High School

SCHOOLHOUSE NEWS

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P A G E 31

The Purcell Register

High School ELA

Here you will find the Distance Learning Facilitator for ALL high school English (9th-12th grades). We have decided that this would be the best way to keep your skills fresh. This week we will focus on making inferences. Passages and questions are supplied by ACT.

DIRECTIONS: The following passage is followed by several questions. After reading a passage, choose the best answer to each question and write the corresponding letter on your answer sheet. After you complete the questions, fill out your teacher’s name below and the directions to submit your assignment.

E绝对是：Mrs. Lewis. Return a picture of your work to her email Mrlew@schoolhouse.edu or hand it in to her.

Mrs. Majors. In order to turn in the work either upload a digital copy into the appropriate folder on Google Classroom, email it, or print a paper copy and hand it in to her.

Legibility: All legible students may earn a picture of your response to your English teacher at her school email address. Responses must be submitted before the next week’s assignments come out in the paper. If you are already completing work in your teacher’s Google Classroom, you do not have to do these additional assignments.

Rewards: Reward yourself by using 100% of your inferences. This week you will receive a free movie or a book from the library. This is due the same time as your other work due. 

brenda@schoolhouse.edu
jason@schoolhouse.edu
daniel@schoolhouse.edu

PROPOSITION: This passage is adapted from the short story “The Threadbare” by Cristina Puri Rossi (original Spanish version Eulogy by Cristina Puri Rossi, translated by Mary Howes)

The woman never dreams, and this makes her intensely miserable. She thinks that by not dreaming, she is aware of things about herself that dreams would rarely give her. She doesn’t have the desire of dreams that open every night to question the certainty of the day. She sits at the threshold, and the door is always closed, refusing her entrance. I tell her that if she desired a dream, a narrator would be in front of a door which will open no matter how much we push at the lock or pound or knock. There is no knocker, no doorknob, no latch. It is a solid, unfriendly, brown and enigmatic wall. Our lives order a body without a mind.

2. “There are dreams,” I tell her. In dreams, doors don’t open, rivers run dry, mountains turn around in circles, telephones are made of stone. Distances stop in the middle of forests, and when we get to the bottom of all the steps there is nothing else to be done. She doesn’t want to dream. If dreams are a burden, she doesn’t want to bear it.

She thinks that the woman who does not dream is the enemy of the waking woman because she hides her parts of bliss, hides away the mild excitement of revelation which we think we have discovered something that we didn’t know before or that we had forgotten.

“A dream is a piece of writing,” she says sadly. “I work so that I don’t have to write and that makes me different from others, all the beings being animals who dream.”

She is a lively thinker who stops at the threshold and stays there, stationarily as a ghost.

In order to convince her, I tell her that perhaps she is too close to cross the doorway, maybe she spends so much time looking for the dreams before falling asleep that she doesn’t see the images they appear because she refuses to believe them.

This week’s passage is a great opportunity to practice your inferences. Try to guess why the narrator and the woman alike are refraining from dreaming. Pay attention to the images that are inside of her eyes. When we sleep we have recollections of eyes, the more superficial ones, which are accustomed to seeing only the appearance of things and ending with light, and dreams have a more genuine, the former close, the latter open. She is the treasurer on a long trip who steps on the threshold, half dead with fatigue, and can no longer go over the other side or cross the other side because she has closed both parts of her eyes.

I wish I could open them.” She says simply.

Sometimes she asks me if I tell her dreams, and I know that she is in the privacy of her room with the light out, lying, I’m trying to dream. But I dream someone else’s dream rather than writing someone else’s story, and her failures tell her with irritation. She thinks that I have a power that she doesn’t have which brings her very bad and bad dreams. She thinks that the world of dreams is an endless list that has no sense, and her curiosity is only half satisfied what I flushed out for the last one (True dreams is one of the most difficult arts, perhaps only author laureate Katrina was able to do it without spoiling their mystery, eliminating their symbols or making their relations).

Though the woman’s dream is not a sea of extremes and false possibilities, she insists that I tell her the next dream two or three times, a tall full of people I don’t know, strange forms, animal happenings on the road, and she becomes anxious if in the second sentence there are some elements that were not in the first.

The woman who doesn’t have dreams is a threadbare line that is above my head, and everything underneath in clear water doesn’t make me out of any defense, you don’t see it or feel it, you only know it is there. I am always on a ground of deep sleep, wearing a white shirt and dark pants, and feel myself caressing all around me. I let and dream under the water but other senses or than because the water is just like oil, and I become natural. The line above my head is the limit that I cannot cross, and so I have any interest in going beyond it.

She, in turn, would like to dream of flying, of slipping from one time to next way above the rooftops.

1. Which of the following best describes the structure of the passage?
A. A digression between two people in which both relate their dreams in an almost equal exchange.
B. An account of the narrator’s perspective on the woman revealed primarily through the woman’s impact of their conversations.
C. A character doppelganger of people related by a narrator who knows both of them and their thoughts.
D. A detailed narrative of several of the narrator’s dreams accompanied by a description of the woman’s reactions to them.

2. Based on the passage, which of the following statements best describes the overall attitude of the narrator and the woman?
F. The woman is illustrative and descriptive, while the narrator is supportive and
Reading.
G. The woman is bit disruptive, while the narrator is detailed and entertaining.
H. The woman is deeply involved, while the narrator is detached and silent.
I. The woman is lonely and neglected, while the narrator is optimistic and relaxed.

3. Can reasonably be inferred from the passage that the woman must strongly desires to attain which of the following questions from dreaming?
A. Do dreams have a purpose?
B. Self-awareness
C. All of the above
D. Self-control

4. Thoughtfulness for the passage, the image of the door is used primarily as a metaphor for the boundary between:
A. friendship and fatigue
B. dreams and nightmares
C. wakefulness and sleeping
D. awareness and dreaming

5. In relation to the first paragraph’s earlier description of the nightmares, the narrator’s underlined comments primarily serve to:
A. reveal how to solve a dream in progress.
B. explain what caused the nightmares.
C. identify the sense of hopelessness.
D. suggest the possibility of escape.

6. Which of the following statements about the dreamlike scene is best supported by the passage?
F. It’s the narrator’s favorite dream.
G. The woman is particularly kind of hearing it related.
H. The dreamer has dreamed this dream many times.
I. The dreamer has dreamed this dream several times.

7. According to the passage, one of the woman’s worries about her present situation is that she:
A. will begin to dream too much.
B. averages the narrator will dream about.
C. will not hear dreams because nightmares.
D. will not have dreams different from others.

8. Based on the narrator’s account, the woman’s approach to dreaming the narrator’s dreams is best described as:
F. contraband and powerful.
G. caused by the narrator.
H. practice and confidant.
I. self-conscious and mysterious.

9. As it is used in the underlined portion, the word hovers most nearly means:
A. personality
B. skin
C. mood
D. asphyxia

10. In the passage, the narrator most needlessly describes Katrina as someone who:
A. dreams dreams by trying to avoid their meanings.
B. explains the underlying meaning of dream symbols.
C. uncovered the essence of dreams in his writing.
D. found it too difficult to describe dreams accurately.