Unit One Exam

Directions
Read the following selections. Then answer the questions that follow.

Doctor Watson, a colleague of the famous detective Sherlock Holmes, narrates the story from which the following excerpt is taken. The strange visitor in the story is Wilhelm Gottreich Sigismond von Ormstein, the King of Bohemia.

from “A Scandal in Bohemia” in The Adventures of Sherlock Holmes
Sir Arthur Conan Doyle

“But you can understand,” said our strange visitor, sitting down once more and passing his hand over his high white forehead, “you can understand that I am not accustomed to doing such business in my own person. Yet the matter was so delicate that I could not confide it to an agent without putting myself in his power. I have come incognito from Prague for the purpose of consulting you.”

“Then, pray consult,” said Holmes, shutting his eyes once more.

“The facts are briefly these: Some five years ago, during a lengthy visit to Warsaw, I made the acquaintance of the well-known adventuress, Irene Adler. The name is no doubt familiar to you.”

“Kindly look her up in my index, Doctor,” murmured Holmes without opening his eyes. For many years he had adopted a system of docketing all paragraphs concerning men and things, so that it was difficult to name a subject or a person on which he could not at once furnish information. In this case I found her biography sandwiched in between that of a Hebrew rabbi and that of a staff commander who had written a monograph upon the deep-sea fishes.

“Let me see!” said Holmes. “Hum! Born in New Jersey in the year 1858. Contralto—hum! La Scala, hum! Prima donna Imperial Opera of Warsaw—yes! Retired from operatic stage—ha! Living in London—quite so! Your Majesty, as I understand, became entangled with this young person, wrote her some compromising letters, and is now desirous of getting those letters back.”

“Precisely so. But how-?”

“Was there a secret marriage?”

“None.”

“No legal papers or certificates?”

“None.”
“Then I fail to follow your Majesty. If this young person should produce her letters for blackmailing or other purposes, how is she to prove their authenticity?”

“There is the writing.”

“Pooh, pooh! Forgery.”

“My private notepaper.”

“Stolen.”

“My own seal.”

“Imitated.”

“My photograph.”

“Bought.”

“We were both in the photograph.”

“Ah, dear! That is very bad! Your Majesty has indeed committed an indiscretion.”

“I was mad-insane.”

“You have compromised yourself seriously.”

“I was only Crown Prince then. I was young. I am but thirty now.”

“It must be recovered.”

“We have tried and failed.”

“Your Majesty must pay. It must be bought.”

“She will not sell.”

“Stolen, then.”

“Five attempts have been made. Twice burglars in my pay ransacked her house. Once we diverted her luggage when she traveled. Twice she has been waylaid. There has been no result.”

“No sign of it?”

“Absolutely none.”
Holmes laughed. “It is quite a pretty little problem,” said he.

“But a very serious one to me,” returned the King reproachfully.

“Very, indeed. And what does she propose to do with the photograph?”

“To ruin me.”

“But how?”

60 “I am about to be married.”

“So I have heard.”

“To Clotilde Lothman von Saxe-Meningen, second daughter of the King of Scandinavia. You may know the strict principles of her family. She is herself the very soul of delicacy. A shadow of a doubt as to my conduct would bring the matter to an end.”

“And Irene Adler?”

“Threatens to send them the photograph. And she will do it. I know that she will do it. You do not know her, but she has a soul of steel. She has the face of the most beautiful of women, and the mind of the most resolute of men. Rather than I should marry another woman, there are no lengths to which she would not go-none.”

“You are sure that she has not sent it yet?”

“I am sure.”

“And why?”

“Because she has said that she would send it on the day when the betrothal was publicly proclaimed. That will be next Monday.”

“Oh, then we have three days yet,” said Holmes with a yawn. “That is very fortunate, as I have one or two matters of importance to look into just at present. Your Majesty will, of course, stay in London for the present?”

80 “Certainly. You will find me at the Langham under the name of the Count Von Kramm.”

“Then I shall drop you a line to let you know how we progress.”

“Pray do so. I shall be all anxiety.”

“Then, as to money?”

“You have carte blanche.”

“Absolutely?”

“I tell you that I would give one of the provinces of my kingdom to have that photograph.”

