

*Directions: Read and answer each of the questions in the packet. Besides each answer you must justify your answer by writing down a quote or “text bite” from the passage and explain how that quote proves that your answer choice is correct.*

Example:

Answer	Quote	Explanation
1. D	“Here in this alien crowd I walk apart/Clasping remembered beauty to my heart!”	The quote supports the theme that, even in the midst of an unfamiliar place, memories can help us to feel comfortable. The use of the word “alien” expresses how the speaker feels out of place in New York City; however she feels comforted in the fact that her memories, “remembered beauty,” helps her to recall her beloved Russia and feel a sense of belonging.

## **Memories**

**by Marya Zaturensky**

*Lower New York City at noon hour*

There is a noise, and then the crowded herd  
Of noon-time workers flows into the street.  
My soul, bewildered and without retreat,  
Closes its wings and shrinks, a frightened bird.

Oh, I have known a peace, once I have known  
The joy that could have touched a heart of stone—  
The heart of holy Russia beating still,  
Over a snow-cold steppe and on a hill:  
One day in Kiev I heard a great church-bell  
Crying a strange farewell.

And once in a great field, the reapers sowing  
Barley and wheat, I saw a great light growing  
Over the weary bowed heads of the reapers;  
As growing sweeter, stranger, ever deeper,  
From the long waters sorrowfully strong,  
Came the last echoes of the River Song!

Here in this alien crowd I walk apart  
Clasping remembered beauty to my heart!

1. Which lines from the poem support the theme? (RL1; RL2)
  - a. "...once I have known/They joy that could have touched a heart of stone—"
  - b. "One day in Kiev I heart a great church-bell/Crying a strange farewell."
  - c. "From the long water sorrowfully strong,/Came the last echoes of the River Strong!"
  - d. "Here in this alien crowd I walk apart/Clasping remembered beauty to my heart!"
  
2. How does the author's use of rhyme scheme enhance the theme of the poem? (RL2; RL4)
  - a. The rhyming couplets in the stanzas about Russia are rhythmic and soothing.
  - b. The different rhyme patterns are jarring , and mirror the noise of the city.
  - c. The rhyming lines are subtle in comparison to the growing light.
  - d. The rhyme pattern mimics the songs of the birds in the country.
  
3. In line 18, what is the meaning of the phrase "clasping remembered beauty"? (RL1)
  - a. imagining future events
  - b. recalling past events
  - c. creating current events
  - d. forgetting past events
  
4. How has the speaker changed between the first and last stanzas of the poem? (RL3)
  - a. She is less meek after remembering beautiful moments from her days in Russia.
  - b. She is even more overwhelmed by her hectic surroundings in New York City.
  - c. She is more aggressive toward the other people in the street.
  - d. She is now confidently intermixing with her fellow walkers.
  
5. How does the speaker's cultural background affect her perception of the noon-time workers of New York? (RL6)
  - a. The speaker dislikes the country life and is energized by the people of New York.
  - b. The speaker's experiences in Russia lead her to expect New York workers to be wealthy and benevolent people.
  - c. Because the speaker grew up in a large Russian city, she feels at home among the people of New York.
  - d. The speaker's rural Russian upbringing causes her to view the workers of New York as a herd of animals.
  
6. What does the speaker achieve in the poem with her description of New York? (RL1)
  - a. She forges a connection with the audience's sense of gratitude.
  - b. She presents a stark contrast to the beauty of her homeland.
  - c. She describes how to pass time during the hectic rush hour.
  - d. She confesses her feelings of bitterness and remorse.

7. How does the speaker's point of view affect her impression of the bustle of New York? (RL3; RL6)
- a. The speaker feels welcomed and embraced by the citizens of New York.
  - b. The speaker is excited by the differences between home and the new city.
  - c. The speaker feels excluded in a strange and frightening place.
  - d. The speaker is cautious and curious about life in a large, new city.

