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Each resource guide consists of

- 12 multiple-choice practices (9-10 in genre-based guides)
- 6 free-response questions (6-10 in genre-based guides)
- Answer keys with detailed answer explanations
- Suggested teaching strategies
- Literary terms list
- Vocabulary lists by chapter or selection
- Free-response Scoring Guide

Middle School and High School Curriculum

Each resource guide targets the skills most appropriate to the difficulty of the reading selections included in the guide. For titles commonly read by middle schoolers, multiple-choice questions have been modified slightly to include just four answer choices, rather than the five choices offered in high school titles.

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APPLIED PRACTICE
Resource Guide
Adventures of Huckleberry Finn
Pre-AP*/AP* Version

Teacher Notes

A Note for Teachers 5

Teaching Resources

Strategies for Multiple-Choice Questions..... 9
Strategies for Free-Response Questions 10
Glossary of Literary Terms 11
Vocabulary Lists by Passage..... 19

Student Practices

Multiple-Choice Questions 25
Free-Response Questions..... 67

Answer Key and Explanations

Multiple-Choice Answer Key 77
Multiple-Choice Answer Explanations..... 81
Free-Response Scoring Guide..... 103

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GLOSSARY OF LITERARY TERMS

- absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)
- adage**—a familiar proverb or wise saying
- ad hominem* argument**—an argument attacking an individual’s character rather than his or her position on an issue
- allegory**—a literary work in which characters, objects, or actions represent abstractions
- alliteration**—the repetition of initial sounds in successive or neighboring words
- allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize
- analogy**—a comparison of two different things that are similar in some way
- anaphora**—the repetition of words or phrases at the beginning of consecutive lines or sentences
- anecdote**—a brief narrative that focuses on a particular incident or event
- antecedent**—the word, phrase, or clause to which a pronoun refers
- antithesis**—a statement in which two opposing ideas are balanced
- aphorism**—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance
- apostrophe**—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction
- archetype**—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response
- argument**—a statement of the meaning or main point of a literary work
- asyndeton**—a construction in which elements are presented in a series without conjunctions

VOCABULARY LIST FOR *ADVENTURES OF HUCKLEBERRY FINN*

Note: Vocabulary from the literary passage is listed first, followed by vocabulary from the questions and answers.

Passage 1

dismal
respectable
grumble
tolerable
fidgety
scrunch
considerable

equitable
insightful
rebellious
pejorative
capricious

Passage 2

rummaged
varmint
edgeways

avaricious
savvy
elapsed
recounting
flippant
rationalizations

Passage 3

towhead
whoop
rubbish
humble

incredulous
prevaricate
improvisation
opportunistic

Directions: This part consists of selections from *Adventures of Huckleberry Finn* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Passage 1, Questions 1-7. Read the following passage from Chapter 1 carefully before you choose your answers.

- (5) You don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.
- (10) Now the way that the book winds up is this: Tom and me found the money that the robbers hid in the cave, and it made us rich. We got six thousand dollars apiece—all gold. It was an awful sight of money when it was piled up. Well, Judge Thatcher he took it and put it out at interest, and it fetched us a dollar a day apiece all the year round—more than a body could tell what to do with. The Widow Douglas she took me for her son, and allowed she would sivilize me; but it was
- (15) rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.
- (20) The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go
- (25) right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them—that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better.
- (30) After supper she got out her book and learned me about Moses and the Bulrushers, and I was in a sweat to find out all about him; but by and by she let it out that Moses had been dead a considerable long time; so then I didn't care no more about him, because I don't take no stock in dead people.
- (35) Pretty soon I wanted to smoke, and asked the widow to let me. But she wouldn't. She said it was a mean practice and wasn't clean, and I must try to not do it any more. That is just the way with some people. They get down on a thing when they don't know nothing about it. Here she was a-bothering about Moses, which was no kin to her, and no use to anybody, being gone, you see, yet finding a power of fault with me for doing a thing that had some good in it. And she took
- (40) snuff, too; of course that was all right, because she done it herself.
- (45) Her sister, Miss Watson, a tolerable slim old maid, with goggles on, had just come to live with her, and took a set at me now with a spelling-book. She worked me middling hard for about an hour, and then the widow made her ease up. I couldn't stood it much longer. Then for an hour it was deadly dull, and I was fidgety. Miss Watson would say, "Don't put your feet up there, Huckleberry"; and "Don't scrunch up like that, Huckleberry—set up straight"; and pretty soon she would say, "Don't gap and stretch like that, Huckleberry—why don't you try to behave?" Then she told me all about the bad place, and I said I wished I was there.