“And for present expenses?”

The King took a heavy chamois leather bag from under his cloak and laid it on the table.

“There are three hundred pounds in gold and seven hundred in notes,” he said.

Holmes scribbled a receipt upon a sheet of his notebook and handed it to him.

“And Mademoiselle's address?” he asked.

“It is Briony Lodge, Serpentine Avenue, St. John's Wood.”

Holmes took a note of it. “One other question,” said he. “Was the photograph a cabinet?”

“It was.”

“Then, good night, your Majesty, and I trust that we shall soon have some good news for you. And good night, Watson,” he added, as the wheels of the royal brougham rolled down the street. “If you will be good enough to call tomorrow afternoon at three o'clock I should like to chat this little matter over with you.”

At three o'clock precisely I was at Baker Street, but Holmes had not yet returned. The landlady informed me that he had left the house shortly after eight o'clock in the morning. I sat down beside the fire, however, with the intention of awaiting him, however long he might be. I was already deeply interested in his inquiry, for, though it was surrounded by none of the grim and strange features which were associated with the two crimes which I have already recorded, still, the nature of the case and the exalted station of his client gave it a character of its own. Indeed, apart from the nature of the investigation which my friend had on hand, there was something in his masterly grasp of a situation, and his keen, incisive reasoning, which made it a pleasure to me to study his system of work, and to follow the quick, subtle methods by which he disentangled the most inextricable mysteries. So accustomed was I to his invariable success that the very possibility of his failing had ceased to enter into my head.

1. a cabinet: a photograph in a mount about four by six inches.
2. it was surrounded ... two crimes which I have already recorded: Dr. Watson is referring to two crimes that he wrote about at an earlier time.

Comprehension
Directions
Answer the following questions about the excerpt from “A Scandal in Bohemia” in The Adventures of Sherlock Holmes.

___ 1. Think about the sequence of events in the excerpt. Which event happens first?
   a. Watson waits at Holmes’s house.
   b. Holmes asks the king to tell his story.
   c. Watson looks in Holmes’s index.
   d. The king gives Holmes money.

___ 2. The king’s words and actions in lines 1–6 create suspense by showing that the king is
   a. worried
   b. understanding
   c. unusual
   d. powerful

___ 3. In the sequence of events, Watson searches Holmes’s index after the king
   a. presents a leather bag
   b. discusses a photograph
   c. mentions Irene Adler
   d. leaves Baker Street

___ 4. The king is in conflict with
   a. Irene Adler
   b. Holmes
   c. Watson
   d. Clotilde Lothman

___ 5. Holmes’s reaction when he learns the content of the photograph builds suspense because Holmes
   a. makes fun of the king for his actions
   b. responds angrily to the king’s words
   c. believes that the king might be insane
   d. shows concern about the king’s situation

___ 6. Holmes’s suggestion about stealing the photograph in line 49 helps you predict that Holmes will
   a. want money for his services
   b. ask for Watson’s help
   c. use dishonest methods
   d. refuse to take the case

___ 7. Think about the sequence of events that the king describes. Which event from the king’s past took place first?
   a. He traveled to meet with Holmes.
   b. He had Irene Adler’s house ransacked.
   c. He had a picture taken with Irene Adler.
   d. He became engaged to Clotilde Lothman.
8. Which detail suggests that the conflict will be difficult to resolve?
   a. Irene Adler has had a long and involved opera career.
   b. The king has made several attempts to retrieve the photograph.
   c. The king wipes his forehead with his hand when discussing his situation.
   d. Holmes believes that the king’s seal can be imitated.

9. What do you learn from the rising action that helps you better understand the conflict?
   a. Irene Adler plans to send a photograph to the family of Clotilde Lothman.
   b. The king usually avoids meeting with detectives in person.
   c. Holmes has an index of documents about events and people.
   d. Holmes is out when Watson arrives at Holmes’s house.

