” (line 62). The others are compound.

7. ANSWER: B

A. Normal word order is not inverted in these lines, such as a verb appearing before the subject.

B. The repetition of the words “I thought” (lines 1 and 3) accentuates the fact that Jean Louise holds childish beliefs about dogs with rabies.

C. Contrasting ideas do not appear in these lines.

D. The lines do not contain coordinating conjunctions used repeatedly between a series.

E. Two different ideas are not juxtaposed, or placed side by side.

**8. ANSWER: D**

- A. Normal word order is not reversed, such as a verb appearing before the subject.**
- B. Words are not omitted (...) in these lines.**
- C. Repetition at the beginning of the clauses does not occur.**
- D. Omitting the final “and” in this series of independent clauses creates a sense of tension. The asyndeton builds tensions by suggesting that all of these things are happening at once.**
- E. Repetition at the end of the clauses does not occur.**

**9. ANSWER: B**

- A. It seems a contradiction that a “deserted” street could possibly be “deadly,” yet the sense of anxiety everyone feels about the approaching mad dog does indeed create a sense of “deadl[iness].” That the words are a hyperbole is true as well. This statement is an exaggeration. Surely the world contains things more “deadly” than a “deserted” street. Using the hyperbole reinforces the fear and anxiety that all are feeling.**
- B. It seems a contradiction that a “deserted” street could possibly be “deadly,” yet the sense of anxiety everyone feels about the approaching mad dog does indeed create a sense of “deadl[iness].” This statement is an exaggeration. Surely the world contains things more “deadly” than a “deserted” street. Using the hyperbole reinforces the fear and anxiety that all are feeling. These words do not create an incongruity between what is expected and what happens. The presence of a rabid dog could indeed become “deadly” in this time period.**
- C. It seems a contradiction that a “deserted” street could possibly be “deadly,” yet the sense of anxiety everyone feels about the approaching mad dog does indeed create a sense of “deadl[iness].” These words do not create an incongruity between what is expected and what happens. The presence of a rabid dog could indeed become “deadly” in this time period.**
- D. This statement is an exaggeration. Surely the world contains things more “deadly” than a “deserted” street. Using the hyperbole reinforces the fear and anxiety that all are feeling. These words do not create an incongruity between what is expected and what happens. The presence of a rabid dog could indeed become “deadly” in this time period.**
- E. It seems a contradiction that a “deserted” street could possibly be “deadly,” yet the sense of anxiety everyone feels about the approaching mad dog does indeed create a sense of “deadl[iness].” This statement is an exaggeration. Surely the world contains things more “deadly” than a “deserted” street. Using the hyperbole reinforces the fear and anxiety that all are feeling. These words do not create an incongruity between what is expected and what happens. The presence of a rabid dog could indeed become “deadly” in this time period.**

10. ANSWER: E

- A. Even a healthy dog would die like this at the hands of “one-shot” (line 42) Atticus.
- B. The dog is dead the second Atticus pulls the trigger. No suffering is involved because of Atticus’s marksmanship.
- C. Atticus shows no regret anywhere in this passage; he wants to protect everyone from the dog.
- D. The dog is dead the second the marksman Atticus hits it; it is not capable then of purposeful movement.
- E. These parallel verbs illustrate just how good a shot Atticus is. The dog does not even twitch; the leap is a result of the bullet hitting its mark precisely. After he “leaped,” his body of its own accord “flopped over and crumpled” (line 76).

11. ANSWER: A

- A. Atticus moves like “an underwater swimmer” (line 55), a simile describing how his movements look blurred to Jean Louise because of the stress of the moment, yet he seems to move quickly, fluidly, and smoothly. Time has slowed “to a nauseating crawl,” a metaphor for Jean Louise’s heightened perception of time passing.
- B. Jean Louise believes Atticus moves with speed, but the “underwater swimmer” (line 55) simile and “nauseating crawl” metaphor deal more with fluidity and slowness than with forcefulness.
- C. Atticus moves fluidly, slowly, and purposefully as he strides into the street to shoot the dog, but there is no sense of anything dissolving or melting.
- D. Atticus moves with speed and fluidity, not in any way suggesting a sense of disability.
- E. Certainly there is a sense of movement, but nothing in these words suggests the shimmering effect of light.