## Excerpt from *To the Person Leaving*

by Alicia Dujovne Ortiz

I have emigrated three times in my life. In 1978, I emigrated from Argentina to come to France, because a military dictatorship had taken hold in my country. In 1999, I emigrated from France, where I'd lived for twenty years, in order to return to Argentina, because I missed it so much. And in 2002, I emigrated from Argentina to return to France, because a financial dictatorship had taken hold in my country. This triple experience of emigration from one side of the planet to the other permitted me to compare the two. The Argentines now leaving are not the same as those who left earlier. The earlier émigrés discussed matters as if they understood them. Today's maintain only a perplexed silence.

Before them there had been, of course, others. It is not necessary to repeat here the cliché of the artist who traveled to make his mark in Paris at the turn of the last century, or that of the estate-owner who did much the same, but brought his cow along with him. I met successors to the first type in the 1960s and 1970s; unfortunately I did not meet any of the second type (had we managed to coincide I could, perhaps, have claimed a glass of milk for my sustenance), but they clearly did not constitute any kind of a mass movement. Nor did the exiles emigrating during the dictatorship-and yet the Argentine abroad became a more significant phenomenon during this period, both in quantity and in symbolic effect. Between 1976 and 1982, these Argentines became the representatives of a country of thinkers, intellectually respected throughout Europe.

The intellectual status so generously attributed to the exiles may have formed the basis of that generally ridiculous division into Those Who Left and Those Who Stayed Behind. It was as though the two groups belonged to two distinct peoples.

Whether openly or in private, each group regarded itself as more persecuted than the other, and one of them-the exiles-considered itself the more distinguished. They competed over their levels of suffering and conscience, running some kind of race at the end of which the prize consisted of determining who had the greater conscience and who had suffered the most. Only, at the time, the prestige attached to the journey was such that those who did not leave attempted to justify themselves by discrediting those who did-the long-suffering champagne-sippers who had found themselves obliged to swallow the salty caviar of exile. For their part, those who left adopted a faint, albeit heroic, air of superiority, at times no doubt justified, and at others in no way so, as if somehow those who had stayed had been really, really dumb. Without overlooking, of course, that among those who had stayed there were some thirty thousand corpses. But neither those who had left, nor the corpses, added up to a majority: Argentina as a whole, and I say this without intending criticism but as fresh evidence of my attempt to view things dispassionately on my return, was not in the same state of generalized loss as it feels today.

In 2002, the difference between those who left and those who stayed no longer attracted capital letters (for we live in a lowercase era, without great pretensions). We are no longer a people divided between those who, on the one hand, have a home and, on the other, a suitcase; or, in one instance, the hero persecuted for political reasons and on the other the meek lamb who did not protest. In a land where there's no need to abandon one's home in order to lose the roof over one's head, everyone is on the road. It's a journey everyone makes as best they can, according to what strengths they have. This renders us all more indulgent, or perhaps more mature, in cases where maturity is measured in sadness. Who would now dare to decide whether it was more courageous to remain in Argentina, or more cowardly to leave, or both at the same time?

1. Which statement summarizes the central idea of the selection? (RI1)
  - a. The author wants an émigré to recognize the costs of staying or leaving, realizing that neither is more courageous nor cowardly.
  - b. The author feels that, though life may be lost in Argentina, it is more courageous to remain in one's homeland.
  - c. The author wishes to expose those who leave as cowards, though she herself has fled twice.
  - d. The author wants émigrés to take the story of Argentina into the world and share their grief.
  
2. In paragraph 3, what effect does the word *generously* have on the selection? (RI4)
  - a. It shows that the author feels fortunate to have been safe in Europe.
  - b. It shows that the author includes herself as a member of the intellectual class.
  - c. It shows that the author is being serious when she describes the division of the population as being ridiculous.
  - d. It shows that the author does not agree that most exiles were intellectuals.
  
3. What is the effect of the metaphor in the sentence below from paragraph 4? (RI4)

“Only, at the time, the prestige attached to the journey was such that those who did not leave attempted to justify themselves by discrediting those who did—the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile.”

  - a. It shows that the safety of exile was small compared to the costs.
  - b. It shows that exile was not a pleasant experience.
  - c. It shows that exile was only for special occasions and for those who were wealthy.
  - d. It emphasizes how those individuals who were exiled were ridiculed by those who were not.
  