10. Holmes’s response to having only three days to do the job helps you predict that Holmes will
    a. harshly scold the king’s enemy
    b. easily devise a plan
    c. quickly leave London
    d. speedily scan his index

11. Which words in lines 101–105 are a clue to the sequence of events?
    a. “some good news”
    b. “wheels of the royal brougham”
    c. “tomorrow afternoon”
    d. “this little matter”
The first municipal detective squads were formed in Boston in 1846, New York in 1857, Philadelphia in 1859, and Chicago in 1861.

The notion of using specialists to catch criminals is fairly old. In Britain detection was the responsibility of the injured person, his or her friends, or anyone else who wished to bother. True, there were justices of the peace, parish constables, and night watchmen. But they couldn't handle all the troublemakers. So the occupation of “thief-taker” sprang up. Drawn by the promise of rewards, private citizens, mercenaries, even criminals themselves hunted for lawbreakers. Constables naturally had connections with the underworld. Promised a good price, they would get back stolen property unofficially, of course.

One of the most notorious thief-takers was Jonathan Wild (1683-1725), who melded the roles of detective and thief. He specialized in recovering stolen goods and proudly dubbed himself the “Thief-Taker General of Great Britain and Ireland.” You applied to his “Lost Property Office” to get back what had been stolen from you, and prepared to pay a good price, naturally. Often the criminals Wild brought to justice were his competitors—rival gangs poaching on his territory. He became rich and famous, only to end up on the gallows.

Wild’s methods were familiar in America. Constables in Boston and New York acted like thief-takers, making deals with criminals. Their victims paid gladly to get at least some of their goods back. The corruption spread, and by 1870 some New York detectives were found to be making deals with thieves. In return for not arresting the thief, the detective would be handed the plunder. He would then give two-thirds of the stolen goods back to the victims and split the other third with the thief. For this to work, the underworld had to know who these thief-takers were.

A New York detective of that era, George McWatters, described this in a book about his profession. He said that “the detective is dishonest, crafty, unscrupulous, when necessary to be so. He tells black lies when he cannot avoid it, and white lying, at least, is his chief stock in trade.” But, he went on, the detective can ease his conscience by the knowledge that the trickery and falseness are all in the interests of justice. He is society’s defense against the problem of secret, complex, mobile crime. Sometimes it takes lies and shams to counter lies and shams.

So the experienced detective becomes a master of pretense. He needs to develop the skills of an actor. He has to be able to disguise himself and to play many roles. A New York police chief, George Walling, said that just as the thief “ingratiate himself among honest men in order to plunder them, so the honest man associates with thieves in order to frustrate their plans.” Said another detective, “I take pride in being able to read men at a glance, in being able to know a bogus story from a real one.”
This playacting is only part of a detective’s work. Much of what he does is
less glamorous than scientific.

From *Case Closed: The Real Scoop on Detective Work* by Milton Meltzer. Copyright © 2001 by Milton Meltzer. Reprinted by permission of Orchard Books, an imprint of Scholastic Inc.

**Comprehension**

**Directions**

Answer the following questions about the excerpt from *Case Closed: The Real Scoop on Detective Work*.

___ 12. Think about the chronological order presented in the first sentence. Which city was the first to have a detective squad?
   a. Philadelphia
   b. Chicago
   c. Boston
   d. New York

___ 13. Which occupation developed because British law officials were unable to capture all of the criminals?
   a. thief-taker
   b. parish constable
   c. night watchman
   d. justice of the peace

___ 14. One effect of Jonathan Wild’s career as a thief-taker was that he became
   a. lonely
   b. angry
   c. rich
   d. confident

___ 15. What caused thieves to give their stolen goods to certain detectives willingly?
   a. Victims promised to reward the thieves.
   b. The thieves would avoid being arrested.
   c. The detectives helped the thieves reform.
   d. Most criminals felt safe only when in jail.

___ 16. According to the chronological order in the selection, corruption had spread to detectives in New York by the year
   a. 1846
   b. 1859
   c. 1861
   d. 1870

___ 17. Which word in lines 24–25 helps you follow the chronological order of events?
   a. “would”
   b. “then”
   c. “back”
   d. “split”
Comprehension
Directions
Answer the following questions about both selections.

