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# FCAT

Florida Comprehensive Assessment Test®

Student Name \_\_\_\_\_

READING

# READING SUNSHINE STATE STANDARDS TEST BOOK

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GRADE

# 9



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## SSS Reading

This test measures how well students are achieving the benchmarks in Florida's Sunshine State Standards.

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After you have read each article, passage, essay, or poem, answer the questions in this Test Book.

Read the passage "A Day in the Stream" before answering Numbers 1 through 6.



## A Day in the Stream

Instead of fish, I hooked a lesson in living

By JENNIFER OLSSON

**A**LTHOUGH it maintained a humble exterior, the Montana dude ranch<sup>1</sup> where I was to meet my latest client was much more than a corral-and-bunkhouse affair. A chef with a tall white hat prepared gourmet meals; the massage sign-up sheet was posted on an easel by the front desk; the fax and copy machine were to the left.

I stepped out of my vehicle to meet my client and his wife. He was strong and solidly built. He looked like a model for an outdoor catalogue. The fishing vest was stiff with newness; all of the correct hardware, shiny and untested, hung from his chest, like tools in a toolshed. The felt on his wading boots was as white as snow. A

handcrafted net swung on his back. The rod had never gotten wet, much less caught a fish, and the line was shiny from lack of use. The reel was on backward.

Typical beginner, I thought.

I reached out to shake his hand. A firm grip grabbed back.

His wife, an attractive woman brimming with confidence, took a photo of us, then waved good-bye with an arm heavily weighted with turquoise bracelets.

First I turned his reel around. He smiled and shrugged. Then we began his casting lesson on the lawn behind the main lodge.

To my surprise, he was one of those rare people who connect with a fly rod<sup>2</sup> almost immediately. It just looked right from the beginning, and he was charmed by the way

<sup>1</sup> **dude ranch:** a hotel in a ranch setting where guests can participate in ranching activities

<sup>2</sup> **fly rod:** a long, flexible fishing rod used for casting artificial flies or insects

the line seemed to magically flow above his silhouette on the lawn.

“I could just stand here all day and cast,” he said, smiling.

We did not have to travel far to the water, since a perfectly sweet little creek ran along the last six miles of the rutted dirt road I had traveled that morning. The warmth of the sun raised the water temperature enough to awaken the rainbow and cutthroat trout that slumbered, and the caddis flies were dancing their erratic dance, here and there, over the water.

Even in hip waders<sup>3</sup> we were overdressed for the ankle-deep creek, but we stepped in, waded out to the middle and faced upstream. My client cast, and I pointed to the place the fly should land.

“Oh, hey! Look at that,” he said when the first fish struck. He was truly awed. The second time a trout struck, his shouts of surprise and joy rang up and down the creek, and we happily reeled in a sparkling, eight-inch wild rainbow.

“Isn’t that beautiful?” he said softly, and every trout after that was beautiful, incredible, amazing, fantastic. A little brook trout took the fly, and I held it so my client could see the blue rings around the bright-orange spots.

“That’s the prettiest thing I’ve ever seen,” he said with sincerity.

To be with someone who was able to treasure the moment the way he did made me feel like I was exploring fly-fishing for the first time. I showed him how to keep his fly from dragging, how to fish the deeper pools. He was absorbed by the whys and the hows and the execution. And the fish, whether six inches or ten, were praised like precious stones.

In the late afternoon, about the time the skin begins to feel sore from a fresh sunburn, my client stopped fishing. His shoulders dropped, and he paused to look at the water, the trees and, finally, at me.

“I have to tell you something,” he said. “This has been one of the best days of my life. The reason I’m telling you is, I wasn’t supposed to be here right now. I’ve been very sick, and the doctors didn’t think I was going to make it. I wasn’t sure I was going to make it, but I’ve been well since last fall, and everything is fine now. My wife gave me this equipment because I’ve always wanted to fly-fish, and this trip is kind of a celebration for our family. This really has been one of the best days of my life.”

I could not speak. I looked into his eyes and nodded. He smiled at me and cast again. We left the creek only after hearing the triangle ringing for dinner in the distance.

His wife, who was waiting on the front porch of their cabin, embraced him and asked how he had done. “Fantastic, absolutely fantastic.” His children, a seven-year-old girl and a teenage boy, followed him inside, interrupting each other to tell him what they had done that day. I could see that the dark cloud that had hung over them for so long had passed, and they were finally able to enjoy something as simple as being a family.

Down the dirt road my vehicle bounced over ruts and rocks as I followed the creek that had given us “fantastic,” “beautiful,” “amazing” trout. The next day there would be a new fisherman to meet. And I would not let stiff, expensive clothes or a backward-mounted reel deceive me into thinking he had nothing to teach me.

<sup>3</sup> **hip waders:** waterproof hip-high boots worn while fishing

Answer Numbers 1 through 6. Base your answers on the passage "A Day in the Stream."

- 1 Read this sentence from the passage.

**And the fish, whether six inches or ten, were praised like precious stones.**

The author uses this comparison to

- A. reveal the assorted colors of fish.
- B. describe the various sizes of fish.
- C. show the client's appreciation for each catch.
- D. focus on the client's preference for material goods.

- 2 Which of the client's personal attributes contributes most to his enjoyment of the trip?

- F. his athletic skill
- G. his newfound health
- H. his knowledge of fishing
- I. his appreciation of family

- 3 The client was deeply affected by his experience at the creek because

- A. the weather was perfect, and the fish were colorful.
- B. he was given the opportunity to participate after all.
- C. he was a natural at the sport, and he performed very well.
- D. the trip was successful since he caught more than expected.

