



EIGHTH GRADE LEARNING PACKET

ANSWER KEY: Practice Set - RL. 8.4

1. B

21. _____

2. B

22. _____

3. D

23. _____

4. B

24. _____

5. A

25. _____

6. B (lines 29-32)

7. A

8. B & E

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

17. _____

18. _____

19. _____

20. _____

Name:
Class:
Date:

Stopping by Woods on a Snowy Evening

by Robert Frost

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.
5 My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
10 He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and *downy* flake.
The woods are lovely, dark, and deep,
15 But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Question #1

Which *best* describes the tone of this poem?

- A confusing
- B peaceful
- C regretful
- D secretive

Question #2

What technique does the poet use to make his selection more colorful?

A figurative language

B precise details

C rhyme scheme

D short lines

Question #3

Which line best expresses the speaker's appreciation for nature?

A "To watch his woods fill up with snow." (line 4)

B "Between the woods and frozen lake." (line 7)

C "The only other sound's the sweep" (line 11)

D "The woods are lovely, dark, and deep," (line 14)

Question #4

How does the repetition in lines 15-16 affect the meaning and tone of the poem?

- A It emphasizes the speaker's frustration with the distance he must travel.
- B It emphasizes the speaker's resignation for the distance he must travel.
- C It highlights the speaker's exhaustion and desire for rest.
- D It illustrates the speaker's enthusiasm and sense of adventure.

Music in Camp

by John Randolph Thompson

Music in Camp is set during the Civil War: Dixie describes the South; Yankee represents the North.

Two armies covered hill and plain,
Where Rappahannocks waters
Ran deeply crimsoned with the stain
Of battles recent slaughters.
5 The summer clouds lay pitched like tents
In meads of heavenly azure;
And each dread gun of the elements
Slept in its hid embrasure.
The breeze so softly blew it made
10 No forest leaf to quiver,
And the smoke of the random cannonade
Rolled slowly from the river.
And now, where circling hills looked down
With cannon grimly planted,
15 Oer listless camp and silent town
The golden sunset slanted.
When on the fervid air there came
A strain now rich, now tender;
The music seemed itself aflame
20 With days departing splendor.
A Federal band, which, eve and morn,
Played measures brave and nimble,
Had just struck up, with flute and horn
And lively clash of cymbal.
25 Down flocked the soldiers to the banks,
Till, margined by its pebbles,
One wooded shore was blue with Yanks,
And one was gray with Rebels.
Then all was still, and then the band,
30 With movement light and tricky,
Made stream and forest, hill and strand,
Reverberate with Dixie.
The conscious stream with burnished glow
Went proudly oer its pebbles,
35 But thrilled throughout its deepest flow
With yelling of the Rebels.
Again a pause, and then again
The trumpets pealed sonorous,
And Yankee Doodle was the strain
40 To which the shore gave chorus.
The laughing ripple shoreward flew,
To kiss the shining pebbles;
Loud shrieked the swarming Boys in Blue
Defiance to the Rebels.
45 And yet once more the bugles sang
Above the stormy riot;
No shout upon the evening rang
There reigned a holy quiet.
The sad, slow stream its noiseless flood

50

Poured oer the glistening pebbles;
All silent now the Yankees stood,
And silent stood the Rebels.

55

No unresponsive soul had heard
That plaintive notes appealing,
So deeply Home, Sweet Home had stirred
The hidden founts of feeling.

60

Or Blue or Gray, the soldier sees,
As by the wand of fairy,
The cottage neath the live-oak trees,
The cabin by the prairie.

65

Or cold or warm, his native skies
Bend in their beauty oer him;
Seen through the tear-mist in his eyes,
His loved ones stand before him.

70

As fades the iris after rain
In Aprils tearful weather,
The vision vanished, as the strain
And daylight died together.
But memory, waked by musics art,
Expressed in simplest numbers,
Subdued the sternest Yankees heart,
Made light the Rebels slumbers.

75

And fair the form of music shines,
That bright, celestial creature,
Who still, mid wars embattled lines,
Gave this one touch of Nature.

Music In Camp by John Randolph Thompson. <http://www.bartleby.com/240/439.html>. (4/10/15).

Question #5

Part A

How does the phrase "The music seemed itself aflame" impact the meaning of the poem in line 19?

- A by describing the music as alive and influential
- B by detailing the music's chaotic and unpredictable nature
- C by explaining the music's dangerous capability for encouraging war
- D by illustrating the music as a metaphor for the soldiers rage

Question #6

Part B

Which evidence from "Music in Camp" supports the answer to Part A?

