

Part 1.

**This Life**

My grandmother told me there'd be good days  
to counter the dark ones,  
with blue skies in the heart as far  
as the soul could see. She said  
5 you could measure a life in as many ways  
as there were to bake a pound cake,  
but you still needed real butter and eggs  
for a good one—pound cake, that is,  
but I knew what she meant. She was always  
10 talking around corners like that;  
she knew words carried their treasures  
like a grape clusters around its own juice.  
She loved words; she thought a book  
was a monument to the glory of creation  
15 and a library . . . well, sometimes  
just trying to describe Jubilation  
will get you a bit tongue, so let's  
leave it at that. But my grandmother  
was nobody's fool, and she'd tell anybody  
20 smart enough to listen. Don't let a little pain  
stop you; try as hard as you can  
every minute you're given or else  
sit down and shut-up—though in her opinion,  
keeping quiet in noisy times was a sin  
25 against everything God and democracy  
intended us for. I know she'd like  
where I'm standing right now. She'd say  
a man who could measure his life in deeds  
was larger inside than the vessel that carried him;  
30 she'd say he was a cluster of grapes.  
My grandmother was only four feet ten  
but when she entered a room, even the books  
came to attention. Giants come in all sizes:  
Sometimes a moment is a monument;  
35 sometimes an institution breathes—  
like a library. Like this halcyon<sup>1</sup> day.

<sup>1</sup>halcyon—peaceful

—Rita Dove  
from *The Poets Laureate Anthology*, 2010  
W.W. Norton & Company, Inc.

1. Lines 1 through 4 establish the grandmother's
  - A. questioning nature
  - B. vivid imagination
  - C. cautious attitude
  - D. optimistic outlook
  
2. The figurative language in lines 9 and 10 highlights the grandmother's
  - A. desire to avoid conflicts
  - B. tendency to keep secrets
  - C. strategy to impart wisdom
  - D. ability to create humor
  
3. Which phrase from the poem clarifies the narrator's statement in line 30?
  - A. "there'd be good days" (line 1)
  - B. "smart enough to listen" (line 20)
  - C. "measure his life in deeds" (line 28)
  - D. "sometimes an institution breathes" (line 35)
  
4. The personification in lines 32 and 33 emphasizes the grandmother's
  - A. small size
  - B. commanding presence
  - C. family history
  - D. successful career
  
5. The overall tone of the poem can best be described as
  - A. objective
  - B. skeptical
  - C. respectful
  - D. critical

**Part 2.**

**Reading Comprehension Passage C**

**Get That Song Outta My Head!**

The nightmare began when my husband walked into our kitchen and said, “I’ve had this song stuck in my head all day ...”

*No! I thought. Don’t say it!*

“Remember that song from the original *Karate Kid* movie?” he continued.

5 *For the love of God, no!*

“You know how it goes. “You’re the best around ... na na na na, na na na na. You’re the best around ...”

It was too late. Now I had an earworm—a song, melody or jingle that gets stuck in your head.

10 The worst part? I only knew that same line. I walked around humming it for days. I tried to shake it by singing along with tunes playing on my car radio while I was out running errands. For a brief time, Van Halen’s “Runnin’ With the Devil” replaced it.

But in no time at all, that one line from “You’re the Best,” sung by Joe Esposito on the *The Karate Kid* soundtrack, was back.

15 Perhaps if I heard more of the song in my head, it wouldn’t be as annoying. But just this one line? Over and over and over again? It was pure torture. I needed to do something drastic. I busted out that 1980s hit, “The Safety Dance” by Men Without Hats. After singing it a few times, the earworm was gone.

20 I knew I’d get another one, though. About 90 percent of people experience earworms at least once a week, according to the Earworm Project run by the Music, Mind and Brain group at Goldsmiths, University of London.

“Music lovers, specifically people who ascribe<sup>1</sup> more importance to music or people who spend more time listening to music, have more frequent and longer earworm episodes,” says Kelly Jakubowski, a researcher with the Earworm Project. ...

25 To find out what causes earworms and how to get rid of them, I contacted the man known as “Dr. Earworm,” James Kellaris, a marketing professor at the University of Cincinnati. Certainly with a nickname like that, he would know something.