12. ANSWER: B

A. At first there is only “still[ness]” (line 6) and “silen[ce]” (line 7). The only sound is of Jem “whisper [ing]” (line 20). That there is purposeful movement by people is true as well. Jean Louise, in her anxiety at the dog’s approach, notices the adults’ purposeful movements. She sees Mr. Tate “shift his gun to the crook of his arm” (lines 9–10). She notices Miss Maudie who “stood beside her” (line 13). She sees Atticus “put his foot on the rung of the chair” (lines 13–14) and rub “his hand slowly down the side of his thigh” (lines 14–15).

B. At first there is only “still[ness]” (line 6) and “silen[ce]” (line 7). The only sound is of Jem “whisper [ing]” (line 20). Jean Louise, in her anxiety at the dog’s approach, notices the adults’ purposeful movements. She sees Mr. Tate “shift his gun to the crook of his arm” (lines 9–10). She notices Miss Maudie who “stood beside her” (line 13). She sees Atticus “put his foot on the rung of the chair” (lines 13–14) and rub “his hand slowly down the side of his thigh” (lines 14–15).

C. At first there is only “still[ness]” (line 6) and “silen[ce]” (line 7). The only sound is of Jem “whisper [ing]” (line 20). These lines do not deal with relationships between characters. The characters are hardly interacting with each other, only staring into the street as they wait for the approach of the rabid dog.

D. At first there is only “still[ness]” (line 6) and “silen[ce]” (line 7). The only sound is of Jem “whisper [ing]” (line 20). These lines do not deal with relationships between characters. The characters are hardly interacting with each other, only staring into the street as they wait for the approach of the rabid dog.

E. At first there is only “still[ness]” (line 6) and “silen[ce]” (line 7). The only sound is of Jem “whisper [ing]” (line 20). Jean Louise, in her anxiety at the dog’s approach, notices the adults’ purposeful movements. She sees Mr. Tate “shift his gun to the crook of his arm” (lines 9–10). She notices Miss Maudie, who “stood beside her” (line 13). She sees Atticus “put his foot on the rung of the chair” (lines 13–14) and rub “his hand slowly down the side of his thigh” (lines 14–15). These lines do not deal with relationships between characters. The characters are hardly interacting with each other, only staring into the street as they wait for the approach of the rabid dog.

13. ANSWER: A

A. Jem and Jean Louise think their “father can’t do anything” (lines 87–88). When he shoots the rabid dog in the street, they discover his great marksmanship, even though he has not “shot a gun in thirty years—” (line 49). After he shoots the dog, Jean Louise has nothing to say to Miss Maudie but “Nome” (line 88). The children are shocked to discover their father “was the deadest shot in Maycomb County in his time” (lines 91–92).

B. The narrative movement of the passage is chronological, moving forward from a certain point in time, not backward as in a flashback.

C. The reason Atticus shoots the dog is not examined in this passage. No character’s motivation is examined.

D. None of the characters in this passage could be described as eccentric. They all behave the way most people would in a similar situation.

E. The setting is a street in a small town in the 1930s. The setting contributes to the scene, but the most important element is the way Atticus proves himself to his children.

## KEY—Literary Nonfiction

English Grade 9

### “Riding is an Exercise of the Mind”

#### 1. ANSWER: B

- A. Though he is reflecting upon his childhood, the move was traumatic for the narrator.
- B. Although the author admires the Navajo, his high regard for them or their culture is not his primary focus.
- C. Though Polo and Khan are referenced, the purpose is not to explain their historical contributions.
- D. Although there is a feeling of excitement in the passage, the primary purpose is not to express his adventures to the reader.
- E. The author’s strong connection to the environment is evident throughout the piece.