A "O'er listless camp and silent town
The golden sunset slanted.
When on the fervid air there came
A strain - now rich, now tender," (lines 15-18)

B "Then all was still, and then the band,
With movement light and tricky,
Made stream and forest, hill and strand,
Reverberate with 'Dixie'." (lines 29-32)

C "Again a pause, and then again
The trumpets pealed sonorous,
And 'Yankee Doodle' was the strain
To which the shore gave chorus." (lines 37-40)

D "And yet once more the bugles sang
Above the stormy riot;
No shout upon the evening rang -
There reigned a holy quiet." (lines 45-48)

Question #7

Part A

What do lines 10-16 reveal about the speaker?

- A The speaker appreciates the stillness of the environment.
- B The speaker believes nature is shaping the carefree atmosphere.
- C The speaker fears the corruptive violence approaching.
- D The speaker sees the potential for danger in his surroundings.

Question #8

Part B

Which *two* details elsewhere in the poem best support the answer to Part A?

- A "The summer clouds lay pitched like tents
In meads of heavenly azure;" (lines 5-6)
- B "And each dread gun of the elements
Slept in its hid embrasure." (lines 7-8)
- C "The conscious stream with burnished glow
Went proudly o'er its pebbles," (lines 33-34)
- D "But thrilled throughout its deepest flow
With yelling of the Rebels." (lines 35-36)
- E "No shout upon the evening rang—
There reigned a holy quiet." (lines 47-48)
- F "The sad, slow stream its noiseless flood
Poured o'er the glistening pebbles;" (lines 49-50)

Point of View

Analyzing Text: Literature

Directions Read the following excerpt from a short story. Then answer the questions that follow.

In this excerpt, Washington Irving describes the town of Sleepy Hollow and its schoolmaster, Ichabod Crane. At the end of this classic American tale, Crane is chased out of town by the Headless Horseman.

from "The Legend of Sleepy Hollow"
by Washington Irving

- 1 From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of SLEEPY HOLLOW, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a High German doctor, during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvelous beliefs; are subject to trances and visions; and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country; and the nightmare, with her whole nine fold, seems to make it the favorite scene of her gambols.
- 2 The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the revolutionary war; and who is ever and anon seen by the country folk, hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church that is at no great distance. Indeed, certain of the most authentic historians of those parts, who have been careful in collecting and collating the floating facts concerning this spectre, allege that, the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the hollow, like a midnight blast, is owing to his being belated, and in a hurry to get back to the churchyard before daybreak.
- 3 Such is the general purport of this legendary superstition, which has furnished materials for many a wild story in that region of shadows; and the spectre is known at all the country firesides by the name of The Headless Horseman of Sleepy Hollow.
- 4 It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time. However wide awake they may have been before they entered that sleepy region, they are sure, in a little time, to inhale the witching influence of the air, and begin to grow imaginative—to dream dreams, and see apparitions....

5 In this by-place of nature there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight¹ of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried,"² in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut: a state which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

¹ **wight:** a Middle English word for "a living thing" or "a human being."

² **tarried:** to stay longer than expected.

1. In paragraph 1, how does the narrator's description of the residents of Sleepy Hollow build suspense?

- A The narrator portrays them as panicky and terrified, which suggests that something horrible happened to them in the past.
- B The narrator portrays them as angry and intolerant, which suggests that someone new might come to town to help them change their ways.
- C The narrator portrays them as dreamy and superstitious, which suggests that something magical or supernatural might happen later.
- D The narrator portrays them as evil and frightening, which suggests that something dark and disturbing might happen later.

2. Which of the following sentences shows the narrator's point of view?

- A "Some say that the place was bewitched by a High German doctor, during the early days of the settlement..."
- B "The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions..."
- C "The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback without a head."
- D "It is remarkable that the visionary propensity I have mentioned is not confined to the native inhabitants of the valley, but is unconsciously imbibed by every one who resides there for a time."

3. In paragraph 5, what does the phrase "who sojourned, or, as he expressed it, 'tarried,'" suggest?

- A This phrase suggests that the narrator sees Crane's stay in Sleepy Hollow as more permanent than Crane does.
- B This phrase suggests that the narrator does not understand Crane's motives for staying in Sleepy Hollow.
- C This phrase suggests that the narrator is confused by Crane's old-fashioned speech patterns.
- D This phrase suggests that Crane will be providing his point of view throughout the

rest of the story.

Analyzing Text: Informational Text

Directions Read the following media analysis. Then answer the questions that follow.