30 Kellaris began studying earworms in 1999. A former professional musician prone to getting earworms himself, he eventually became a marketing professor “interested in how marketers use music to achieve various commercial goals,” he says. “It was a perfect storm to create an earworms researcher.”

He explained to me that when we get an earworm, the tune seems to repeat itself involuntarily, which is why experts consider earworms involuntary musical imagery (INMI). This was exactly what “You’re the Best” had done to me.

35 So what, precisely, was happening in my brain when I couldn’t shake that tune?

Jakubowski contributed to a May 2015 study led by Nicolas Farrugia, a postdoctoral researcher with the Earworm Project, that demonstrated auditory and inhibitory-related areas play a role in earworms as well.

The researchers examined 44 healthy subjects, all between 25 and 70 years old and all

40 participants of a past neuroimaging study run by the Cambridge Medical Research

Council’s Cognition and Brain Sciences Unit. These subjects took an online survey that measured both the extent of their musical training and how strongly INMIs impacted them. For example, the survey wanted to know how strong of a negative impact INMIs had on them or if INMIs were actually helpful while they went about their everyday activities.

45 When they examined these participants’ brain images, one pattern in particular stuck out: People who got earworms more often had a thinner right frontal cortex, which is involved in inhibition,<sup>2</sup> and a thinner temporal cortex, which processes sensory stimuli like sound. In other words, these people’s brains just weren’t as good at suppressing the random song that might pop into their heads.

50 Why we get earworms, unfortunately, remains a scientific mystery. “We know that songs that are ‘catchy’—short, simple, repetitive and contain some incongruity—are most likely to get stuck,” Kellaris says. Most people are more likely to get a song like “Don’t Worry, Be Happy” stuck in their heads than, say, a Mahler symphony. And some things exacerbate them: frequency and duration of exposure to music, worry, stress, fatigue and idleness.

55 Considering that my husband kept singing the snippet<sup>3</sup> while I was tired and stressed, I can see why it got stuck. But my earworms have been relatively innocuous.<sup>4</sup> Even though they’re annoying, I can eventually get rid of them. Some people can’t, though.

60 Part of Kellaris’ earliest research involved mailing a questionnaire to about 1,000 respondents at four U.S. universities. He asked them if they’d ever had an earworm, for how long, how often it happened, how it made them feel, etc.

One respondent claimed to have had a song stuck in his head since 1978. This is known as intrusive musical imagery (IMI), a musical obsession that’s chronic and highly distracting to a person’s everyday life and work. According to Dean McKay, a psychology professor at Fordham University, my short-lived earworm was nothing compared to an IMI.

65 But now I was concerned. Could my future earworms turn into these IMIs? Is there a way to prevent this from happening?

McKay co-authored a June 2014 study titled “Musical obsessions: A comprehensive review of neglected clinical phenomena.” For this study, McKay and other international colleagues, all of whom treat obsessive-compulsive disorder, created the first  
70 comprehensive review of musical obsessions. They compiled a database of 96 case study descriptions of people with severe musical obsessions—the largest compilation<sup>5</sup> assembled on this topic. They determined the characteristics of musical obsessions such as IMIs and compared them with earworms, musical hallucinations and visual obsessional imagery.

75 The group’s research showed that IMIs can be treated by using a method known as distraction—coming up with a competing melody to think about that would get rid of the IMI. That’s exactly what I had done, albeit unknowingly, when I used “The Safety Dance” to stop my earworm.

80 McKay says my earworm was pesky because I knew only that one part of the song. He suggests if I have just a portion of a song looping in my brain in the future, I can try another method called exposure—simply listening to the entire song. “It’s like a completion task,” he says. “Once you know the whole song, then there’s no need for it to be stuck in your head.”

85 Another form of distraction is to sing the song out loud, but change some of the words or slightly throw off the melody. One of McKay’s patients had an IMI based on a Taylor Swift song. “We made up some other words for it,” he explains. “We messed up the melody a bit, but not so much that it wasn’t recognizable as still being that song, and then it faded.” McKay stresses that this is the only case he’s tried this in, so it’s not a forgone conclusion this kind of distraction would work in other instances.

90 What I wanted to know was if the earworm I get today could become the IMI of tomorrow.

“Highly improbable,” he says.

“You’re the best,” I reply.

Oh no.