- 4 How is the client different at the end of the day?
- F. He is deeply satisfied by having fulfilled a dream.
  - G. He feels drained of emotion after sharing his story.
  - H. He is exhausted and anxious to return to his family.
  - I. He feels selfish and guilty that he caught so many fish.
- 5 The narrator's view of the family changes when she understands that they
- A. appreciate the ranch activities.
  - B. know the meaning of struggle.
  - C. have more skills than she expected.
  - D. have planned this trip for a long time.
- 6 The author most likely wrote this passage to
- F. introduce readers to the joys of fly fishing.
  - G. encourage readers to visit her at the ranch.
  - H. illustrate the importance of family celebrations.
  - I. share unexpected lessons from a special student.

Read the article “The Truth About Animal Clichés” before answering Numbers 7 through 15.

## THE TRUTH ABOUT ANIMAL CLICHÉS

BY ROGER DI SILVESTRO

WE’VE ALL HEARD ‘EM. We’ve all used ‘em: well-worn clichés<sup>1</sup> about animals that we use as metaphors<sup>2</sup> to describe one another. He’s quiet as a mouse. She eats like a bird. But what do these pithy<sup>3</sup> phrases tell us about animals? How quiet is a mouse? How much does a bird eat? When it comes to accurately depicting animals, are those who use these colorful expressions as wise as owls or as crazy as coots? Let’s take a look at some familiar animal clichés and see if there is a grain of truth, or just a grain of sand, in these pearls of wisdom.

### QUIET AS A MOUSE

Most mice are pretty quiet, except when they are frightened into squeaking. But one species—the grasshopper mouse of the Midwest and the American Southwest—is known for the noise it makes. This mouse marks its territory in part by unleashing long, high-pitched squeals, just like tiny howling wolves. And although these rodents weigh less than half an ounce and scarcely project the look of a voracious hunter, they’re like wolves in another way, too: they’re predators, hunting down insects, scorpions and sometimes even other rodents.

### EYES LIKE A HAWK

This is what you want your optometrist to tell you. A hawk can see a rabbit from two miles away or a dime from 1,200 feet. The smallest object a human can see from 1,200 feet is a grapefruit.

<sup>1</sup> **clichés:** commonly used expressions

<sup>2</sup> **metaphor:** one thing that represents another; a symbol

<sup>3</sup> **pithy:** full of meaning



### BLIND AS A BAT

“All bats can see,” says Bob Benson, a spokesman for Bat Conservation International. “But most species—about 70 percent—augment their vision with echolocation.” Many bats have tiny eyes, which probably gave rise to the belief that they are blind. But even if they couldn’t see, bats that use echolocation could still detect tiny objects in their environment because the sounds they emit bounce back to them, telling them what lies ahead as they flit through the air. In experiments, bats with their vision completely obscured have been able to fly across rooms crisscrossed wall to wall with string and not become entangled. On the other hand, flying foxes and other fruit bats of Africa and Asia, which do not echolocate, have large eyes and see well, finding fruit trees by sight.

### CRAZY AS A COOT

It’s unlikely that Sigmund Freud<sup>4</sup> ever analyzed a coot—a black water bird with a

<sup>4</sup> **Sigmund Freud:** Austrian physician and founder of psychoanalysis

white beak—so no professional opinion can be cited on this issue. The coot’s reputation may be founded on several behavioral characteristics. During courtship, males and females may look a touch crazed, chattering to one another and splashing water to signal interest. Coots also splash when they spot predators, but that’s hardly crazy. The behavior that earned them their place in the world of clichés is probably their method of taking flight. Because their wings are stubby, coots can’t get aloft efficiently. So they run along the surface of the water, flapping and squawking and generally raising a ruckus long before they rise into the air. For short flights of 100 yards or so, they may not even get airborne. They just run across the water. Crazy? Not likely, but it sure looks that way. One thing is certain: Because coots are the most social members of the rail family, gathering in loose flocks, they warn one another about incoming predators—which means there are always likely to be a few old coots around.



### **HUNGRY AS A BEAR**

Now that’s hungry. “In fall when salmon first arrive in the streams and grizzlies are most hungry, a big male can eat up to 90 pounds of fish in a single day,” says National Wildlife Federation (NWF) bear biologist Sterling Miller. He suspects that when a real bonanza is encountered, such as a whale carcass, a hungry polar bear may be able to

eat more than 100 pounds of blubber and meat in a day. So if you have friends who eat like polar bears, you might tell them to watch their cholesterol. And remind them that about 80 percent of the grizzly bear’s diet is made up of plenty of greens, fruit and tubers—some 200 plant species in all.

### **BUSY AS A BEE**

Bees are very busy, if you mean honey bee workers and workers of other hive-dwelling social bees. All the bees in a hive have assigned duties. For the queen and also the males, called drones, the tasks are simple. The queen lays eggs, producing more bees, and the drones fertilize the queen. But the real busy bees are the workers, which are undeveloped female bees. Workers gather nectar to make honey, build the wax combs in which larvae are raised, defend the hive, feed the queen and the larvae, and when the hive gets too warm, they cool things down by flapping their wings—up to 11,000 times per minute. A big hive will include as many as 60,000 busy workers, each of which may live for about 35 days.

### **WISE AS AN OWL**

Wise as an owl looks might be a better way to phrase it, says Ron Austing, an owl researcher. Hawks and crows are often thought of as the whiz kids of the bird world, but if appearances count, owls are at the head of their class. “Owls have eyes that face forward similar to ours and they look calm, indifferent and scholarly, like a judge,” says Austing. The owl’s reputation for wisdom traces to Greek mythology. Athena, goddess of wisdom, traveled with an owl on her shoulder. The link of owls to wisdom, at least in ancient Greece, apparently dates to 490 B.C., when King Darius I of Persia was attacking Athens. In a battle on the Plain of Marathon, 10,000 Greeks fought back and seemed to be losing when an owl soared

over the field and landed on the shoulder of the Greek general, Miltiades. The Greeks took this to mean that Athena was on their side and, heartened, won the battle. After that, owls were popular in Athens. The wealthy even strolled around town with owls in cages or perched on their shoulders.