4. What is the effect of the phrase below from paragraph 4 on the overall selection? (RI4)

“the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile.”

  - a. The allegory demonstrates the perceived importance of some of the people who left.
  - b. The simile exemplifies the repeated use of figurative language as a rhetorical device.
  - c. The metaphor illustrates the idea that some of the people who left savored their special kind of suffering.
  - d. The alliteration signals and emphasizes a place deserving special attention from the reader.
  
5. What is the purpose of the figurative language in the sentence below from the last paragraph? (RI4)

“In 2002, the difference between those who left and those who stayed no longer attracted capital letters (for we live in a lowercase era, without great pretensions).”

  - a. The description of the two eras demonstrates the author's ironic tone while differentiating the change in perception between the time periods.
  - b. The description of the two eras shows the importance of language to the author.
  - c. The description of the eras eliminates the possibility that the two time periods were similar in any way.
  - d. The description alludes to previous use of analogies and metaphors by the author which demonstrates the similarity between the two time periods.

6. Which statement describes the connection between the selection and the oxymoron “both at the same time”? (RI1; RI4)
  - a. The division between the two groups is not as distinct in the more recent, financial crisis as it was during the dictatorship.
  - b. Many of those who stayed, as well as those who left, lost their homes and were exiles.
  - c. Those who left had the freedom to protest, while those who stayed were afraid to protest.
  - d. The author criticizes Argentina, despite her immigration during turbulent times.
  
7. What can be inferred from the author’s focus on Argentina’s troubled past and present situation? (RI1)
  - a. The people who have left Argentina are better off than those who stayed.
  - b. The people who have stayed in Argentina are better off than those who left.
  - c. The Argentinian people as a whole have lost any sense of security.
  - d. The leaders of Argentina have made life intolerable for all Argentinian citizens.

## The Schoolmaster's Letters

by Lucy Maud Montgomery

At sunset the schoolmaster went up to his room to write a letter to her. He always wrote to her at the same time--when the red wave of the sunset, flaming over the sea, surged in at the little curtainless window and flowed over the pages he wrote on. The light was rose-red and imperial and spiritual, like his love for her, and seemed almost to dye the words of the letters in its own splendid hues--the letters to her which she never was to see, whose words her eyes never were to read, and whose love and golden fancy and rainbow dreams never were to be so much as known by her. And it was because she never was to see them that he dared to write them, straight out of his full heart, taking the exquisite pleasure of telling her what he never could permit himself to tell her face to face. Every evening he wrote thus to her, and the hour so spent glorified the entire day. The rest of the hours--all the other hours of the commonplace day--he was merely a poor schoolmaster with a long struggle before him, one who might not lift his eyes to gaze on a star. But at this hour he was her equal, meeting her soul to soul, telling out as a man might all his great love for her, and wearing the jewel of it on his brow. What wonder indeed that the precious hour which made him a king, crowned with a mighty and unselfish passion, was above all things sacred to him? And doubly sacred when, as tonight, it followed upon an hour spent with her? Its mingled delight and pain were almost more than he could bear...

(2)

Upstairs in his little room, the schoolmaster was writing his letter. The room was as bare and graceless as all the other rooms of the farmhouse where he had boarded during his term of teaching; but it looked out on the sea, and was hung with such priceless tapestry of his iris dreams and visions that it was to him an apartment in a royal palace. From it he gazed afar on bays that were like great cups of sapphire brimming over with ruby wine for gods to drain, on headlands that were like amethyst, on wide sweeps of sea that were blue and far and mysterious; and ever the moan and call of the ocean's heart came up to his heart as of one great, hopeless love and longing crying out to another love and longing, as great and hopeless. And here, in the rose-radiance of the sunset, with the sea-music in the dim air, he wrote his letter to her.

