

Pre-GED Connection



READING

PROGRAM 8: Fiction

Sample pages from the Teacher's Guide
& Workbook Lesson





The GED/Pre-GED Connection™ System

Many students who intend to take the GED Tests come into adult programs with differences in ability levels across the content areas. *The LiteracyLink GED/Pre-GED Connection System* allows instructors to customize the learning experience based on student need and ability.

Pre-GED Connection

Pre-GED Connection videos, workbooks and online activities help build the foundation for adult learners who read at the 6th- to 8th-grade level.

Before these learners can tackle GED-level work, they need to develop basic skills and content-area knowledge at a level that is comfortable for them.

Twenty-six of the original 39 *GED Connection* programs, selected for Pre-GED learners, constitute the *Pre-GED Connection* videos. The programs have been renumbered to correspond with chapters in the companion workbooks and the packaging has been redesigned to make life easier in a Pre-GED level classroom. Teachers already using *GED Connection* in a multi-level classroom can use the crosswalk chart in the teacher's guide to determine which program goes with a Pre-GED workbook chapter.

Pre-GED Connection workbooks cover the five GED Test content areas along with the graphic literacy and thinking skills learners need to master before moving to GED-level work.

- *Reading*
- *Writing*
- *Mathematics*
- *Science*
- *Social Studies*

A *Pre-GED Connection* section in the *LiteracyLink Teacher's Guide* provides a video overview with a time-coded list of segments and a list of major ideas presented in the program; a workbook overview with subtopics and practice tests by page number; and lesson plans with suggestions for discussions and group and individual activities.

In addition to the 26 Pre-GED lesson plans, the teacher's guide includes a GED Locator Test teachers can administer to help learners see whether they would benefit more from GED or Pre-GED work in each of the five content areas.

Interesting related Pre-GED Internet links can be accessed at LiteracyLink online, www.pbs.org/literacy, from the learner's or teacher's home space.

Organizations can purchase an Online Management System to track learners' enrollment and progress, interact with learners in their virtual classroom and generate reports of learner involvement. Statewide licensing is available; call KET at (800) 354-9067 for prices and more information.

Reading Programs

7. Nonfiction
8. Fiction
9. Poetry
10. Drama

This print preview contains:

- The *GED/Pre-GED Connection*[™] Crosswalk listing the 39 *GED Connection* videos and showing which 26 make up *Pre-GED Connection*
- Information about the GED Locator Test
- *Pre-GED Connection* Unit 8, *Fiction*, from the *LiteracyLink Teacher's Guide*
- The entire *Pre-GED Connection* workbook chapter for *Fiction*

PBS LiteracyLink is the product of a partnership initiated by a five-year Star Schools grant from the US Department of Education. PBS Adult Learning Services coordinated development and launch of the project; the National Center on Adult Literacy (NCAL) at the University of Pennsylvania developed online materials for teachers and learners; the Kentucky Department of Workforce Development Office of Adult Education provided curriculum development support, and Kentucky Educational Television (KET) produced the *Workplace Essential Skills*, *Pre-GED* and *GED Connection* video programs, workbooks and teacher's guide. KET distributes and supports the LiteracyLink products and website.

To find out more,
explore LiteracyLink
online at
www.pbs.org/literacy.
To request a catalog
or to place an order,
call KET at
(800) 354-9067 or
visit KET online at
www.ket.org/ged.



GED/Pre-GED Connection Program Crosswalk

Twenty-six of the original 39 *GED Connection* programs make up the *Pre-GED Connection* series. These videos and the *Pre-GED Connection* workbooks, created to accompany the 26 programs, contain material appropriate for learners at the 6th- to 8th-grade reading level.

The chart below provides a listing of the program numbers and titles of corresponding *GED Connection* and *Pre-GED Connection* programs. A blank box under the Pre-GED programs indicates that there is no corresponding video program at that level.