<sup>1</sup>ascribe—credit

<sup>2</sup>inhibition—restraining behavior

<sup>3</sup>snippet—short piece

<sup>4</sup>innocuous—harmless

<sup>5</sup>compilation—collection

—Michele Wojciechowski  
excerpted from “Get That Song Outta My Head!”  
*Discover*, March 2016

6. The anecdote in lines 1 through 9 best serves to
- A. make a prediction
  - B. establish a conflict
  - C. issue a warning
  - D. propose a theory
7. Knowledge of earworms (lines 28 through 31) can be utilized in
- A. education                      B. advertising
  - C. recording music      D. product design
8. Details regarding individuals' brain structure (lines 45 through 49) serve to
- A. estimate the duration of earworms
  - B. reject a hypothesis about earworms
  - C. demonstrate the danger of earworms
  - D. explain a susceptibility to earworms
9. As used in line 53, "exacerbate" most nearly means
- A. postpone                      B. intensify
  - C. contradict                      D. prevent
10. The research of Professor James Kellaris (lines 58 through 64) supports the idea that IMIs may
- A. disrupt ordinary routine
  - B. cause insomnia
  - C. distort hearing
  - D. interfere with learning
11. According to studies (lines 74 through 77), one way of treating IMIs involves
- A. toleration                      B. medication
  - C. substitution                      D. conversation
12. The statement "Oh no" (line 93) reflects the narrator's
- A. humorous acceptance
  - B. feeling of rejection
  - C. sense of finality
  - D. calm anticipation
13. Which lines best summarize a central idea of the text?
- A. "Music lovers . . . have more frequent and longer earworm episodes" (lines 22 through 24)
  - B. "He explained to me that when we get an earworm, the tune seems to repeat itself involuntarily" (lines 32 and 33)
  - C. "He suggests if I have just a portion of a song looping in my brain . . . I can try another method called exposure" (lines 78 through 80)
  - D. "it's not a forgone conclusion this kind of distraction would work in other instances" (lines 87 and 88)
14. The text is presented from the narrator's perspective in order to
- A. distinguish the narrator's personal beliefs from research findings
  - B. highlight the narrator's disagreement with current treatments
  - C. create an objective tone throughout the text
  - D. convey scientific information through a personal experience

Reading Comprehension Passage B

The Gift

To pull the metal splinter from my palm  
my father recited a story in a low voice.  
I watched his lovely face and not the blade.  
Before the story ended, he'd removed  
5 the iron sliver I thought I'd die from.

I can't remember the tale,  
but hear his voice still, a well  
of dark water, a prayer.  
And I recall his hands,  
10 two measures of tenderness  
he laid against my face,  
the flames of discipline  
he raised above my head.

Had you entered that afternoon  
15 you would have thought you saw a man  
planting something in a boy's palm,  
a silver tear, a tiny flame.  
Had you followed that boy  
you would have arrived here,  
20 where I bend over my wife's right hand.

Look how I shave her thumbnail down  
so carefully she feels no pain.  
Watch as I lift the splinter out.  
I was seven when my father  
25 took my hand like this,  
and I did not hold that shard  
between my fingers and think,  
*Metal that will bury me,*  
christen it Little Assassin,  
30 Ore Going Deep for My Heart.  
And I did not lift up my wound and cry,  
*Death visited here!*  
I did what a child does  
when he's given something to keep.  
35 I kissed my father.

—Li-Young Lee  
“The Gift”  
from *Rose*, 1986  
BOA Editions, Ltd.

15. The figurative language in lines 6 through 11 of *The Gift* reflects the father's
- A. hesitation about inflicting pain
  - B. pride about removing the splinter
  - C. need to earn his son's respect
  - D. ability to calm his son
16. Lines 21 through 23 of *The Gift* reveal that the narrator
- A. is worried that he might harm his wife
  - B. is reassured by his wife's confidence
  - C. has mastered his father's technique
  - D. has forgotten his childhood trauma

17. In line 26 of *The Gift*, "shard" most nearly means
- A. wooden chip
  - B. shiny object
  - C. jagged piece
  - D. small tool
18. Lines 33 through 35 of *The Gift* convey a sense of
- A. longing
  - B. gratitude
  - C. uncertainty
  - D. accomplishment