### **BIG AS A MOOSE**

That's plenty big. The moose is the largest member of the deer family. The biggest moose come from Alaska, where they may weigh more than 1,800 pounds and stand more than 7.5 feet tall at the shoulder.

### **EATS LIKE A BIRD**

If someone says you eat like a bird and has songbirds in mind, you might consider going on a diet. "Birds are voracious eaters," says NWF chief naturalist Craig Tufts. Most birds eat 25 to 50 percent of their body weight daily. Birds have high metabolisms, burning up calories faster than a long-distance runner. Hummingbirds are probably the metabolic champs, maintaining their wing-blurring flight by eating almost continuously all day long, putting away a meal of flower nectar—supplemented with the occasional spider or insect—every 10 minutes. They must eat about twice their body weight daily, the equivalent of a 150-pound man chowing down about 1,000 quarter-pound burgers a day, bread and all.

### **LAZY AS A SLOTH**

Sloths, those tree-hanging denizens<sup>5</sup> of Latin American rain forests that look like little bears suspended upside down from branches, are not lazy. They're just slow. And their slowness is a product of their metabolism, which is only 40 to 45 percent of what a biologist would expect to see in an animal a sloth's size. Everything they do is slow. On average, a sloth will move about 125 feet per day. Sloths even digest slowly, taking a full month to process the food in a full stomach.



Animal clichés, right or wrong, are the mementos of a time when we knew far less about wildlife than we do now. In many cases the phrases are what remains of long-ago beliefs and mistaken ideas, such as the fear that bats will entangle in your hair. But although scientific knowledge has undermined some of these metaphors, we still go on using them, like a leopard that can't change its spots.

<sup>5</sup> **denizens:** inhabitants

*Roger Di Silvestro is now senior director of communications for the National Parks Conservation Association. He thinks of himself as lazy as a bee and wise as a bat.*

"The Truth About Animal Clichés" by Roger Di Silvestro. Reprinted with permission from *National Wildlife* magazine's February/March 2003 issue. Copyright © 2003 by the National Wildlife Federation. Photo "Male Southern Grasshopper Mouse Calling Out" © Michael & Patricia Fogden/CORBIS. Photo "American Coot Takes Off From Water" © Joe McDonald/CORBIS. Photo "Male Brown-Throated Three-Toed Tree Sloth" © Michael & Patricia Fogden/CORBIS.

Answer Numbers 7 through 15. Base your answers on the article "The Truth About Animal Clichés."

7 Read this sentence from the article.

**But even if they couldn't see, bats that use echolocation could still detect tiny objects in their environment because the sounds they emit bounce back to them, telling them what lies ahead as they flit through the air.**

What does *emit* mean in this sentence?

- A. exchange
- B. feel
- C. hear
- D. utter

8 According to the article, what is the coots' primary protection against danger?

- F. They cluster in highly organized groups.
- G. They signal to each other when threatened.
- H. They escape across the surface of the water.
- I. They make enough noise to frighten predators.

9 According to the article, which of these animals does the widest variety of tasks?

- A. worker bees
- B. grizzly bears
- C. hummingbirds
- D. grasshopper mice

- 10** According to the article, what characteristic do hawks possess in addition to strong vision?
- F. loud calls used to mark territory
  - G. metabolism lower than most birds
  - H. social behavior used for protection
  - I. intelligence higher than most birds
- 11** The author includes historical information in his explanation for the cliché “wise as an owl” to
- A. highlight the close ties between animals and people.
  - B. indicate how long people have been studying animal behavior.
  - C. show the similarities in speech between ancient and modern societies.
  - D. show that some clichés have been part of everyday language for centuries.
- 12** Which would the author most likely say is the truth about animal clichés?
- F. Animal clichés are remnants of a time when humans had more contact with animals.
  - G. Animal clichés are colorful sayings that explain the behavior of humans and animals.
  - H. Animal clichés are interesting additions to our language, regardless of their accuracy.
  - I. Animal clichés are familiar expressions that help to summarize scientific information.

- 13** Which statement from the article best supports the author's claim that animal clichés "are the mementos of a time when we knew far less about wildlife than we do now"?
- A. "A hawk can see a rabbit from two miles away or a dime from 1,200 feet."
  - B. "The biggest moose come from Alaska, where they may weigh more than 1,800 pounds and stand more than 7.5 feet tall at the shoulder."
  - C. "'In fall when salmon first arrive in the streams and grizzlies are most hungry, a big male can eat up to 90 pounds of fish in a single day.' "
  - D. "And their slowness is a product of their metabolism, which is only 40 to 45 percent of what a biologist would expect to see in an animal a sloth's size."
- 14** Which sentence from the article contains an animal cliché that is not explained by the author?
- F. "Bees are very busy, if you mean honey bee workers and workers of other hive-dwelling social bees."
  - G. "But although scientific knowledge has undermined some of these metaphors, we still go on using them, like a leopard that can't change its spots."
  - H. "On the other hand, flying foxes and other fruit bats of Africa and Asia, which do not echolocate, have large eyes and see well, finding fruit trees by sight."
  - I. "They must eat about twice their body weight daily, the equivalent of a 150-pound man chowing down about 1,000 quarter-pound burgers a day, bread and all."
- 15** Which is the best indication that the information in this article is reliable?
- A. The author provides historical background for each cliché.
  - B. The author quotes scientific facts from several animal experts.
  - C. The author shows a sense of humor when presenting information.
  - D. The author explains the origin of clichés that are familiar to many readers.