GED Connection Programs	Pre-GED Connection Programs
1. GED Connection Orientation	
2. Passing the GED Writing Test	
3. Getting Ideas on Paper	1. Getting Ideas on Paper
4. The Writing Process	2. The Writing Process
5. Organized Writing	3. Organized Writing
6. Writing Style and Word Choice	
7. Effective Sentences	4. Effective Sentences
8. Grammar and Usage	5. Grammar and Usage
9. Spelling, Punctuation, and Capitalization	6. Spelling, Punctuation, and Capitalization
10. The GED Essay	
11. Passing the GED Reading Test	
12. Nonfiction	7. Nonfiction
13. Fiction	8. Fiction
14. Poetry	9. Poetry
15. Drama	10. Drama
16. Passing the GED Social Studies Test	
17. Themes in U.S. History	11. Themes in U.S. History
18. Themes in World History	12. Themes in World History
19. Economics	13. Economics
20. Civics and Government	14. Civics and Government
21. Geography	15. Geography
22. Passing the GED Science Test	
23. Life Science	16. Life Science
24. Earth and Space Science	17. Earth and Space Science
25. Chemistry	18. Chemistry
26. Physics	19. Physics
27. Passing the GED Math Test	
28. Number Sense	20. Number Sense
29. Problem Solving	21. Problem Solving
30. Decimals	22. Decimals
31. Fractions	23. Fractions
32. Ratio, Proportion, and Percent	24. Ratio, Proportion, and Percent
33. Measurement	25. Measurement
34. Formulas	
35. Geometry	
36. Data Analysis	26. Data Analysis
37. Statistics and Probability	
38. Introduction to Algebra	
39. Special Topics in Algebra and Geometry	

About The Locator

The GED Locator helps teachers evaluate learners' proficiency in each of the five GED subject areas. Results indicate whether a learner is ready for GED level study or needs to first build skills and content area knowledge at the Pre-GED level for each subject.

Writing

Part I—16 multiple-choice questions on grammar and usage, mechanics, sentence structure, and organization

Part II—3 writing assignments, in increasing levels of difficulty

Reading—16 multiple-choice questions reflecting comprehension, application, analysis, and synthesis skills as applied to fiction, nonfiction, poetry, and drama

Social Studies—16 multiple-choice questions reflecting comprehension, application, analysis, and evaluation skills with prose and graphics about history, economics, geography, and government and civics topics

Science—14 multiple-choice questions reflecting comprehension, application, analysis, and evaluation with prose and graphics about life science, earth and space science, and physical science topics

Mathematics—20 multiple-choice problems based on whole numbers, decimals, fractions, ratio and proportion, statistics and probability, algebra, and measurement and geometry

The *LiteracyLink Teacher's Guide* includes reproducible masters to make one test packet for each student or make individual packets for each test:

- GED Locator Tests Study Planner
- Directions for LiteracyLink GED Locator Tests
- Each of the five Locator tests
- GED Locator Tests Answer Sheet

Using the Locator Tests will help teachers place learners at the GED level, the Pre-GED level or a combination of the two.

Excerpts from the Teacher's Guide

“Before you distribute the tests, explain that the LiteracyLink GED materials have two different levels. Pre-GED Connection builds the foundation students need to effectively study for the GED, while GED Connection prepares them for the test itself. Use an analogy, such as pouring a foundation for a house and then building the house, to explain the importance of developing a strong foundation for GED-level study. Explain that students will take five short tests to help you to determine which level of material is the best starting place for them.”

“To ensure that students are not overwhelmed, administer no more than two tests at a sitting. These are not timed tests, but students should not spend more than 30 minutes for most tests (although Writing may take longer because of the writing assignments). One possible scenario is: one test session for Writing, Parts I and II; one session for Social Studies and Mathematics; and one session for Reading and Science.”

“Urge students to try to answer every question but not to spend too much time on any one. If you see that a student looks frustrated or upset, you can stop the student and discuss it with him or her. You can then make a decision to either let the student finish that test or to discontinue it and place the student in Pre-GED material for that subject area.”

“Evaluate the student's work and discuss which level seems the most appropriate for him or her. In any case, monitor their comfort with material as the students work through the LiteracyLink GED Preparation System. Because this is a multi-level system, you can adjust a student to easier or more challenging work, per subject area, based on his or her individual performance or need.”

LESSON OBJECTIVES

1. Set the stage
2. Picture the characters
3. Tell the story

LANGUAGE ARTS, READING

Fiction



VIDEO OVERVIEW

Program Segments
with approximate time codes

- 1:00** **Fiction is related to real life.** Writer Edwidge Danticat relates the story of her childhood to the fiction she writes. Danticat reads from her novel and explains how dialogue reveals the characters' emotional states.
- 7:20** **Fiction uses conflict to express its themes.** A professor describes how James Baldwin's story "Sonny's Blues" helped him understand conflict in his own family. A passage from the story is read, and a group of students discuss the different conflicts in the story.
- 14:30** **Point of view affects the reader's view of events in a story.** A passage from Flannery O'Connor's "A Good Man Is Hard to Find" is discussed. The story is both funny and ominous. The narrator holds the characters slightly at a distance to reveal their comic side.
- 19:40** **Writers use their style to shape the reader's experience.** A passage from Poe's "The Tell-Tale Heart" illustrates point of view, tone, and word choice.