18. Compare and contrast the selections. One way in which the selections are alike is that both
a. describe the physical appearance of most detectives
b. state the impossibility of making deals with criminals
c. point out that detectives must sometimes use dishonest methods
d. explain the importance of working for royalty

19. Compare the fictional detective Sherlock Holmes with the thief-taker Jonathan Wild. Both Holmes and Wild received
a. payment for their work
b. respect from others
c. boxes of stolen goods
d. awards for their successes

20. You can compare ideas from the selections to determine that detective work is
a. frightening
b. emotional
c. scientific
d. humorous

Short Response
Directions
Write two or three sentences to answer the following questions on a separate sheet of paper.

21. Explain how the content of the photograph causes a problem for the king in “A Scandal in Bohemia.”

22. What prediction can you make based on the last sentence in the excerpt from “A Scandal in Bohemia”? Explain your answer.

Extended Response
Directions
Write a paragraph to answer this question on a separate sheet of paper.

23. Think about the differences you find when you compare and contrast the selections. Identify ideas about detective work that are included in Case Closed but not found in the excerpt from “A Scandal in Bohemia.” Provide two details from the selections to support your answer.

Directions
Use context clues and the Latin word and root definitions to answer these questions.

24. The Latin root *bio* means “life.” What is the meaning of the word *biography* as it is used in line 15 of “A Scandal in Bohemia”?
   a. record of world events
   b. list of birthdays
   c. account of someone’s history
   d. book about animals
___ 25. The Latin root *scrib* means “write.” What is the meaning of *scribbled* as it is used in line 94 of “A Scandal in Bohemia”?
   a. shouted something quickly  
   b. jotted something sloppily  
   c. drew a picture  
   d. sang a song  

___ 26. The Latin word *occupare* means “to occupy.” What is the meaning of *occupation* as it is used in line 7 of *Case Closed*?  
   a. the way you finish a task  
   b. a space in a house  
   c. the number of a locker  
   d. a job by which you earn a living  

___ 27. The Latin root *sci* means “know.” What is the meaning of *conscience* as it is used in line 31 of *Case Closed*?  
   a. sense of right and wrong  
   b. notion of events  
   c. idea of a crime  
   d. awareness of intelligence  

**Directions**  
Use the dictionary entry to answer the following questions.

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**propose (prə-poz’*) verb**  
1. To form or make a proposal, especially marriage.  
2. To make known as one’s intention.  
3. To offer a toast.  
4. To recommend a person for a position.  
**Synonyms:** verb: plan, suggest, submit, pose.  

___ 28. Which definition matches the meaning of the word *propose* as it is used in line 57 of “A Scandal in Bohemia”?  
   a. 1  
   b. 2  
   c. 3  
   d. 4  

___ 29. Which sentence uses *propose* as it is used in definition 4?  
   a. I propose Shirley for vice president.  
   b. A.J. will propose to his girlfriend.  
   c. He will propose that we go home.  
   d. She will propose a toast at the wedding.
30. Which sentence uses *propose* as it is used in definition 3?
   a. We propose to go to Florida.
   b. Tanika will propose Al for the job.
   c. Sue and Al propose a toast to Jerry.
   d. Jason will propose at dinner.

31. Which synonym would best replace *propose* in this sentence?

   What does Kirk *propose* we do?

   a. suggest
   b. plan
   c. submit
   d. pose
Directions
Read the personal narrative and answer the questions that follow.

(1) Zippy, my sister Sue’s dog, was not the brightest pet. (2) Most Jack Russell terriers are incredibly smart. (3) They easily learn tricks that entertain he or she owners. (4) Zippy, however, was not like most terriers. (5) He could not do even simple tricks such as “shake” or “speak.”

(6) One day I decided to teach Zippy to sit. (7) While I was watching TV. (8) I had just watched a television program. (9) About training animals. (10) The process did not look too complicated. (11) I even wondered why Sue was having so much trouble.

(12) “Zippy!” I shouted from the living room.

(13) Zippy bounded into the living room and leaped onto my lap.

(14) “I am going to teach you how to sit, Zippy,” I said as he looked at me quizzically.

(15) “Yeah, right,” Sue said. (16) She had walking into the room when I was talking to Zippy.