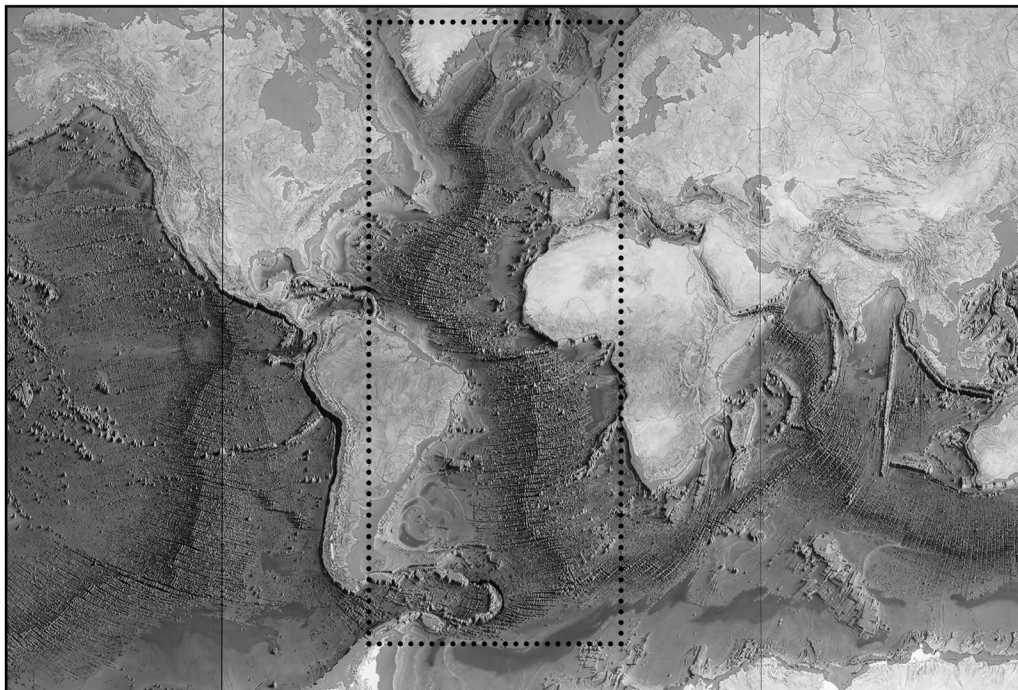


Part 4.

Reading Comprehension Passage C

A Crack in the World

Marie Tharp spent the fall of 1952 hunched over a drafting table, surrounded by charts, graphs, and jars of India ink. Nearby, spread across several additional tables, lay her project—the largest and most detailed map ever produced of a part of the world no one had ever seen.



Source: Heinrich C. Berann, Bruce C. Heezen, and Marie Tharp, *Manuscript Painting of Heezen-Tharp “World ocean floor” map*, Library of Congress, 1977

5 For centuries, scientists had believed that the ocean floor was basically flat and featureless—it was too far beyond reach to know otherwise. But the advent of sonar had changed everything. For the first time, ships could “sound out” the precise depths of the ocean below them. For five years, Tharp’s colleagues at Columbia University had been crisscrossing the Atlantic, recording its depths. Women weren’t allowed on these research  
10 trips—the lab director considered them bad luck at sea—so Tharp wasn’t on board. Instead, she stayed in the lab, meticulously checking and plotting the ships’ raw findings, a mass of data so large it was printed on a 5,000-foot scroll. As she charted the measurements by hand on sheets of white linen, the floor of the ocean slowly took shape before her.

15 Tharp spent weeks creating a series of six parallel profiles of the Atlantic floor stretching from east to west. Her drawings showed—for the first time—exactly where the continental shelf began to rise out of the abyssal plain<sup>1</sup> and where a large mountain range jutted from the ocean floor. That range had been a shock when it was discovered in the 1870s by an expedition testing routes for transatlantic telegraph cables, and it had remained the subject of speculation since; Tharp’s charting revealed its length and detail.

20 Her maps also showed something else—something no one expected. Repeating in each was “a deep notch near the crest of the ridge,” a V-shaped gap that seemed to run the entire length of the mountain range. Tharp stared at it. It had to be a mistake.

She crunched and re-crunched the numbers for weeks on end, double- and triple-checking her data. As she did, she became more convinced that the impossible was true:

25 She was looking at evidence of a rift valley, a place where magma emerged from inside the earth, forming new crust and thrusting the land apart. If her calculations were right, the geosciences would never be the same.