#### Item Metadata

Course	Domain	Strand	Skill
9	Close Reading	Reading Strategies	Determining Author's Purpose

#### Item Attributes

<b>Difficulty:</b>	Medium
<b>Depth:</b>	Level 2
<b>Bloom's Taxonomy:</b>	Understand

#### 2. ANSWER: C

- A. Although displacement or disorientation could lead to unhappiness, it is never mentioned or suggested by the author.
- B. The clauses deal with location, not with a lack of power or a voice within his family or within his environment.
- C. The clauses jammed together, both dealing with “no idea” or “no sense” (line 4) of location, create a sense of disorientation.
- D. Poverty is never an aspect of this passage.
- E. The author’s disorientation is because he arrives at night, not because his family has not told him where he is going.

#### Item Metadata

Course	Domain	Strand	Skill	Subskill
9	Grammar	Syntax Techniques	Omission	asyndeton

#### Item Attributes

<b>Difficulty:</b>	Medium
<b>Depth:</b>	Level 2
<b>Bloom's Taxonomy:</b>	Understand

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**3. ANSWER: B**

- A. The canyons and mountains are native to the region; therefore, they are not the best choices to reinforce the word “exotic.”
- B. The word “exotic” refers to something foreign, exciting, and mysterious. The lives of legendary figures such as Marco Polo and Kublai Khan are considered exotic and adventurous.
- C. The author has arrived at one of his childhood homes, not traveling to foreign, mysterious places.
- D. Lines 22-23 contain personification and vivid imagery but do not reinforce the idea of being “exotic.”
- E. The “good scents of pine and cedar smoke” are not exotic but rather familiar and comforting.

**Item Metadata**

Course	Domain	Strand	Skill	Subskill
9	Close Reading	Literary Elements	Diction	connotation

**Item Attributes**

**Difficulty:** Medium  
**Depth:** Level 2  
**Bloom's Taxonomy:** Understand

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**4 ANSWER: E**

- A. These words do not either implicitly or explicitly compare two unlike things, as a metaphor does. The land is given human qualities in that it can wait for the author—personification.
- B. These lines do not directly address the “village,” “valley,” “canyons” (line 13), and “mountains” (line 13) as if they could speak in reply. The land is personified as “waiting” for the author.
- C. These lines do not contain a comparison of two unlike things using “like” or “as.” The land is personified as “waiting” for the author.
- D. Momaday does not employ paradox, or two ideas which seem mutually incompatible but nevertheless state a truth. The land is personified as “waiting” for the author.
- E. Momaday uses personification to show that he feels as if Jemez is a welcoming family member, “waiting for [him]” to arrive. In these words, he reveals his intimate connection to Jemez.

**Item Metadata**

Course	Domain	Strand	Skill
9	Close Reading	Figures of Speech	Personification

**Item Attributes**

**Difficulty:** Medium  
**Depth:** Level 2  
**Bloom's Taxonomy:** Understand





**5. ANSWER: D**

- A. The paragraph details do not contrast with the sentence but provide evidence supporting it.
- B. All the lush details of nature in the paragraph come closer to an emotional appeal rather than a logical one. The author is reacting to this landscape with all his senses.
- C. The language in the rest of the paragraph is highly connotative, from the “golden light” (line 21) with all the implications of a life-giving force to the “fire” (line 22) the sun creates as it blazes on the vegetation.
- D. The rest of the sentence supports the assertion that “[t]he landscape was full of mystery and of life.” Details include “autumn was in full bloom” (line 20), “[t]he sun cast a golden light” (lines 20-21), “set fire to the leaves of willows” (lines 22-23), and “[t]here were horses in the plain and angles of geese in the sky” (lines 27-29).
- E. The entire paragraph is written from the perspective of the speaker.