(17) Her negativity only motivated me more. (18) I knew that I just needed to figure out what kind of command Zippy would respond to. (19) I tried using different commands, such as “Sit!” and “Stay!” (20) None of them worked. (21) Next, I tried different kinds of treats. (22) My family members eyes rolled as they watched me fail day after day. (23) They all had decided that Zippy was simply not trainable.

(24) One day, I was got a bone for Zippy from the cabinet. (25) He was jumping at the back of my legs. (26) I turned around to hush him and happened to hold up my finger as a motion to wait. (27) Amazingly, Zippy sat right down. (28) I could not believe it! (29) Zippy responded to hand gestures.

(30) I proudly showed my accomplishment to each of my family members. (31) They were impressed, even Sue. (32) Everyone was shocked that its opinions about Zippy were wrong.

32. Choose the correct way to punctuate the word Sue’s in sentence 1.
   a. Sue’s’s
   b. Sue’s
   c. Sue’s’es
   d. Sue’s’

33. To maintain pronoun-antecedent agreement in sentence 3, change he or she to
   a. its
   b. them or he
   c. his or her
   d. their

34. Choose the best way to combine numbers 6 and 7 to eliminate the sentence fragment.
   a. Zippy, I decided, while watching TV to sit.
   b. To teach Zippy to sit, I decided while watching TV.
   c. While watching TV, I decided to teach Zippy to sit.
   d. Zippy, while watching TV, I decided to teach to sit.
35. Choose the best way to combine numbers 8 and 9 to eliminate the sentence fragment.
   a. I had just watched a television program about training animals.
   b. I had just about training animals watched a television program.
   c. I had just watched a television program; about training animals.
   d. I had just watched a television program and about training animals.

36. Which of the following correctly replaces the verb *had walking* in sentence 16?
   a. has walks
   b. was walking
   c. is walk
   d. had walked

37. Which transition added to sentence 19 clearly shows the order of events?
   a. First
   b. Instead
   c. However
   d. Regardless

38. Choose the best way to rewrite sentence 21, using sensory details to bring the experience to life.
   a. Next, I tried expensive treats.
   b. Next, I tried hydrant-shaped treats.
   c. Next, I tried unusual treats.
   d. Next, I tried more treats.

39. Choose the correct way to punctuate the word *members* in sentence 22.
   a. members’
   b. members’s
   c. members’es
   d. member’s’

40. Which of the following correctly replaces the verb *was got* in sentence 24?
   a. was getting
   b. is gotten
   c. will got
   d. was get

41. Choose the best way to rewrite sentence 25, using sensory details to bring the experience to life.
   a. He was jumping hard at the back of my legs.
   b. He was jumping at the back of both of my legs.
   c. He was jumping at the back of my legs, like a bouncing ball.
   d. He was jumping at the back of my legs a lot.

42. Which transition added to sentence 31 clearly shows the order of events?
   a. Finally
   b. Secondly
   c. Instead
   d. Rather
43. To maintain pronoun-antecedent agreement in sentence 32, change its to
   a. they
   b. his or her
   c. them
   d. he or she

   **Directions**  Read the following quotation. Then read the prompt that follows and complete the writing activity.

   “A life spent in making mistakes is not only more honorable but more useful than a life spent doing nothing.”
   - George Bernard Shaw

44. **Prompt**: Write a personal narrative about any kind of mistake you have made in your life. Was your mistake useful to you, as George Bernard Shaw suggests? What useful thing did you learn from your mistake?

   Now write your narrative. Use the reminders that follow to help you write.