- (50) She got mad then, but I didn't mean no harm. All I wanted was to go somewheres; all I wanted was a change, I warn't particular. She said it was wicked to say what I said; said she wouldn't say it for the whole world; *she* was going to live so as to go to the good place. Well, I couldn't see no advantage in going where she was going, so I made up my mind I wouldn't try for it. But I never said so, because it would only make trouble, and wouldn't do no good.
- (55) Now she had got a start, and she went on and told me all about the good place. She said all a body would have to do there was to go around all day long with a harp and sing, forever and ever. So I didn't think much of it. But I never said so. I asked her if she reckoned Tom Sawyer would go there, and she said not by a considerable sight. I was glad about that, because I wanted him and me to be together.
- (60)

1. As it is used in lines 1 and 5, the word "without" can best be understood to mean
 - (A) except
 - (B) outside
 - (C) lacking
 - (D) unless
 - (E) until
2. Tom Sawyer's offer (lines 17-19) could best be described as
 - (A) generous
 - (B) reasonable
 - (C) ironic
 - (D) equitable
 - (E) devious
3. In line 21, Huck's statement that "she never meant no harm by it" reveals his
 - (A) naïveté about human behavior
 - (B) forgiving nature
 - (C) sarcastic tendencies
 - (D) desire for approval
 - (E) fear of punishment
4. Huck's comments about Moses reveal primarily that Huck is
 - (A) practical
 - (B) heretical
 - (C) insightful
 - (D) rebellious
 - (E) judgmental

5. The tone of the paragraph that begins in line 41 is
- (A) sarcastic
 - (B) humorous
 - (C) ironic
 - (D) pejorative
 - (E) melancholy
6. In this passage, the Widow Douglas is portrayed as
- (A) melodramatic and capricious
 - (B) self-righteous and judgmental
 - (C) serious but foolish
 - (D) miserly and harsh
 - (E) hypocritical yet compassionate
7. The narrator's use of nonstandard language
- (A) illustrates his lack of confidence
 - (B) shows his difficulty in articulating his thoughts
 - (C) suggests his age and educational level
 - (D) conveys his desire to appear important
 - (E) reveals his attitude toward his subject

Question 1

(Suggested time—40 minutes)

Read the following passage from *Adventures of Huckleberry Finn*. Then, in a well-organized essay, discuss how the stylistic elements of the passage convey the contrast between life on the shore and life on the river.

(5) The men ripped around awhile, and then rode away. As soon as they was out of sight I sung out to Buck and told him. He didn't know what to make of my voice coming out of the tree at first. He was awful surprised. He told me to watch out sharp and let him know when the men come in sight again; said they was up to some devilment or other—wouldn't be gone long. I wished I was out of that tree, but I dasn't come down. Buck begun to cry and rip, and 'lowed that him and his cousin Joe (that was the other young chap) would make up for this day yet. He said his father and his two brothers was killed, and two or three of the enemy. Said the Shepherdsons laid for them in ambush. Buck said his father and brothers ought to waited for their relations—the Shepherdsons was too strong for them. I asked him what was become of young Harney and Miss Sophia. He said they'd got across the river and was safe. I was glad of that; but the way Buck did take on because he didn't manage to kill Harney that day he shot him—I hain't ever heard anything like it.

(10) All of a sudden, bang! bang! bang! goes three or four guns—the men had Slipped around through the woods and come in from behind without their horses! The boys jumped for the river—both of them hurt—and as they swum down the current the men run along the bank shooting at them and singing out, “Kill them, kill them!” It made me so sick I most fell out of the tree. I ain't a-going to tell *all* that happened—it would make me sick again if I was to do that. I wished I hadn't ever come ashore that night to see such things. I ain't ever going to get shut of them—lots of times I dream about them. . . .

(15) When I got down out of the tree I crept along down the river-bank a piece, and found the two bodies laying in the edge of the water, and tugged at them till I got them ashore; then I covered up their faces, and got away as quick as I could. I cried a little when I was covering up Buck's face, for he was mighty good to me. . . .

(20) Two or three days and nights went by; I reckon I might say they swum by, they slid along so quiet and smooth and lovely. Here is the way we put in the time. It was a monstrous big river down there—sometimes a mile and a half wide; we run nights, and laid up and hid daytimes; soon as night was most gone we stopped navigating and tied up—nearly always in the dead water under a towhead; and then cut young cottonwoods and willows, and hid the raft with them. Then we set out the lines. Next we slid into the river and had a swim, so as to freshen up and cool off; then we set down on the sandy bottom where the water was about knee-deep, and watched the daylight come. Not a sound anywheres—perfectly still—just like the whole world was asleep, only sometimes the bullfrogs a-cluttering, maybe. The first thing to see, looking away over the water, was a kind of dull line—that was the woods on t'other side; you couldn't make nothing else out; then a pale place in the sky; then more paleness spreading around; then the river softened up away off, and warn't black any more, but gray; you could see little dark spots drifting along ever so far away—trading-scows, and such things; and long black streaks—rafts; sometimes you could hear a sweep screaming; or jumbled-up voices, it was so still, and sounds come so far; and by and by you could see a streak on the water which you know by the look of the streak that there's a snag there in a swift current which breaks on it and makes that streak look that way; and you see the mist curl up off of the water, and the east reddens up, and the river, and you make out a log cabin in the edge of the woods, away on the bank on t'other side of the river, being a wood-Yard, likely, and piled by them cheats so you can throw a dog through it anywheres;

(50) Then the nice breeze springs up, and comes fanning you from over there, so cool and fresh and sweet to smell on account of the woods and the flowers; but sometimes not that way, because they've left dead fish laying around, gars and such, and they do get pretty rank; and next you've got the full day, and everything smiling in the sun, and the song-birds just going it!

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