**Item Metadata**

Course	Domain	Strand	Skill	Subskill
9	Composition	Structural Elements	Body	use of evidence
9	Close Reading	Reading Strategies	Determining Main Idea	

**Item Attributes**

**Difficulty:** Hard  
**Depth:** Level 3  
**Bloom's Taxonomy:** Analyze

**6. ANSWER: C**

- A. These two phrases are parallel in form (so not contrasting) and consistent with one another as a person looks to acclimate to a new set of surroundings.
- B. As topography is concerned, valleys and canyons are more alike, so there is no “surprising contrast” at all.
- C. Spring is the season considered to be in “full bloom,” whereas autumn is a time of decline. These two elements provide a surprising contrast.
- D. Fresh and cold are consistent with each other in this context.
- E. Covered wagons have typically traveled in caravans. The two ideas are consistent with each other.

**Item Metadata**

Course	Domain	Strand	Skill
9	Close Reading	Literary Techniques	Understatement

**Item Attributes**

**Difficulty:** Medium  
**Depth:** Level 2  
**Bloom's Taxonomy:** Understand

**7. ANSWER: E**

- A. This sentence establishes context and setting; it is not the thesis statement.
- B. This sentence provides background information to establish the context. It is not the thesis statement.
- C. This sentence provides further background information; it is not the thesis statement.
- D. This sentence further establishes setting and context; it is not the thesis statement.
- E. This sentence sums up what the whole passage will be about—Momaday’s new home in Jemez. After the author has established both the setting and context, he ends the introduction with this sentence, which provides focus for the whole passage.

**Item Metadata**

Course	Domain	Strand	Skill	Subskill
9	Composition	Structural Elements	Introduction	thesis

**Item Attributes**

**Difficulty:** Medium  
**Depth:** Level 2  
**Bloom's Taxonomy:** Understand

**8. ANSWER: D**

- A. These words do not contrast but fit together.
- B. These images do not contrast but work together.
- C. Mystery does not contrast with life; in the passage, the two share a relationship in the environment of Jemez.
- D. These images contrast in the type of animals and the type of environments: “horses” versus “geese” and “the plain” versus “the sky.”
- E. These two images are similar, not contrasting.

**Item Metadata**

Course	Domain	Strand	Skill
9	Close Reading	Literary Elements	Imagery

**Item Attributes**

**Difficulty:** Medium  
**Depth:** Level 2  
**Bloom's Taxonomy:** Understand

**9. ANSWER: B**

- A. “[C]olors” could be accompanying this party, but the term is used in reference to a Renaissance Fair.
- B. “[P]ageant” is used to describe this group of Navajos and is in proximity to the term “revelry” (line 41). Both terms indicate an elevated diction and element of formal excitement or celebration.
- C. “[M]igration” does not indicate fun and levity.
- D. “[H]ome” is a reference to the Navajos’ relaxed demeanor in town, but it does not have that same

sense of pomp or levity.

E. “[F]ires” may be used at times of celebration, but the use here is more utilitarian.

**Item Metadata**

Course	Domain	Strand	Skill	Subskill
9	Close Reading	Literary Elements	Diction	connotation

**Item Attributes**

**Difficulty:** Medium

**Depth:** Level 2

**Bloom's Taxonomy:** Understand

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**10. ANSWER: A**

A. The speaker remember “his last, best home of [his] childhood” (line 7 – 8) with admiration and fondness, nostalgically recalling the best parts of the place and the experience. All the descriptions reveal his admiration of both the place and the people.

B. The speaker’s recollections are not necessarily objective. Nothing negative is included in the description of the place and the people. Realistically, nothing is perfect, so his essay can’t be described as objective nor is it critical for the same reasons.

C. Though the speaker does retain his calm, dignified tone when describing the land and the people, not including provocative language, there is nothing stalwart about his description. He recalls Jemez as the “last, best home of [his] childhood” (line 7 – 8).