"The Role of Monsters in Horror Movies" by Mark Brunswick

- 1 One of the most time-honored traditions in the movie industry is the use of monsters in horror movies. Monsters can stretch our imaginations, provide thrills in the safe environment of a theater or home, and give us insight into our nature as human beings. Many of the better monster horror movies even have a legitimate moral or universal theme. For example, human cruelty can make monsters of men.
- 2 In movies, the characteristics of a monster, and the role the monster plays in developing the plot, theme, characters, and mood of the movie are largely dependent on the definition we use for the word *monster* and the types of the monsters that we recognize. One convenient way to define *monster* is a being that is not human (or not fully human), not found in the normal order of nature on Earth as we know it, and poses a mortal threat to the main characters in the movie.
- 3 With this definition, most movie monsters fall into one of five broad categories: (1) creatures from other worlds, such as aliens from outer space; (2) creatures that were created by humans, such as Dr. Frankenstein's monster; (3) supernatural monsters, including demons, devils, ghosts, and evil spirits; (4) creatures that have evolved from normal beings, usually as the result of something bad that humans have done; and (5) people that have undergone a physical metamorphosis to change into something that is no longer physically human, such as werewolves.
- 4 Some people would broaden this fifth category of monsters to include human beings whose behavior is so brutal, violent, and "inhuman" that they scarcely seem human any more. While that definition is sometimes useful in analyzing movies, it also muddies the waters by introducing questions like, Are all bad people monsters? Or, at what point does a person who does violent, evil things stop being merely a criminal and become a monster?
- 5 Well-crafted monsters in movies serve several purposes. The first is to evoke a strong emotional response from the audience, usually of disgust, loathing, and horror. The word *horror* takes its meaning from the Latin root *horrere*, meaning "to make one's hair stand on end." To be effective, then, a monster should be frightening to look at, like the creature in the movie *Alien*.
- 6 Another obvious purpose is to introduce the main conflict in the movie by posing a threat to a group of people. Usually, the main characters (and sometimes society as a whole) are in danger of dying in a most unpleasant manner. Another kind of threat in a horror movie, however, is a bit more subtle: the threat of continuing to live, but being turned into something evil. This type of threat is common in vampire, werewolf, and some alien movies.
- 7 The nature of the monster and the threat it poses helps reveal the nature of the protagonists—the characters who are on the side of good rather than evil—and sometimes even the theme of the movie. Are the protagonists clever or foolish when dealing with the monster? Are they arrogant and prejudiced, or intelligent and objective? Do they look out for one another, or only for themselves?

8 A critical question to ask about the relationship between the monster and the protagonists is this: Does the monster or the conflict with the monster exist primarily because of something that human beings did? If human beings are responsible for the existence of the monster or the conflict, then a moral question is raised: If the humans caused the problem through their greed, arrogance, cruelty, or folly, should they pay the price? In these cases, an interesting reversal sometimes takes place. The audience may lose sympathy for the human protagonists and gain sympathy for the monster. The theme of the movie may then be related to the question of what makes a monster, and what makes a human.

9 *Frankenstein* and *King Kong*, two of the best-known early monster movies, fall into this category. In *Frankenstein*, Dr. Frankenstein's arrogance motivates him to "play God" by creating life in the form of the "monster." But he ignores the monster's needs and mistreats his own creation. Even worse, the townspeople, acting out of ignorance, prejudice, fear, and cruelty, try to destroy the monster. Eventually, the monster decides to seek revenge and the results are disastrous for everyone.

10 In *King Kong*, greedy businessmen capture an enormous gorilla on a remote island and take him to New York where he is chained, caged, put on display, and otherwise abused. Again, the result is disaster.

11 An interesting aspect of these and other similar movies is that the monster sometimes shows the redeeming characteristics of affection, kindness, and even tenderness, while the humans demonstrate cruelty, prejudice, and greed. In some ways, the monster is more "human" than the humans, and the humans are more "monstrous" than the monster.

12 Well-crafted monster movies can be fun and exciting. We enjoy being frightened, and we love to see good triumph over evil. But the best of these movies offer something more than just thrills and epic battles. They offer insights into the strengths and weaknesses of humankind.

4. One of the main purposes of this media analysis is to

- A analyze the nature of good and evil in the movie *Frankenstein*.
- B compare the way space aliens are portrayed in different movies.
- C describe how techniques for creating movie monsters have evolved.
- D explain how the characteristics of monsters affect horror movies.

5. Which of the following sentences reflects the author's viewpoint toward monsters in horror movies?

- A The best monsters provide insights into the human protagonists.
- B The most effective monsters are frightening-looking space aliens.
- C Most movie monsters are the result of scientific experiments gone wrong.
- D Some effective monsters are just normal people who have made a bad decision.

6. Which of the following statements contains the author's response to a counterargument?

- A "While that definition is sometimes useful in analyzing movies, it also muddies the waters by introducing questions like, Are all bad people monsters?"
- B "To be effective, then, a monster should be frightening to look at, like the creature in *Alien*."
- C "This type of threat is common in vampire, werewolf, and some alien movies."
- D "The audience may lose sympathy for the human protagonists and gain sympathy for the monster."