A few decades before, a German geologist named Alfred Wegener had put forward the radical theory that the continents of the earth had once been connected and had drifted  
30 apart. In 1926, at a gathering of the American Association of Petroleum Geologists, the scientists in attendance rejected Wegener's theory and mocked its maker. No force on Earth was thought powerful enough to move continents. "The dream of a great poet," opined<sup>2</sup> the director of the Geological Survey of France: "One tries to embrace it, and finds that he has in his arms a little vapor or smoke." Later, the president of the American  
35 Philosophical Society deemed it "utter, damned rot!"

In the 1950s, as Tharp looked down at that tell-tale valley, Wegener's theory was still considered verboten<sup>3</sup> in the scientific community—even discussing it was tantamount to heresy.<sup>4</sup> Almost all of Tharp's colleagues, and practically every other scientist in the country, dismissed it; you could get fired for believing in it, she later recalled.

40 But Tharp trusted what she'd seen. Though her job at Columbia was simply to plot and chart measurements, she had more training in geology than most plotters—more, in fact, than some of the men she reported to. Tharp had grown up among rocks. Her father worked for the Bureau of Chemistry and Soils, and as a child, she would accompany him as he collected samples. But she never expected to be a mapmaker or even a scientist. At the  
45 time, the fields didn't welcome women, so her first majors were music and English. After Pearl Harbor, however, universities opened up their departments. At the University of Ohio, she discovered geology and found a mentor who encouraged her to take drafting. Because Tharp was a woman, he told her, fieldwork was out of the question, but drafting experience could help her get a job in an office like the one at Columbia. After graduating  
50 from Ohio, she enrolled in a program at the University of Michigan, where, with men off fighting in the war, accelerated geology degrees were offered to women. There, Tharp became particularly fascinated with geomorphology,<sup>5</sup> devouring textbooks on how landscapes form. A rock formation's structure, composition, and location could tell you all sorts of things if you knew how to look at it.

55 Studying the crack in the ocean floor, Tharp could see it was too large, too contiguous,<sup>6</sup> to be anything but a rift valley, a place where two masses of land had separated. When she compared it to a rift valley in Africa, she grew more certain. But when she showed Bruce Heezen, her research supervisor (four years her junior), "he groaned and said, 'It cannot be. It looks too much like continental drift,'" Tharp wrote later. "Bruce initially dismissed my  
60 interpretation of the profiles as 'girl talk.'" With the lab's reputation on the line, Heezen ordered her to redo the map. Tharp went back to the data and started plotting again from scratch. . . .

In late 1952, as Tharp was replotting the ocean floor, Heezen took on another deep-sea project searching for safe places to plant transatlantic cables. He was creating his own map,  
65 which plotted earthquake epicenters in the ocean floor. As his calculations accumulated, he noticed something strange: Most quakes occurred in a nearly continuous line that sliced down the center of the Atlantic. Meanwhile, Tharp had finished her second map—a physiographic diagram giving the ocean floor a 3-D appearance—and sure enough, it showed the rift again. When Heezen and Tharp laid their two maps on top of each other  
70 on a light table, both were stunned by how neatly the maps fit. The earthquake line threaded right through Tharp's valley.

They moved on from the Atlantic and began analyzing data from other oceans and other expeditions, but the pattern kept repeating. They found additional mountain ranges, all seemingly connected and all split by rift valleys; within all of them, they found patterns  
75 of earthquakes. "There was but one conclusion," Tharp wrote. "The mountain range with its central valley was more or less a continuous feature across the face of the earth." The matter of whether their findings offered evidence of continental drift kept the pair sparring, but there was no denying they had made a monumental discovery: the mid-ocean

ridge, a 40,000-mile underwater mountain range that wraps around the globe like the seams  
80 on a baseball. It's the largest single geographical feature on the planet. ...

By 1961, the idea that she'd put forward nearly a decade before—that the rift in the  
Mid-Atlantic Ridge had been caused by land masses pulling apart—had finally reached  
widespread acceptance. The National Geographic Society commissioned Tharp and  
Heezen to make maps of the ocean floor and its features, helping laypeople<sup>7</sup> visualize the  
85 vast plates that allowed the earth's crust to move. Throughout the 1960s, a slew of  
discoveries helped ideas such as seafloor spreading and plate tectonics gain acceptance,  
bringing with them a cascade of new theories about the way the planet and life on it had  
evolved. Tharp compared the collective eye-opening to the Copernican revolution.  
"Scientists and the general public," she wrote, "got their first relatively realistic image of a  
90 vast part of the planet that they could never see..."