D. There is little about the narrator in the passage. His focus is the land and the people, so the tone cannot be described as “self-absorbed” or “arrogant.”

E. There is no one to patronize in the passage. The speaker is simply recalling memories of the “last, best home of [his] childhood” (line 7 – 8).

**Item Metadata**

Course	Domain	Strand	Skill
9	Close Reading	Literary Elements	Tone

**Item Attributes**

**Difficulty:** Hard

**Depth:** Level 3

**Bloom's Taxonomy:** Analyze

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Multiple Choice Activity—“Those Winter Sundays”  
Answer Section

# Poetry APMC

1. **ANS: D**

The correct answer is choice D. “Banked” is a participle, functioning as an adjective modifying “fires.” Choice A is incorrect. “Banked” modifies the word “fires” and cannot be a noun.

Choice B is incorrect. “Banked” does not modify a verb, adjective, or other adverb, so it cannot be an adverb.

Choice C is incorrect. “Banked” actually is a verb form, but it is functioning in this sentence as participle (an adjective) modifying “fires,” not as a verb.

Choice E is incorrect. “Banked” does not join any grammatical elements and therefore cannot be a conjunction.

PTS: 1                      DIF: Easy                      REF: R | U                      OBJ: Grammar  
STA: TEKS (9.3)C                      TOP: Parts of Speech  
KEY: Adjective                      MSC: None

2. **ANS: C**

The correct answer is choice C. The details of the painful cold are juxtaposed with the words “banked fires blaze.”

Choice A is incorrect. The first stanza does mention weekdays and the weekend, but the two are not juxtaposed for a distinct literary purpose.

Choice B is incorrect. The father’s hands are mentioned in this stanza but not the child’s shoes.

Choice D is incorrect. The father’s love is implied in the first stanza, as is, perhaps, the son’s immaturity, in the words “No one ever thanked him.” The son’s immaturity, though, is only fully revealed in the last two lines of the poem.

Choice E is incorrect. The cold is called “blueblack,” but the color of the fire is not mentioned.

PTS: 1                      DIF: Easy                      REF: R | U                      OBJ: Grammar  
STA: TEKS (9.3)C                      TOP: Syntax Techniques  
KEY: Juxtaposition                      MSC: None

3. **ANS: A**

The correct answer is choice A. The short, simple sentence (“No one ever thanked him”), which follows the longer, more complicated sentence, really points out how many things the father does which are thankless tasks.

Choice B is incorrect. The injustice of the father not being thanked does not represent the injustices of the world. Rather, the focus in this poem is clearly on the father.

Choice C is incorrect. The words “No one ever thanked him” are regretful, not chilling and suspenseful.

Choice D is incorrect. The poem contains no evidence, at least in the first stanza, that the son is nervous around his father.

Choice E is incorrect. The simple sentence does not refer to the laziness of the son and does not therefore set up a contrast.

PTS: 1                      DIF: Medium                      REF: R | U | A | A                      OBJ: Grammar  
STA: TEKS (9.2)C                      TOP: Analysis of a Text  
KEY: Meaning and Effect Related to Sentences                      MSC: None



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English Diagnostic Activity—Style Analysis  
Grade 9 KEY

TEST CODE:  
004020

4. **ANS: E**

The correct answer is choice E. The speaker says he spoke “indifferently” to his father, which reveals a lack of caring on his part.

Choice A is incorrect. Nowhere is the speaker characterized as fearful—not of the house and certainly not of his father.

Choice B is incorrect. The speaker is sympathetic to his father only later in life; as a child, he does not appreciate his father.

Choice C is incorrect. In the last two lines of the poem, the child, now grown, shows ultimate understanding, not ignorance, of his father’s love.

Choice D is incorrect. The son does not see himself as appreciative of his father; he upbraids himself for not recognizing his father’s sacrificial love.