Read the article “Swing is the Thing!” before answering Numbers 16 through 22.



# SWING IS THE THING!

by Lori Erickson

**Goodman, Basie, Ellington — all these artists played the music.**

Even back in the big-band heyday, band leader Benny Goodman couldn't do it. When asked to describe swing music, he called it “as difficult to explain as the Mona Lisa's<sup>1</sup> smile or the nutty hats some people wear—but it's just as stimulating. It remains something you take 5,000 words to explain, then leaves you wondering what it is.”

<sup>1</sup> **Mona Lisa:** a portrait painted by Leonardo da Vinci in 1503

While the exact definition may be elusive, swing music—as played by the big bands of the 1930s and '40s—is as uniquely American as baseball and apple pie. The music provided a real-life soundtrack for two of America's most trying eras—the Depression and World War II. An outgrowth of the music played by the dance orchestras of the 1920s, swing was the first form of jazz to be embraced by a mass audience,

dominating the pop charts, dance halls, radio airwaves and concert halls of America for 20 years.

As Goodman said so well, swing is a slippery term. While any music can be played with “swing,” musical historians generally define the genre as jazz music played by a “big band” containing at least 10 musicians. The infectious, up-tempo beat and rich orchestration were—and still are—tailor-made for dancing.

### **Some Background**

Though swing music came of age in the 1930s, its roots go back much earlier to the blending of African and Euro-American musical traditions that flourished in New Orleans in the early 20th century.

Benny Goodman typically gets credit for bringing the music to mainstream America. A master clarinet player, Goodman combined great musicianship with exceptional improvisational<sup>2</sup> skills. In 1935, the big-band sound was launched onto the national scene when a Los Angeles performance of Goodman and his orchestra drew a frenzied teenage audience. The group was similar to those who would later flock to hear the sounds of Elvis Presley and the Beatles.

During the hard years of the Depression, big-band music provided pleasure and solace for millions, as well as serving an important social function.

As Goodman, Glenn Miller, Count Basie, Jimmy and Tommy Dorsey, Louis Armstrong, Woody Herman, and Artie Shaw played in huge, newly constructed ballrooms across the country, swing developed its own slang, culture and style

of dress—“zoot suits” and two-toned shoes—and young people flocked to dance marathons across the country.

### **The Duke**

Of all the musicians playing swing, the greatest was the legendary Duke Ellington. A musical genius who wrote thousands of compositions, Ellington also excelled at recruiting brilliant musicians.

The Duke’s musical career spanned several decades, from the 1920s until his death in 1974, and gave the world such immortal tunes as “It Don’t Mean A Thing (If It Ain’t Got That Swing),” “Mood Indigo,” and “Don’t Get Around Much Anymore.”

During World War II, big-band music reached its height of popularity and became a symbol of America for the soldiers fighting abroad. The Andrews Sisters’ “Boogie Woogie Bugle Boy” filled the airwaves, and Glenn Miller, one of the most famous band leaders of the day, became a war hero when he was killed in a plane crash after enlisting in the Army. President Franklin Roosevelt even declared that the music could “inspire a fervor for the spiritual values in our way of life and strengthen democracy.”

### **After The War**

The war’s end also brought a surprisingly swift end to swing’s popularity. Television began competing for people’s attention, and returning soldiers were more interested in settling down and raising families than in dancing.

Popular taste also shifted from big bands to individual singers, such as Frank Sinatra, Nat King Cole and Peggy Lee. Jazz also changed, evolving into other forms like bebop, which failed to capture large audiences.

<sup>2</sup> **improvisational**: performed with little or no preparation

Though swing never completely died out, it wasn't until the late 1980s that the music experienced a true rebirth. Young people in cities from Los Angeles to New York led the way, rediscovering dances like the Lindy Hop and the fun of retro clothing shops. And like their grandparents before them, they discovered that there is no better accompaniment to dancing than the toe-tapping sounds of a big band. While old recordings from the 1930s and '40s were dusted off, new singers like Harry Connick Jr., and groups such as The Manhattan Transfer also helped popularize older musical styles and a group with a swinging sound even performed at the Super Bowl.

"I think many younger people are initially attracted to this music because of the fun of dancing to it," says David Miller, host of "Swingin' Down the Lane," a program of big-band music on National Public Radio. "They start with the music being played by contemporary swing bands, and then they discover the originals. These young people eventually come to appreciate what wonderful music was made during the Big Band Era."

### **Still Swingin'**

Today, the blossoming interest in ballroom dance has continued to feed the revival of swing music, with dance clubs forming at colleges around the country.

Fans can even attend week-long summer camps dedicated to swing music and live out fantasies of the Big Band Era. "This is fun, happy, joyous music, and once people are exposed to it—no matter what their age—they're often hooked," says Byron Siegal, owner of Vermont Jazz and Ballroom Vermont summer camps. "We have people coming back year after year to be part of the camps."

While swing music probably won't again dominate the popular musical scene as it once did, the sound remains a vital part of American culture—even though the exact definition has remained elusive for even the best musicians. When Louis Armstrong was asked to define swing, he simply replied, "If you don't know, don't mess with it."

Thankfully, you don't need to be able to define or analyze the music to simply enjoy its enduring appeal.

Answer Numbers 16 through 22. Base your answers on the article "Swing is the Thing!"