<sup>1</sup>abyssal plain—the flat sea floor at a depth of 10,000 to 20,000 feet, generally adjacent to a continent.

<sup>2</sup>opined—declared

<sup>3</sup>verboten—forbidden

<sup>4</sup>tantamount to heresy—unacceptable

<sup>5</sup>geomorphology—the study of the physical features of the surfaces of the earth

<sup>6</sup>contiguous—near

<sup>7</sup>laypeople—non-scientists

—Brooke Jarvis  
excerpted from "A Crack in the World"  
*Mental Floss*, December 2014

19. The opening paragraph serves to
- A. reveal Tharp’s vivid imagination
  - B. explain the nature of Tharp’s work
  - C. establish Tharp’s controversial views
  - D. illustrate a flaw in Tharp’s methodology
20. Tharp’s initial reaction to her maps (lines 20 through 22) is one of
- A. relief
  - B. helplessness
  - C. amazement
  - D. fear
21. The figurative language used in lines 33 and 34 suggests Wegener’s theory was
- A. absurd
  - B. valued
  - C. untested
  - D. intriguing
22. Lines 36 through 42 reveal Tharp’s
- A. reluctance to share her observations
  - B. determination to validate her conclusion
  - C. reputation for supporting her colleagues
  - D. insecurity about risking her career
23. Lines 49 through 51 reveal that Tharp’s opportunity for additional education was influenced by the
- A. increased availability of technical equipment
  - B. expanding popularity of drafting courses
  - C. increased demand for military service
  - D. developing concern about environmental change
24. The word “sparring” (line 78) suggests a
- A. disagreement about the implications of their maps
  - B. rejection of the criticism of their work
  - C. refusal of Tharp to accept Heezen’s authority
  - D. competition between Heezen and Tharp
25. The reference to “seams on a baseball” (lines 79 and 80) serves to help readers imagine the
- A. speed of the continental drift
  - B. purpose of the mid-ocean ridge
  - C. importance of the continental drift
  - D. extent of the mid-ocean ridge
26. Which quotation reflects a central idea of the text?
- A. “That range had been a shock when it was discovered in the 1870s” (lines 17 and 18)
  - B. “If her calculations were right, the geosciences would never be the same” (lines 26 and 27)
  - C. “A rock formation’s structure, composition, and location could tell you all sorts of things” (lines 53 and 54)
  - D. “In late 1952, as Tharp was replotting the ocean floor, Heezen took on another deep-sea project” (lines 63 and 64)
27. With which statement would the author most likely agree?
- A. Intellectual conflict is often avoidable.
  - B. People are discouraged by criticism.
  - C. It is difficult to change long held beliefs.
  - D. Scientific insight is usually rooted in tradition.

**Part 5.**

**Text**

**Frankenstein; or, the Modern Prometheus**

*The narrator of the following excerpt is speaking to his creator, Dr. Frankenstein.*

... “It is with considerable difficulty that I remember the original aera<sup>1</sup> of my being: all the events of that period appear confused and indistinct. A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt, at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses. By degrees,  
5 I remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. Darkness then came over me, and troubled me; but hardly had I felt this, when, by opening my eyes, as I now suppose, the light poured in upon me again. I walked, and, I believe, descended; but I presently found a great alteration in my sensations. Before, dark and opaque bodies had surrounded me, impervious to<sup>2</sup> my touch or sight; but I now found  
10 that I could wander on at liberty, with no obstacles which I could not either surmount<sup>3</sup> or avoid. The light became more and more oppressive to me; and, the heat wearying me as I walked, I sought a place where I could receive shade. This was the forest near Ingolstadt; and here I lay by the side of a brook resting from my fatigue, until I felt tormented by hunger and thirst. This roused me from my nearly dormant state, and I ate some berries  
15 which I found hanging on the trees, or lying on the ground. I slaked my thirst at the brook; and then lying down, was overcome by sleep.

“It was dark when I awoke; I felt cold also, and half-frightened as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from  
20 the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but, feeling pain invade me on all sides, I sat down and wept. ...