PTS: 1                      DIF: Easy                      REF: R | U | A | A    OBJ: Close Reading  
STA: TEKS (9.11)C                      TOP: Literary Techniques  
KEY: Characterization                      MSC: TAKS Obj. 2 Reading

5. **ANS: B**

The correct answer is choice B. The father cares enough to get up and chase the cold from the house by building the fire. He also polishes the speaker’s shoes.

Choice A is incorrect. The speaker sees the father as caring, not cold. The only cold elements in this poem are the weather and the boy’s childish attitude toward his father.

Choice C is incorrect. The one who is indifferent is the son, not the father, who displays sacrificial and unconditional love.

Choice D is incorrect. The father might be thankful, but there is no mention of this fact in the poem. Rather the poem emphasizes the son’s response to the father.

Choice E is incorrect. The only threatening element in the poem is possibly the “chronic angers” of the house, which could represent a number of different things.

PTS: 1                      DIF: Medium                      REF: R | U | A | A    OBJ: Close Reading  
STA: TEKS (9.11)C                      TOP: Literary Techniques  
KEY: Characterization                      MSC: TAKS Obj. 2 Reading

6. **ANS: E**

The correct answer is choice E. The speaker speaks “indifferently” to his father. The words “speaking indifferently to him” form a participial phrase that modifies the subject of the sentence “I” (line 8).

Choice A is incorrect. The cold does not speak to the father, even though it is personified.

Choice B is incorrect. The house does not speak to the father, even though it is personified.

Choice C is incorrect. The room does not speak to the father, and it is not personified.

Choice D is incorrect. It would make no sense for the father to speak to the father; the antecedent of “him” (line10) is “father.”

PTS: 1                      DIF: Easy                      REF: R | U                      OBJ: Grammar  
STA: TEKS (9.3)B                      TOP: Usage                      KEY: Pronoun/Antecedent Agreement  
MSC: None



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Grade 9 KEY

TEST CODE:  
004020

7. **ANS: C**

The correct answer is choice C. The speaker repeats “What did I know” to express his shame at not appreciating his father’s many kindnesses.

Choice A is incorrect. The repetition underscores the son’s lack of gratitude.

Choice B is incorrect. The repetition reveals just how uncaring the speaker was as a child.

Choice D is incorrect. The repetition does not set up a contrasting situation.

Choice E is incorrect. The speaker upbraids himself for his ingratitude rather than excusing his youthful immaturity.

PTS: 1                      DIF: Medium                      REF: R | U | A | A      OBJ: Grammar  
STA: TEKS (9.3)C                      TOP: Syntax Techniques  
KEY: Repetition                      MSC: None

8. **ANS: A**

The correct answer is choice A. Through line 12, the sentences are declarative. The last two lines create a rhetorical question.

Choice B is incorrect because the word choice in the poem is fairly consistent throughout.

Choice C is incorrect because the imagery is fairly consistent throughout the poem.

Choice D is incorrect because the poem is written in past tense throughout.

Choice E is incorrect because the poem is written in first person throughout.

PTS: 1                      DIF: Medium                      REF: R | U                      OBJ: Grammar  
STA: TEKS (9.3)C                      TOP: Sentences                      KEY: Purpose  
MSC: None

9. **ANS: A**

The correct answer is choice A. The first person point of view draws readers into the experience and invites them to consider their own treatment of their parents.

Choice B is incorrect. The first person point of view does not develop a contrast between the father’s and the child’s experience.

Choice C is incorrect. First person point of view reveals only the speaker’s thoughts; all we know about the father is revealed through his actions.

Choice D is incorrect. First person creates a connection to the reader, not a distance.

Choice E is incorrect. The use of first person does not highlight the cold; the author could have conveyed the weather through any point of view.