My Lady: How beautiful it is to think that there is nothing to prevent my loving you! There is much--everything--to prevent me from telling you that I love you. But nothing has any right to come between my heart and its own; it is permitted to love you forever and ever and serve and reverence you in secret and silence. For so much, dear, I thank life, even though the price of the permission must always be the secret and the silence.

I have just come from you, my lady. Your voice is still in my ears; your eyes are still looking into mine, gravely yet half smilingly, sweetly yet half provokingly. Oh, how dear and human and girlish and queenly you are--half saint and half very womanly woman! And how I love you with all there is of me to love--heart and soul and brain, every fibre of body and spirit thrilling to the wonder and marvel and miracle of it! You do not know it, my sweet, and you must never know it. You would not even wish to know it, for I am nothing to you but one of many friends, coming into your life briefly and passing out of it, of no more account to you than a sunshiny hour, a bird's song, a bursting bud in your garden. But the hour and the bird and the flower gave you a little delight in their turn, and when you remembered them once before forgetting, that was their reward and blessing. That is all I ask, dear lady, and I ask that only in my own heart. I am content to love you and be forgotten. It is sweeter to love you and be forgotten than it would be to love any other woman and live in her lifelong remembrance: so humble has love made me, sweet, so great is my sense of my own unworthiness.

(5) Yet love must find expression in some fashion, dear, else it is only pain, and hence these letters to you which you will never read. I put all my heart into them; they are the best and highest of me, the buds of a love that can never bloom openly in the sunshine of your life. I weave a chaplet<sup>1</sup> of them, dear, and crown you with it. They will never fade, for such love is eternal.

It is a whole summer since I first met you. I had been waiting for you all my life before and did not know it. But I knew it when you came and brought with you a sense of completion and fulfillment. This has

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<sup>1</sup> Chaplet – a wreath to be worn on the head

been the precious year of my life, the turning-point to which all things past tended and all things future must look back. Oh, my dear, I thank you for this year! It has been your royal gift to me, and I shall be rich and great forever because of it. Nothing can ever take it from me, nothing can mar it. It were well to have lived a lifetime of loneliness for such a boon--the price would not be too high. I would not give my one perfect summer for a generation of other men's happiness.

There are those in the world who would laugh at me, who would pity me, Una. They would say that the love I have poured out in secret at your feet has been wasted, that I am a poor weak fool to squander all my treasure of affection on a woman who does not care for me and who is as far above me as that great white star that is shining over the sea. Oh, my dear, they do not know, they cannot understand. The love I have given you has not left me poorer. It has enriched my life unspeakably; it has opened my eyes and given me the gift of clear vision for those things that matter; it has been a lamp held before my stumbling feet whereby I have avoided snares and pitfalls of baser passions and unworthy dreams. For all this I thank you, dear, and for all this surely the utmost that I can give of love and reverence and service is not too much.

I could not have helped loving you. But if I could have helped it, knowing with just what measure of pain and joy it would brim my cup, I would have chosen to love you, Una. There are those who strive to forget a hopeless love. To me, the greatest misfortune that life could bring would be that I should forget you. I want to remember you always and love you and long for you. That would be unspeakably better than any happiness that could come to me through forgetting.

Dear lady, good night. The sun has set; there is now but one fiery dimple on the horizon, as if a golden finger had dented it--now it is gone; the mists are coming up over the sea.

A kiss on each of your white hands, dear. Tonight I am too humble to lift my thoughts to your lips.

(11)

The schoolmaster folded up his letter and held it against his cheek for a little space while he gazed out on the silver-shining sea with his dark eyes full of dreams. Then he took from his shabby trunk a little inlaid box and unlocked it with a twisted silver key. It was full of letters--his letters to Una. The first had been written months ago, in the early promise of a northern spring. They linked together the golden weeks of the summer. Now, in the purple autumn, the box was full, and the schoolmaster's term was nearly ended.

He took out the letters reverently and looked over them, now and then murmuring below his breath some passages scattered through the written pages. He had laid bare his heart in those letters, writing out what he never could have told her, even if his love had been known and returned, for dead and gone generations of stern and repressed forefathers laid their unyielding fingers of reserve on his lips, and the shyness of dreamy, book-bred youth stemmed the language of eye and tone.