Major Ideas in the Video Program

- **Elements of Fiction**—Fiction is a story that has been invented by a writer. The key elements of fiction are character (the individuals), plot (the story), and setting (where and when the story takes place).
- **Conflict**—The conflict in fiction may be within a person (internal) or between a person and other people, society, nature, and so on (external).
- **Theme**—The theme of a story is the idea about life that the story conveys.
- **Point of View**—Point of view is the perspective from which a story is told—a person in the story (first-person narrator) or a person outside the story (third-person narrator).
- **Mood and Tone**—The mood is the feeling of a piece, often conveyed through the details of the setting. The tone is the overall attitude that the piece conveys—happiness, fear, and so on.
- **Style and Word Choice**—The distinctive sound of a story is created through the author's sentence structure and word choice.



WORKBOOK OVERVIEW

Program 8, Fiction, pp. 34–53

Before You Watch/After You Watch, pp. 34–35
 Setting the Stage, pp. 36–39
 Picturing the Characters, pp. 40–43
 Telling the Story, pp. 44–47
 GED Test-taking Skill: Special Synthesis Questions,
 pp. 48–49

Reading and Writing Connection: Journal Writing

About Fiction, pp. 50–51
 GED Review, pp. 52–53

Reading Resources

- Sequence Diagram, p. 119
- Story Map, p. 120

PROGRAM 8 LESSON PLAN

Before You Watch, pp. 34–35



Preview *Lesson Goals* on page 34.

Go over *Think About the Topic* and *Prepare to Watch the Video*. Encourage students to read and answer the questions to help them think about the topic of the program before they watch it.

Have students read *Preview the Questions* on page 35 and go over the *Terms* in the right-hand column.



Show Program 8

After You Watch, p. 35



Have students read the *Think About the Program* questions on page 35 and jot down some thoughts. Discuss the questions with the students.

Read the *Make the Connection* prompt to the students. You can use this as a discussion prompt or as a writing assignment.



Lesson Notes

Setting the Stage, pp. 36–39. As you begin this lesson, ask students how the settings in which they live and work affect their feelings, attitudes, and actions. Point out that in literature, authors use settings to create tone and establish characters' feelings and attitudes.

Picturing the Characters, pp. 40–43. After students have finished this lesson, reinforce ideas about point of view and character by comparing the passages on pages 42 and 43. Ask, *What is the effect of the first-person narrator? How would these passages be different if they used third-person narration?*

Telling the Story, pp. 44–47. To introduce literary conflict, relate it to theme. Ask students, *If you were going to tell a story to make a point, what story would you tell? How would you use your story to make your point?* Fiction writers make their points—express their themes—through conflict and its resolution.

- Reading Resource—*Sequence Diagram*, p. 119
- Reading Resource—*Story Map*, p. 120

Special Synthesis Questions, pp. 48–49. The sample question on page 49 is quite challenging. Work through the answer choices with students—they may be tempted by (3), but this is not the best option. Make sure that students notice the ironic tone of the quote from Twain in the question stem.

Journal Writing About Fiction, pp. 50–51. Students may be interested to know that many experienced writers and readers keep reading journals. As they read, they jot down their reactions in order to deepen their understanding of the piece. You can ask your students to do a sample journal entry based on a short story you provide. Read their journal entries and write back about your own responses to the story.

GED Review, pp. 52–53. Have students read the first passage and discuss it together as a class before they attempt the questions. Then see if they can read the second selection and answer the questions on their own.

Extension Activities



Individual Ask students to select a short story or novel to read on their own. Hand out a list of suggestions; if possible, have a librarian specializing in reader services visit your class and bring a selection of books and stories that your students would be able to read. Ask students to record their thoughts in a reading journal while reading the book they selected.



Group Read a short story together as a class, and discuss the literary elements explained in this program. Create a visual display that shows graphically how the different literary elements support or reveal the theme of the story.



Online Have students go on LiteracyLink to the Pre-GED section and click *Language Arts: Reading: Fiction*, which is linked to a search engine. Invite students to explore online to find information about an author whose work they like. After students have done research on their own, discuss what kinds of information they were able to find and what was most interesting to them.



Fiction

LESSON GOALS



READING SKILLS

- Set the stage
- Picture the characters
- Tell the story



GED TEST-TAKING SKILLS

- Answering special synthesis questions



READING & WRITING CONNECTION

- Journal writing about fiction



GED REVIEW

1. Think About the Topic

Three-quarters of the questions on the GED Reading Test are based on fiction, including prose, poetry, and drama. In this program, you will learn about prose fiction.

Fiction writing is about imaginary situations and people. It includes short stories and novels. On the test, you will read fiction passages and answer multiple-choice questions about them. You'll use reading skills such as identifying conflict.

This program will introduce you to a young female author from Haiti and two famous fiction writers, Flannery O'Connor and Edgar Allan Poe.