“Several changes of day and night passed, and the orb of night had greatly lessened when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was  
25 delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me, and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds, but was unable. Sometimes I wished  
30 to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again. ...

“One day, when I was oppressed by cold, I found a fire which had been left by some wandering beggars, and was overcome with delight at the warmth I experienced from it. In my joy I thrust my hand into the live embers, but quickly drew it out again with a cry of  
35 pain. How strange, I thought, that the same cause should produce such opposite effects! I examined the materials of the fire, and to my joy found it to be composed of wood. I quickly collected some branches; but they were wet, and would not burn. I was pained at this, and sat still watching the operation of the fire. The wet wood which I had placed near the heat dried, and itself became inflamed. I reflected on this; and, by touching the various  
40 branches, I discovered the cause, and busied myself in collecting a great quantity of wood, that I might dry it, and have a plentiful supply of fire. When night came on, and brought sleep with it, I was in the greatest fear lest my fire should be extinguished. I covered it carefully with dry wood and leaves, and placed wet branches upon it; and then, spreading my cloak, I lay on the ground, and sunk into sleep. ...

45 “It was about seven in the morning, and I longed to obtain food and shelter; at length I perceived a small hut, on a rising ground, which had doubtless been built for the convenience of some shepherd. This was a new sight to me; and I examined the structure with great

curiosity. Finding the door open, I entered. An old man sat in it, near a fire, over which he was preparing his breakfast. He turned on hearing a noise; and, perceiving me, shrieked loudly, and, quitting the hut, ran across the fields with a speed of which his debilitated<sup>4</sup> form hardly appeared capable. His appearance, different from any I had ever before seen, and his flight, somewhat surprised me. But I was enchanted by the appearance of the hut: here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandaemonium<sup>5</sup> appeared to the daemons of hell after their sufferings in the lake of fire. I greedily devoured the remnants of the shepherd's breakfast, which consisted of bread, cheese, milk, and wine; the latter, however, I did not like. Then overcome by fatigue, I lay down among some straw, and fell asleep.

“It was noon when I awoke; and, allured by the warmth of the sun, which shone brightly on the white ground, I determined to recommence my travels; and, depositing the remains of the peasant's breakfast in a wallet<sup>6</sup> I found, I proceeded across the fields for several hours, until at sunset I arrived at a village. How miraculous did this appear! the huts, the neater cottages, and stately houses, engaged my admiration by turns. The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered; but I had hardly placed my foot within the door, before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country, and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village. This hovel, however, joined a cottage of a neat and pleasant appearance; but, after my late dearly-bought experience, I dared not enter it. My place of refuge was constructed of wood, but so low, that I could with difficulty sit upright in it. No wood, however, was placed on the earth, which formed the floor, but it was dry; and although the wind entered it by innumerable chinks,<sup>7</sup> I found it an agreeable asylum from the snow and rain.

“Here then I retreated, and lay down, happy to have found a shelter, however miserable, from the inclemency<sup>8</sup> of the season, and still more from the barbarity of man. . . .

<sup>1</sup>aera—era, time

<sup>2</sup>impervious to—unaffected by

<sup>3</sup>surmount—overcome

<sup>4</sup>debilitated—physically weakened

<sup>5</sup>Pandaemonium—The High Capital of Satan and his Peers in *Paradise Lost* by John Milton

<sup>6</sup>wallet—a travel bag

<sup>7</sup>chinks—cracks

<sup>8</sup>inclemency—harsh weather

—Mary Shelley

excerpted from *Frankenstein; or, the Modern Prometheus*

*The Mary Shelley Reader*, 1990

Oxford University Press

28. **Your Task:** Closely read the text provided and write a well-developed, text-based response of two to three paragraphs. In your response, identify a central idea in the text and analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Use strong and thorough evidence from the text to support your analysis. Do *not* simply summarize the text.

**Guidelines:**

**Be sure to:**

- Identify a central idea in the text
- Analyze how the author's use of *one* writing strategy (literary element or literary technique or rhetorical device) develops this central idea. Examples include: characterization, conflict, denotation/connotation, metaphor, simile, irony, language use, point-of-view, setting, structure, symbolism, theme, tone, etc.
- Use strong and thorough evidence from the text to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English