- 16 Which element of swing music remains a mystery to the musicians quoted in the article?
- F. an estimate of the future popularity of large orchestras
  - G. an explanation for the influence of music on clothing styles
  - H. an accurate description of music played during the Big Band Era
  - I. an explanation for the appeal of jazz music developed in New Orleans
- 17 Which sentence from the article best explains why big-band music appeals to several generations?
- A. "The infectious, up-tempo beat and rich orchestration were—and still are—tailor-made for dancing."
  - B. "The music provided a real-life soundtrack for two of America's most trying eras—the Depression and World War II."
  - C. "President Franklin Roosevelt even declared that the music could 'inspire a fervor for the spiritual values in our way of life and strengthen democracy.' "
  - D. "Though swing music came of age in the 1930s, its roots go back much earlier to the blending of African and Euro-American musical traditions that flourished in New Orleans in the early 20th century."

- 18** What important effect did swing music have on the people of this country during the Depression?
- F. It permitted people to learn about new clothing styles.
  - G. It allowed people to focus on positive aspects of their lives.
  - H. It encouraged people to use songs as a means of promoting patriotism.
  - I. It encouraged people to focus on physical fitness rather than television.
- 19** According to the article, what happened directly after World War II that influenced the popularity of swing music?
- A. Swing music began to reflect its jazz origins.
  - B. Big band leaders quit recording dance music.
  - C. Swing music performers looked less talented on television.
  - D. Music fans redirected their energies to their domestic lives.
- 20** How does the author support the idea that swing music has enduring appeal?
- F. She describes how easy it was for Duke Ellington to recruit musicians.
  - G. She explains how Glenn Miller became a war hero for millions of Americans.
  - H. She quotes President Franklin Roosevelt on his concern for democracy and spiritual values.
  - I. She verifies the observations of a National Public Radio host by reporting trends at colleges and dance camps.

- 21** The author includes the quotations of Benny Goodman and Louis Armstrong to
- A. emphasize how impossible it is to define swing music.
  - B. explain the techniques used in composing swing music.
  - C. convince readers that playing swing music requires talent.
  - D. encourage readers to learn more about swing music performers.
- 22** How does the author organize the article “Swing is the Thing!”?
- F. She traces the impact of history and politics on both swing music and contemporary music.
  - G. She compares the achievements of early swing musicians with those of current musical artists.
  - H. She uses a progression of dates and events to document the relationship between jazz and swing music.
  - I. She describes swing music and its most influential musicians from the time swing music was introduced to modern times.

Read the passage "In Lighthouse Cove" before answering Numbers 23 through 31.

## In Lighthouse Cove

by DAVID HOWARD DAY

I decide to enter the water on the sheltered side of the lighthouse, in a cove where brilliantly painted lobster buoys nose into a light wind. I drop the heavy backpack containing my diving gear on a flat expanse between two upright granite slabs.

Suiting up is a not-so-minor ritual. First there's an underwater tuxedo, the skintight, two-piece wetsuit that will shield me from the cold waters of the Gulf of Maine by admitting a thin layer of water to warm between my skin and the suit itself. Then comes the diver's hood, resembling a piece of medieval chain-mail, that protects the nerves at the back of my neck from low marine temperatures; almost paralyzing, such cold can take one's breath away even in mid-summer.



Sea stars and sea urchins encountered in the deep

Gloves permit me to approach barnacles and crabs and to handle various other crustacea with surprising dexterity. Chosen with great care, the goggles become a picture-window on the sea, and I clean and adjust them for several minutes. I then put

the ungainly snorkel in my mouth. Finding a seaweed-covered perch, I finally pull on the fins.

All this yanking and tugging has taken a quarter of an hour. Fully suited under the hot sun, I feel like some mutant penguin ready to slip and slither. I look for my spotter's good-luck smile and, with a wave, slide comfortably down into the ginger-ale bubbles beneath me.

Within seconds I am surrounded by enormous subaquatic canyons, ledges, and dark kelp forests. Gliding over boulders the size of small cottages shingled with mermaid's tresses,<sup>1</sup> I feel like Saint Nick flying over the roofs of sleeping houses. But there is no whiteness here, rather the green, brown, pink, and ochre of an equally wondrous landscape I can neither taste nor smell.

To get my bearings, I look up and scan the shore for my diving buddy. I give him another wave, take a deep breath, and plunge almost vertically into an arroyo littered with hundreds upon hundreds of sea stars. Literally huddled together, some are pink-orange and medium-size. Others, gray, larger, and older, cling to each other in the icy solitude of deep crevices that may also harbor a forbidding lumpfish or sculpin. I am amazed to see the tiny young stars at all, so great is the strength of these currents, brushing them back and forth, at once feeding them and testing them.

<sup>1</sup> tresses: locks of hair

Much less streamlined, the sidewinding crabs scuttle about, intimidated, I suspect, by my approaching shadow; like everything here, it too is larger underwater than topside. We seem to learn from small children how to pick up crabs; when grasped gently from behind by their carapace, they flail their pincers and legs in all directions and finally stiffen. Neighbors of the crabs and sea stars, the turbanlike sea urchins scarcely seem to move at all, yet even through my gloves I can feel them pulsating.

The pace quickens out by the point, where waves whipped by a southeast wind have begun to crash against the granite fingers. If I get too close I'll be tossed, sliced, or diced in this briny soup. Kelp wands wave frantically, alerting me to the spooky outcrops they hide. For as long as I care to linger I am afforded a visual taste of an undersea storm, momentarily lost in a smokescreen of bubbles and rocked hypnotically by enormous swells.

Veering outward from these foam laps and sloshings, I am propelled into a rain of dustlike particles, a phytoplankton bloom illuminated by elongated triangles of sunlight filtering down from the surface above. Occasionally, larger strands turn, twist, and jerk, careening noiselessly into the lens of my mask. Golden, balletic shadows cast on a nautical movie screen, they vanish as I turn my head. All part of the cove's rich food chain.