ANSWER KEY:

Q1:C

PTS:1

Q2:D

PTS:1

Q3:A

PTS:1

Q4:D

PTS:1

Q5:A

PTS:1

Q6:A

ANSWER KEY: Practice Set - 8EE.B.6 - Slope - 8th Math

- 1. D
- 2. C
- 3. B
- 4. D
- 5. B
- 6. D
- 7. C
- 8. D
- 9. B
- 10. D
- 11. A
- 12. D
- 13. _____
- 14. _____
- 15. _____
- 16. _____
- 17. _____
- 18. _____
- 19. _____
- 20. _____

- 21. _____
- 22. _____
- 23. _____
- 24. _____
- 25. _____

Find the slope of each line.

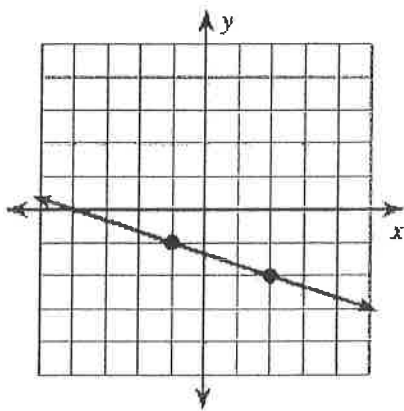
1.

a. $\frac{3}{1}$

b. $\frac{-3}{1}$

c. $\frac{1}{3}$

d. $\frac{-1}{3}$



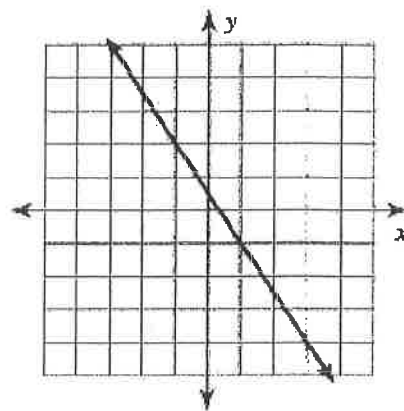
2.

a. $\frac{3}{2}$

b. $\frac{2}{3}$

c. $\frac{-3}{2}$

d. $\frac{-2}{3}$



Find the y-intercept of each line.

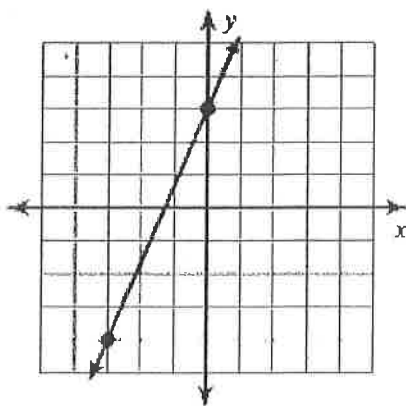
3.

a. -3

b. 3

c. -2

d. 2



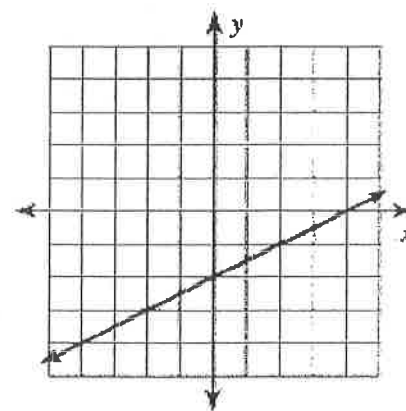
4.

a. 4

b. -4

c. 2

d. -2



In 5-8, Use the following points to find the slope of the line.

*Make sure the final answer is in simplest form!

5. (3, 7) (13, 11)

- a. $\frac{18}{16}$
- b. $\frac{2}{5}$
- c. $\frac{5}{2}$
- d. $\frac{8}{6}$

6. (-20, -4) (-12, -10)

- a. $\frac{2}{16}$
- b. $\frac{4}{3}$
- c. $\frac{3}{4}$
- d. $\frac{-3}{4}$

7. (-2, 2) (-4, -3)

- a. $\frac{-5}{2}$
- b. $\frac{-2}{5}$
- c. $\frac{5}{2}$
- d. $\frac{2}{5}$

8. (2, 5) (4, 5)

- a. $\frac{1}{3}$
- b. 2
- c. $\frac{-1}{2}$
- d. 0

9. Which variable represents the slope in $y = mx + b$?

- a. y
- b. m
- c. x
- d. b

10. Which variable represents the y-intercept in $y = mx + b$?

- a. y
- b. m
- c. x
- d. b

11. Which value is the slope in the equation $y = \frac{1}{3}x - 2$?

- a. $\frac{1}{3}$
- b. $-\frac{1}{3}$
- c. 2
- d. -2

12. Which value is the y-intercept in the equation $y = 3x - 4$?

- a. 3
- b. -3
- c. 4
- d. -4