   **Reminders**
   - Be sure your writing does what the prompt asks.
   - Focus on a single experience.
   - Re-create the experience with descriptive details and dialogue.
   - Check for correct grammar, spelling, and punctuation.
1. ANS: B  PTS: 1  REF: 84e91a04-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
2. ANS: A  PTS: 1  REF: 84eb554e-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.2.1.PO6  NOT: mllit8_2008
3. ANS: C  PTS: 1  REF: 84eb7c5e-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
4. ANS: A  PTS: 1  REF: 84eba36e-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.2.1.PO3  NOT: mllit8_2008
5. ANS: D  PTS: 1  REF: 84edbb7a8-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.2.1.PO1  NOT: mllit8_2008
6. ANS: C  PTS: 1  REF: 84eddeb8-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
7. ANS: B  PTS: 1  REF: 84f01a02-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.2.1.PO1  NOT: mllit8_2008
8. ANS: B  PTS: 1  REF: 84f06822-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO1|R.03.8.1.6.PO2  NOT: mllit8_2008
9. ANS: C  PTS: 1  REF: 84f27c5c-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
10. ANS: A  PTS: 1  REF: 84f2ca7c-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.2.1.PO1  NOT: mllit8_2008
11. ANS: C  PTS: 1  REF: 84f4de8f-bdc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
12. ANS: C  PTS: 1  REF: 84f505c6dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
13. ANS: B  PTS: 1  REF: 84f52cd6-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
14. ANS: D  PTS: 1  REF: 84f74110-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
15. ANS: B  PTS: 1  REF: 84f74110-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
16. ANS: C  PTS: 1  REF: 84fa36c-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.1.6.PO7  NOT: mllit8_2008
17. ANS: B  PTS: 1  REF: 84fba36e-dc3b-11dc-8feb-0016cf7d5f9  TOP: Unit 1 Test A  STA: R.03.8.2.1.PO3  NOT: mllit8_2008
18. ANS: C  PTS: 1  REF: 84f76820-dc3b-11dc-8feb-0016cfd7b5f9
TOP: Unit 1 Test A  NOT: mllit8_2008

19. ANS: A  PTS: 1  REF: 84f78f30-dc3b-11dc-8feb-0016cfd7b5f9
STA: R.03.8.3.1.PO11  TOP: Unit 1 Test A
NOT: mllit8_2008

20. ANS: C  PTS: 1  REF: 84f9a36a-dc3b-11dc-8feb-0016cfd7b5f9
TOP: Unit 1 Test A  NOT: mllit8_2008

21. ANS:
The photograph shows the king and Irene Adler together (line 39). The content of the photograph causes a problem for the king because it is proof that he had a relationship with Adler. If the family of Clotilde Lothman knew of this relationship, they would call off his wedding to Clotilde.

PTS: 1  REF: 84f9ca7a-dc3b-11dc-8feb-0016cfd7b5f9
STA: R.03.8.3.1.PO8 | W.04.8.2.5.PO1  TOP: Unit 1 Test A
NOT: mllit8_2008

22. ANS:
Responses will vary. Some students will predict that Holmes may be unsuccessful in this case because Watson’s statement foreshadows the shock of Holmes’s failure. Other students may predict that Watson’s comment is a statement of confidence that foreshadows Holmes’s success.

PTS: 1  REF: 84f9f18a-dc3b-11dc-8feb-0016cfd7b5f9
STA: R.03.8.1.6.PO1 | R.03.8.1.6.PO2 | W.04.8.2.5.PO1  TOP: Unit 1 Test A
NOT: mllit8_2008

23. ANS:
Responses will vary. Students may point out that Case Closed discusses thief-takers, suggests that detectives have engaged in corrupt relationships with criminals, and asserts that detectives must be actors. These ideas are not found in the excerpt from “A Scandal in Bohemia.” Students may supply two of the following details as support: a. According to Case Closed, the occupation of thief-taker developed in the 1800s to deal with criminals (lines 7–11). There are no thief-takers in the excerpt from “A Scandal in Bohemia,” even though Irene Adler’s birth date of 1858 (line 17) suggests that the story is set in the 1800s b. Case Closed says that thief-takers such as Jonathan Wild recovered stolen property (lines 12–15). In the excerpt from “A Scandal in Bohemia,” Holmes is not asked to look for stolen property; he is asked to retrieve a photograph that was not stolen (lines 39–49). c. Case Closed says that some constables in Boston and New York had working relationships with criminals (lines 19–26). The excerpt from “A Scandal in Bohemia” makes no mention of Holmes’s having working relationships with criminals. d. Case Closed says that a detective must “develop the skills of an actor” (lines 35–36). Holmes does not act in the excerpt from “A Scandal in Bohemia.” He is always himself. e. In lines 36–37, Case Closed states that a detective must be able to disguise himself and play many roles. Holmes does not disguise himself in the excerpt from “A Scandal in Bohemia.” The only person who does disguise himself is the king, and he is not a detective (lines 1–6).