Now the ocean bottom simply drops away. Too deep here; I cannot see it and there is no point in snorkeling in bottomless bouillabaisse.<sup>2</sup> I allow myself to drift with

the tidal surge back toward my spotter, making out the faint forest of rockweed straining at its holdfasts on the chocolate ledges, waving eerily. This and the longer golden kelp strands always give me pause; tangled, beckoning, they are the beguiling sirens of the sea.

Suddenly, out of nowhere, a swarm of silversides appears—more than I can count—and for several moments we hang motionless together. Then, in a flash, the small fish vanish into the mazy depths, perhaps tens of thousands of them, gone in an instant. Although I probably looked to them like a clumsy seal, I feel that I belong with all these fish, right here at the edge of immensity.

I'm joined by a school of sea bass; they are larger, brownish. I take a breath and plummet silently right through them, then roll over so that I am looking up at their undersides, aloof silhouettes against the almost indescribable aquamarine at the ocean's surface, the very bottom of the top of the sea.

Despite my wetsuit, I begin to chill. I plunge straight down, gently lift a sea star, and swim to the shore where a small boy crouches, peering into the water. With a gloved hand, I offer him the pink and wriggling creature.

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<sup>2</sup> **bouillabaisse**: a soup or stew containing different types of fish or shellfish

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Answer Numbers 23 through 31. Base your answers on the passage "In Lighthouse Cove."

- 23 At the beginning of the passage the author describes his wetsuit, diver's hood, and goggles by
- A. stressing their importance in summer.
  - B. providing textbook definitions of the items.
  - C. explaining the origin of each of the articles.
  - D. using analogies to help explain their purposes.

- 24 According to the passage, how is the author kept warm while he dives?
- F. The diver's hood prevents water from the sea from entering his wetsuit.
  - G. The water from the sea is warm, and it is trapped against his skin by the wetsuit.
  - H. The wetsuit is so tight against his skin that the water from the sea is unable to penetrate.
  - I. The diver's body warms the water from the sea, and his wetsuit keeps this water near his skin.

- 25 Read this sentence from the passage.

**Gloves permit me to approach barnacles and crabs and to handle various other crustacea with surprising dexterity.**

What does *dexterity* mean?

- A. difficulty
- B. hesitation
- C. nimbleness
- D. relief

- 26 Read this sentence from the passage.

**Much less streamlined, the sidwinding crabs scuttle about, intimidated, I suspect, by my approaching shadow . . .**

What literary device does the author use in this sentence?

- F. He uses a simile to compare the crabs to the shadows.
- G. He uses symbolism with the crabs representing the suspect.
- H. He uses imagery to describe the frantic behavior of the crabs.
- I. He uses an analogy of crabs scuttling and shadows approaching.

- 27 Read this sentence from the passage.

**The pace quickens out by the point, where waves whipped by a southeast wind have begun to crash against the granite fingers.**

In this sentence the author uses

- A. a metaphor to compare the point to a race.
- B. a simile to compare the waves to the wind.
- C. symbolism with the rocks representing danger.
- D. personification to give the rocks human qualities.

- 28 As the author swims closer to the point, the sea resembles a

- F. winter day.
- G. deep valley.
- H. violent storm.
- I. quiet meadow.

- 29** What presents the author with the greatest danger?
- A. deep crevices because they make swimming treacherous
  - B. strong tides because they make swimming extremely difficult
  - C. schools of fish because they can make the swimmer lose concentration
  - D. waves near the point because they can smash the swimmer against the rocks
- 30** Why does the author swim back toward the shore?
- F. He is forced back by the tide.
  - G. He is unable to see his spotter.
  - H. He is unable to see the bottom.
  - I. He is swarmed by the silversides.
- 31** Based on the author's description of his snorkeling experience, how does he feel about what he observes in the sea?
- A. fearful of the brewing storm
  - B. enchanted with the environment
  - C. resigned to the chill of the ocean
  - D. amused by the ginger-ale bubbles

Read the article "Inside Out" and the poem "Georgia" before answering Numbers 32 through 39.

## INSIDE OUT

by Lisa Vihos

**W**hen you paint or draw a flower, do you ever stop to think about what a flower looks like from the inside?

The American painter Georgia O'Keeffe shows us flowers from the inside out in her large flower paintings, begun in 1924. Over time, she made more than 200 paintings of petunias, irises, jack-in-the-pulpits, poppies, and many others. Looking at O'Keeffe's flowers is like looking through a magnifying glass at a single poppy. Her work lets us imagine what a bee might see in the center of a blossom. Her paintings surround us with rich colors and curving shapes. Artists have been painting pictures of flowers for centuries, but no one has ever painted them quite like Georgia O'Keeffe.

The first U.S. woman to achieve widespread fame and fortune for her art, Georgia O'Keeffe knew what she wanted at an early age and held fast to her vision. She was born on a farm in Sun Prairie, Wisconsin, on November 15, 1887. As a girl, she loved to explore the fields around her home and was enchanted by wildlife and wildflowers.

Although she had six brothers and sisters, she preferred to play alone and liked to create gardens in the grass for her dolls. She also tried to paint things that seemed especially interesting or beautiful to her, like a lighthouse by the sea or a tree on a moonlit winter night. She knew by the age of 12 that she wanted to be an artist.



An example of the type of Oriental poppy that inspired several of Georgia O'Keeffe's paintings.

When O'Keeffe was 14, her parents enrolled her in a convent school where she took art classes. Her mother encouraged her talent, hoping perhaps that Georgia might have a career as an art teacher. No one, except maybe Georgia herself, thought that she could be an artist.

After high school, O'Keeffe continued her studies, first in Chicago and then in New York. She supported herself for a time teaching art in Texas. In 1916, a friend of O'Keeffe's showed some of her drawings to an important New York photographer and gallery owner, Alfred Stieglitz. When Stieglitz saw her work for the first time, he was impressed by her originality, and he found that her art was new and passionate. Her work was so different from anything he had seen before that Stieglitz wanted the world to see it. He exhibited her work

several times and also took many photographs of her. By 1923, O’Keeffe’s name was well known in the art world. Stieglitz and O’Keeffe fell in love and married in 1924.