PTS: 1                      DIF: Medium                      REF: R | U | A | A      OBJ: Close Reading  
STA: TEKS (9.11)C                      TOP: Literary Elements  
KEY: Point of view                      MSC: TAKS Obj. 2 Reading



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Grade 9 KEY

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004020

10. **ANS: E**

The correct answer is choice E. A shift occurs in line 5 when the speaker observes that “No one ever thanked him,” shifting from a long, complicated sentence to a short, simple sentence. The bigger shift occurs in line 13 when the speaker reveals that he finally understands things about his father that he did not understand when he was a child. The syntax shifts from declarative sentences to a question. Choice A is incorrect. Although there is a shift in line 5, there is also a shift at the beginning of line 13. Choice B is incorrect. A shift does not occur near the end of line 7 (“When the rooms were warm, he’d call . . .”). The narrative continues from this line into line 8. Choice C is incorrect. Although there is a shift at the beginning of line 13, there is also a shift in line 5. Choice D is incorrect. Although there is a shift in line 5, there is no shift near the end of line 7.

PTS: 1                      DIF: Medium                      REF: R | U | A | A    OBJ: Close Reading  
STA: TEKS (9.12)A                      TOP: Literary Elements  
KEY: Rhetorical Shift                      MSC: TAKS Obj. 3 Reading

11. **ANS: D**

The answer is choice D. The entire poem leads up to the question: “What did I know?” As an adult, the speaker finally realizes what his father had done for him and for other family members. Choice A is incorrect. Although the speaker does express regret for his ingratitude, he does not actually apologize to his father. Choice B is incorrect. The speaker expresses his regret, not his unhappiness as a child. Choice C is incorrect. Nowhere in the poem does the speaker refer to the financial status of the family. Choice E is incorrect. The father is not cruel but is loving and self-sacrificing.

PTS: 1                      DIF: Medium                      REF: R | U | A | A    OBJ: Close Reading  
STA: TEKS (9.12)B                      TOP: Reading Strategies  
KEY: Determining Author's Purpose                      MSC: TAKS Obj. 3 Reading

12. **ANS: B**

The correct answer is choice B. The narrator regrets that he did not appreciate his father earlier. The tone of the poem is loving in that the father sacrificed for his child, and the speaker now realizes this love. Choice A is incorrect. The tone could not be called calm when the words “fearing the chronic angers of that house” appear. The sense of regretfulness overrules any possible ebullience. Choice C is incorrect. The speaker seems not anxious but regretful that he has not appreciated his father. The reference to the “chronic angers of the house” does not in itself produce a menacing tone. Choice D is incorrect. The speaker does not seem depressed; he acknowledges his lack of insight as a child. Choice E is incorrect. The poem reveals strong emotion and deep pathos; therefore, the poem is not practical and straightforward.

PTS: 1                      DIF: Hard                      REF: R | U | A | A    OBJ: Close Reading  
STA: TEKS (9.11)H                      TOP: Literary Elements  
KEY: Tone                      MSC: TAKS Obj. 2 Reading



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13. ANS: C

The correct answer is C. While the poem presents cold winter weather and a father performing his personal duties lovingly, the idea that these elements create a cause-effect relationship is not supported by the evidence in the poem.

Choice A is incorrect. The speaker is able to see his father's love clearly only after he has grown into adulthood.

Choice B is incorrect. The father sacrifices his own ease and comfort for his family's sake, even on Sundays. He never gets a day off.

Choice D is incorrect. The father shows his love by warming the house and polishing the son's shoes.

Choice E is incorrect. The speaker clearly does not learn to appreciate his father's sacrifices until he reaches adulthood.

PTS: 1                      DIF: Hard                      REF: R | U | A | A    OBJ: Close Reading  
STA: TEKS (9.11)A                      TOP: Literary Elements  
KEY: Theme                      MSC: TAKS Obj. 2 Reading



- 1. C
- 2. B
- 3. C
- 4. B
- 5. A

**Revise  
&  
Edit  
ANSWERS**