PTS: 1  REF: 84fc05c4-dc3b-11dc-8feb-0016cfd7b5f9
STA: R.03.8.3.1.PO11 | W.04.8.1.2.PO1 | W.04.8.2.1.PO1 | W.04.8.2.1.PO2 | W.04.8.2.1.PO3 | W.04.8.2.1.PO4 | W.04.8.2.2.PO4 | W.04.8.2.5.PO1 | W.04.8.2.5.PO2 | W.04.8.2.6.PO11  TOP: Unit 1 Test A
NOT: mllit8_2008

24. ANS: C  PTS: 1  REF: 84fc2cd4-dc3b-11dc-8feb-0016cfd7b5f9
STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4  TOP: Unit 1 Test A  NOT: mllit8_2008
25. ANS: B  PTS: 1  REF: 84fc53e4-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
26. ANS: D  PTS: 1  REF: 84fe681e-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
27. ANS: A  PTS: 1  REF: 84fe8f2e-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO1 | R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
28. ANS: B  PTS: 1  REF: 84feb63e-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
29. ANS: A  PTS: 1  REF: 8500ca78-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
30. ANS: C  PTS: 1  REF: 8500f188-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
31. ANS: A  PTS: 1  REF: 85011898-dc3b-11dc-8feb-0016cfd7b5f9
   STA: R.03.8.1.4.PO2 | R.03.8.1.4.PO3 | R.03.8.1.4.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
32. ANS: B  PTS: 1  REF: 85032cd2-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.6.PO6.a | W.04.8.2.6.PO6.b | W.04.8.2.6.PO6.c
   TOP: Unit 1 Test A  NOT: mllit8_2008
33. ANS: D  PTS: 1  REF: 850353e2-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
34. ANS: C  PTS: 1  REF: 85037af2-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
35. ANS: A  PTS: 1  REF: 8505f2c-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
36. ANS: D  PTS: 1  REF: 850b63c-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
37. ANS: B  PTS: 1  REF: 850f1f86-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
38. ANS: A  PTS: 1  REF: 8518f911-dc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
39. ANS: C  PTS: 1  REF: 851af0-bc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
40. ANS: A  PTS: 1  REF: 853a6c-bc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
41. ANS: C  PTS: 1  REF: 853e0-fc3b-11dc-8feb-0016cfd7b5f9
   STA: W.04.8.2.3.PO2 | W.04.8.2.4.PO4 | W.04.8.2.5.PO4
   TOP: Unit 1 Test A  NOT: mllit8_2008
42. ANS: A  PTS: 1  REF: 856aff0-dc3b-11dc-8feb-0016cfd7b5f9
   TOP: Unit 1 Test A  NOT: mllit8_2008
43. **ANS:** B  
   **PTS:** 1  
   **REF:** 850aa200-dc3b-11dc-8feb-0016cfd7b5f9
   **TOP:** Unit 1 Test A  
   **NOT:** mllit8_2008

44. **ANS:**  
   Rubric: Personal Narrative

   1. Focuses on a single experience  
   2. Re-creates the experience with descriptive details and dialogue  
   3. “Hooks” readers with an attention-getting introduction  
   4. Uses transitions to make the order of events clear  
   5. Has a conclusion that summarizes the meaning of the experience  
   6. Has a style that reflects the writer’s personality  
   7. Brings the experience alive for the reader with sensory language  
   8. Includes a variety of sentence types (statements, questions, and exclamations)  
   9. Uses correct grammar, spelling, and punctuation

   **PTS:** 1  
   **REF:** 850cb63a-dc3b-11dc-8feb-0016cfd7b5f9  
   **STA:** W.04.8.1.2.PO1 | W.04.8.2.1.PO1 | W.04.8.2.1.PO2 | W.04.8.2.1.PO3 | W.04.8.2.1.PO4 | W.04.8.2.2.PO4 | W.04.8.2.5.PO1 | W.04.8.2.5.PO2 | W.04.8.2.6.PO1
   **TOP:** Unit 1 Test A  
   **NOT:** mllit8_2008