### ORIENTAL POPPIES

**O’**Keeffe became famous around the world. She painted many different subjects during her long and productive life, including skyscrapers, animal bones, shells, and the desert of New Mexico, where she lived for many years until her death in 1986 at the age of 98.

Shapes and colors were what interested O’Keeffe in her paintings of flowers. Her strategy of making the blooms much larger than life, and cropping their familiar shapes, makes people see the flowers in a new way. She wrote: “I’ll paint it big and they will be surprised into taking time to look at it—I will make even busy New Yorkers take time to see what I see of flowers.” O’Keeffe’s paintings still remind us to stop and notice the importance of little things, the beauty of flowers and of the world all around us.

# GEORGIA

*by Judy Loest*

Even without all those strong women  
In the house, a mother and two grandmothers  
Who had traveled to Wisconsin in oxcarts,  
You would never have stayed  
On that dairy farm, sweeping pinecones  
Off of the front porch, painting still lifes  
Of turnips and aged cheddar. As a young girl,  
You stood at the window and saw a great desert  
Beyond the corn fields, flowers in the night sky  
Instead of stars, the velvet fire of poppies  
In the goldfish's scales. The fixed notions  
Of astronomy and arithmetic, the history  
Of England and the New World, even  
The economics of the Bell Telephone Company  
Flew out of your head like prairie sand.

I saw you once in Central Park, or a young woman  
Who could have been you back in 1908,  
Before Stieglitz, before Ghost Ranch—  
Though this was in 1985. Who knows?  
You were wearing black, your thin body  
Bent in the shape of a microscope,  
Reproducing in pastels the back of your hand  
Which emerged on the page as a bone-white  
Trumpet flower, yellow flames curling  
From its center. Sure, it wasn't you,  
But looking at that trumpet flower later  
In the museum, I knew why you never wore colors,  
Why someone with such a fire inside her  
Might keep turning up someplace else.

"Inside Out" by Lisa Vihos. Reprinted, with permission, from *New Moon*®: *The Magazine For Girls And Their Dreams*; Copyright New Moon Publishing, Duluth, MN. "Georgia" by Judy Loest, from *The Cortland Review*, Issue 15. Copyright © 2000 by Judy Loest. Reprinted by permission of the author. Photo provided by Van Dyck's.

Answer Numbers 32 through 39. Base your answers on the article "Inside Out" and the poem "Georgia."

- 32** What allowed Georgia O'Keeffe to become established in the world of art?
- F. her successful studies in Chicago
  - G. her enrollment in the convent school
  - H. the enormous size of her flower paintings
  - I. the invitation to display her work in New York
- 33** What distinguishes Georgia O'Keeffe from other American artists?
- A. She is the first artist to be photographed by Alfred Stieglitz.
  - B. She is the first female artist to paint a wide variety of subjects.
  - C. She is the first female artist to be widely recognized for her work.
  - D. She is the first artist to display paintings in the gallery of Alfred Stieglitz.
- 34** Which word would Alfred Stieglitz use to describe Georgia O'Keeffe's paintings?
- F. complex
  - G. realistic
  - H. sensitive
  - I. unique

- 35** Read this sentence from the article “Inside Out.”

**“I’ll paint it big and they will be surprised into taking time to look at it—I will make even busy New Yorkers take time to see what I see of flowers.”**

What sentence from the article best illustrates O’Keeffe’s achievement of this goal?

- A. “Shapes and colors were what interested O’Keeffe in her paintings of flowers.”
  - B. “Looking at O’Keeffe’s flowers is like looking through a magnifying glass at a single poppy.”
  - C. “The American painter Georgia O’Keeffe shows us flowers from the inside out in her large flower paintings, begun in 1924.”
  - D. “O’Keeffe’s paintings still remind us to stop and notice the importance of little things, the beauty of flowers and of the world all around us.”
- 36** Lisa Vihos wrote the article “Inside Out” to
- F. compare the visual differences of various flowers.
  - G. highlight the personal history and art of O’Keeffe.
  - H. explain the artistic strategies used to paint flowers.
  - I. outline the struggles O’Keeffe faced as a female artist.

- 37 Read these lines from the poem.

**You would never have stayed  
On that dairy farm, sweeping pinecones  
Off of the front porch, painting still lifes  
Of turnips and aged cheddar.**

The author uses these lines to express the idea that

- A. O’Keeffe was not an industrious worker.
  - B. O’Keeffe invented ways to amuse herself.
  - C. farm life would not have been stimulating for O’Keeffe.
  - D. farm life would have influenced O’Keeffe in other subjects.
- 38 In the poem “Georgia,” who does the speaker of the poem really see in Central Park?
- F. Alfred Stieglitz
  - G. Georgia O’Keeffe
  - H. another young woman from Wisconsin
  - I. someone who reminds her of Georgia O’Keeffe
- 39 How is the information in the article presented differently from the information in the poem?
- A. The information in the article is factual, while the information in the poem is emotional.
  - B. The article focuses on O’Keeffe’s childhood, while the poem focuses on the artist’s adult life.
  - C. The article is based on a personal experience, while the poem provides historical facts about O’Keeffe.
  - D. The article is written from a woman’s perspective, while the poem is written from a painter’s perspective.

Read the article "The Free Press: Freedom of Information" before answering Numbers 40 through 45.

## *The Free Press: Freedom of Information*

*by J. Edward Evans*



Of all the rights that United States citizens enjoy, which are the most important to a free society? Freedom of speech? Freedom of religion? Freedom to vote for the candidate of your choice?