I will love you forever and ever. And even though you know it not, surely such love will hover around you all your life. Like an invisible benediction, not understood but dimly felt, guarding you from ill and keeping far from you all things and thoughts of harm and evil!

1. Where does the theme that love is a beautiful feeling begin to emerge in this text? (RL2; RL5)
  - a. With the vivid descriptions of the light at the time of day the schoolmaster writes his letters
  - b. With the opening of the schoolmaster's letter where he writes "My Lady"
  - c. With the schoolmaster's comparison of himself to a "sunshiny hour" or a "bursting bud" in his letters.
2. What is the effect of the figurative language used in the sentence below from the first paragraph? (RL4)

"The light was rose-red and imperial and spiritual, like his love for her, and seemed almost to dye the words of the letters in its own splendid hues—the letters to her which she never was to see, whose words her eyes never were to read, and whose love and golden fancy and rainbow dreams never were to be so much as known by her."

- a. The metaphor implies the resemblance between the sunset and the color of writing paper.
  - b. The simile reflects a resemblance between the sunset and the character's feelings.
  - c. The hyperbole exaggerates a difference between the sunset and the character's feelings.
3. Based on the context, what is the effect of the figurative language in paragraph 2? (RL1; RL4)
  - a. It emphasizes the exquisite apartment the schoolmaster lives in.
  - b. It depicts the insolent ocean view of a lonely man looking out at all he cannot have.
  - c. It mirrors the feelings and emotions the schoolmaster experiences when he writes of his love.
4. In paragraph 11, what is the significance of the author's mentioning the change in the seasons? (RL5)
  - a. It explains how much time has passed since the schoolmaster has been writing letters.
  - b. It shows that the schoolmaster will not write when the light lessens in winter.
  - c. It emphasizes that the schoolmaster's love is dying like the summer months.
5. What is unique about the schoolmaster's relationship with Una? (RL1; RL3)
  - a. It was happy, but only lasted until the end of the school term.
  - b. It developed slowly, but became the greatest joy she had ever known.
  - c. It takes place only in his mind, because she does not know how he feels.
6. According to the selection, how does the author show the tension in the heart of the schoolmaster? (RL3; RL5)
  - a. She describes how often he writes letters to Una
  - b. She reveals that the letters he writes are never sent to Una
  - c. She never tells that the woman's name is Una in the letters.

7. According to the selection, how does the schoolmaster's personality impact his point of view? (RL3)
  - a. His shyness prevents him from openly expressing his love for Una.
  - b. His boldness provokes him to express his feelings for Una instead of writing them down.
  - c. His pride forces him to stay at school longer in order to spend more time with Una.
  
8. How does the shift in point of view between paragraph 2 and 3 reinforce the characterization in paragraph 1? (RL 6)
  - a. It further reveals the romantic nature of the protagonist
  - b. It shows that the protagonist is a good letter writer
  - c. It further explains the protagonist's love for the sunset.
  
9. Based on paragraph 1, what can be inferred about schoolmaster? Use evidence from the selection to support your response.

Score	Criteria						
2	<ul style="list-style-type: none"> <li>Analyzes the schoolmaster's character based on paragraph 1</li> <li>Uses at least two inferences from the selection for support</li> <li>Writes a response that analyzes what the text says explicitly and makes inferences drawn from the text</li> </ul>						
1	<ul style="list-style-type: none"> <li>Analyzes the schoolmaster's character based on paragraph 1</li> <li>Uses at least one inference from the selection for support</li> <li>Writes a response that may or may not analyze what the text says explicitly and makes inferences drawn from the text.</li> </ul>						
0	<ul style="list-style-type: none"> <li>Fails to analyze the schoolmaster's character based on paragraph 1</li> <li>Fails to use at least one inference from the selection for support</li> <li>Writes a response that fails to analyze what the text says explicitly and fails to make inferences drawn from the text.</li> </ul>						
RL1	RL2	RL3	RL4	RL5	RL6	RI1	RI4
5	3	5	3	3	3	3	5