Freedom of the press might not rank first on many people's lists. It may seem as though this freedom directly affects only the small group of people who publish newspapers. Viewed that way, the freedom of the press clause in the Constitution is little more than an insurance policy to make the business of journalism less troublesome.

Freedom of the press, though, is not about protecting a select group of people in a business venture. It is concerned with protecting all the people of the United States. Freedom of the press really means freedom of information. That is why the term "press" refers not just to newspapers, but to other organized methods of spreading news, such as radio and television broadcasts, books, and motion pictures.

Freedom of information guarantees the right of every citizen to know what the

government is doing. A free press provides people with the facts they need to make intelligent decisions about their country. It helps them to be valuable members of society by keeping them abreast of current ideas and issues.

Without a free press, a democratic form of government would be unlikely. Only ideas approved by those in power would be published. Without a free press, government officials could violate other rights, such as freedom of speech, religion, and assembly, with little fear of being stopped.



**In a society that values freedom of the press, journalists are free to question and report on the government and other powerful institutions.**

A free press is the watchdog that guards all of our individual freedoms. That is one of the reasons why freedom of the press is among the rights protected by the First Amendment to the Constitution. The First Amendment states that:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

Thomas Jefferson, third president of the United States, felt strongly about the importance of a free press:

The people are the only censors of their governors. . . . The basis of our government being the opinion of the people, the very first object should be to keep that right (full information of government affairs) and were it left to me to decide whether we should have a government without newspapers or newspapers without a government, I should not hesitate a moment to prefer the latter!

Support for an entirely free press has never been unanimous in the United States, however. At times the media seem to cross the bounds of fairness or decency. Should a magazine be allowed to print lies? Should a book be allowed to ruin someone's reputation? Should television, which exerts a powerful influence over young people, be allowed to show any program it chooses? Must the government sit back idly when a

newspaper spills secrets that are vital to the national security?

Questions such as these have forced many people to debate the limits of freedom of the press. What is to be done when the press acts irresponsibly? Even Thomas Jefferson, a champion of freedom of the press, had little tolerance for newspapers that printed what he thought was malicious criticism. In 1803, while president, Jefferson wrote, "I have . . . long thought that a few prosecutions of the most prominent offenders would have a wholesome effect in restoring the integrity of the press."

Every society must decide how to deal with the abuses of the press. In the United States, the government sets most of the controls. But if the government controls the press, then it also controls the information citizens receive. That is exactly what the United States' founders hoped to prevent.

The answers to questions concerning a free press are not always simple. The Constitution and the Bill of Rights were adopted to ensure freedom for the people from abuses of government. But exactly what did the writers of the Constitution mean by freedom of the press? Does the Constitution give us freedom to print anything, no matter how irresponsible, or does it simply mean freedom from censorship? (Censorship refers to the act of withholding, confiscating, or deleting material so that it cannot be printed, broadcast, or distributed.)



**Moviemakers are guaranteed freedom of the press by the First Amendment, just as is a newspaper writer. Freedom of the press extends to all forms of media, including movies, radio, television, books, and newspapers.**

Even if everyone agreed on what the writers of those documents meant, many questions would remain unanswered. The founders could not have predicted all the situations or cultural changes in later centuries. The issues concerning freedom of the press must be continually studied and debated to prevent important rights from being taken for granted.

Each generation must struggle with the questions of freedom, responsibility, and security. The lessons of the past must be studied; the influences of the present must be identified. Only by understanding the lessons of the past and being aware of the problems of the present can we make sure that the flow of information in the United States remains free.

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**Answer Numbers 40 through 45. Base your answers on the article “The Free Press: Freedom of Information.”**

- 40** According to the article, what would happen if the federal government had the power to stop the press from criticizing public officials?
- F. United States security would be enhanced.
  - G. The First Amendment would be threatened.
  - H. Dishonest officials would no longer be elected.
  - I. Additional reporters would be hired immediately.
- 41** Which quotation from the article best supports the author’s claim that a free press is necessary for a democratic government to survive?
- A. “A free press is the watchdog that guards all of our individual freedoms.”
  - B. “Each generation must struggle with the questions of freedom, responsibility, and security.”
  - C. “I have . . . long thought that a few prosecutions of the most prominent offenders would have a wholesome effect in restoring the integrity of the press.’”
  - D. “‘Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press . . .’”

- 42 Read this sentence from the article quoting from the First Amendment.

**Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press . . .**

Which action involves *abridging* the freedom of the press?

- F. A governor refuses to buy a newspaper in the city.
  - G. A sheriff forbids a news magazine to be sold in a county.
  - H. A radio broadcast discourages listeners from voting for a particular candidate.
  - I. A president refuses to watch a movie that is critical of his or her administration.
- 43 The most likely reason the author includes quotations from Thomas Jefferson is to
- A. illustrate how respect for the press has declined since that time.
  - B. demonstrate that the author has thoroughly researched his subject.
  - C. support the argument that freedom of the press should be restricted.
  - D. show that a widely respected person supports the position of the author.

- 44 Read this sentence from the article.

**At times the media seem to cross the bounds of fairness or decency.**

Which sentence gives an example of the media crossing the bounds of decency?

- F. A presidential debate is televised before an election.
  - G. A reporter interviews a known criminal on television.
  - H. A book is censored because citizens disapprove of its use in the classroom.
  - I. A book ruins someone's reputation by incorrectly portraying personal data.
- 45 If this article were published in a newspaper, which would be the best headline for the article?
- A. "Press Acts as Guardian of Liberty"
  - B. "Government Endorses Censorship"
  - C. "Changes Are Needed in First Amendment"
  - D. "Behavior of Journalists Considered Irresponsible"



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