2. Prepare to Watch the Video

In the program, you will get an overview of several ways of writing fiction. One way is to write as though you are the main character, using "I." Edgar Allan Poe wrote his chilling story "The Tell-Tale Heart" this way. What is your favorite novel or story? Was it told from the point of view of the main character or someone else? What did you like most about the story?

Favorite Novel or Story:

Setting and Main Character:

You might have said something like: *My favorite novel is The Adventures of Tom Sawyer. The story is told from the first person point of view. I liked the characters the best.*

3. Preview the Questions

Read the questions under *Think About the Program* and keep them in mind as you watch the program. You will review them after you watch.

4. Study the Vocabulary

Review the terms to the right. Understanding the meaning of key fiction vocabulary will help you understand the video and the rest of this lesson.

WATCH THE PROGRAM

As you watch the program, pay special attention to the host who introduces or summarizes major fiction ideas that you need to learn about. The host will also give you important information about the GED Reading Test.

AFTER YOU WATCH



I. Think About the Program

What are some of the elements you find in fiction?

What do you think George Ella Lyon, the writer, meant when she said that the tone of a piece is like the “emotional weather forecast?”

What are some of the different types of conflict that can exist in a story?

What are the different points of view from which a story can be told?

2. Make the Connection

If you wrote a fiction story, who would the characters be? What would the setting be? What would be the conflict? What would the mood of your story be?

character development—

creation of the person in a story who says and does things

conflict—struggle; can be within a character, between characters, or between a character and an outside force

first-person narrative—

story told from the perspective of a character; uses “I”

mood—story’s atmosphere, created through dialogue, details of the setting, and style

point of view—perspective from which the author writes; for example, first person is told from the perspective of a character and uses “I”

setting—time and place in which story occurs

sequence of events—

order in which the action of a story takes place



“And, as though he commanded, Sonny began to play. Something began to happen. And Creole let out the reins. The dry, low black man said something awful on the drums, Creole answered, and the drums talked back.”

Setting the Stage

Setting

This quote from the video gives some clues about how it feels and sounds to be in a room with musicians. Details like this help create the setting. The **setting** is the time and place in which a story occurs. A good writer uses specific words to bring the reader into the setting. Read the short passage below. As you read the passage try to create a picture in your mind. Where is this place? What does it look like? sound like? smell like? What types of feelings and tastes are portrayed?

EXAMPLE

It was a spring afternoon in West Florida. Janie had spent most of the day under a blossoming pear tree in the back-yard. She had been spending every minute that she could steal from her chores under that tree for the last three days. That was to say, ever since the first tiny bloom had opened. It had called her to come and gaze on a mystery. From barren brown stems to glistening leaf-buds; from the leaf-buds to snowy virginity of bloom. It stirred her tremendously. How? Why? It was like a flute song forgotten in another existence and remembered again.

From *Their Eyes Were Watching God*
By Zora Neale Hurston

1. What word or words in the example help you to “see” Zora Neale Hurston’s setting?

A possible answer is “*back-yard*” or “*under that tree.*” These phrases bring specific pictures to your mind.

2. What time of year is this? What time of the day?

You could have said “*a spring afternoon.*”

3. Which phrase in the paragraph makes you “hear” or “feel” Hurston’s setting?

You could have said “*barren brown stems.*” You can imagine what barren brown stems would feel like when touched. You can hear “*a flute song.*”



A. Read the fiction passage below. This passage is about a factory town in England. Picture the place, and think about how it looks and smells.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red, and black . . . It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another.

From *Hard Times*

By Charles Dickens

B. Circle the words or phrases from the paragraph that help you to picture the setting.

- Which phrase helps you to “see” the ugliness of this town?
a. serpents of smoke b. ill-smelling dye
- Which phrase gives you the sense of boredom or depression in this town?
a. rattling and trembling b. worked monotonously up and down
- Which phrase helps you to feel the unhealthy nature of this town?
a. river that ran purple b. rattling and trembling
- Which phrase helps you to “hear” what the town sounds like?
a. serpents of smoke b. rattling and trembling

C. The selection does not directly tell you when this situation took place. However, Dickens wrote during the early years of the Industrial Revolution, when manufacturing was first being done by machines. Use this information to help you answer the question below.

- Write one phrase that suggests that the setting of the passage is during the Industrial Revolution.

Answers and explanations start on page 108.

Mood

Mood is the atmosphere of the story. Mood is created by details of the setting. Some words you could use to describe the mood of a story are *gloomy*, *peaceful*, *joyful*, and *scary*.

EXAMPLE

That night she had a new consciousness of the country, felt almost a new relation to it. Even her talk with the boys had not taken away the feeling that had overwhelmed her when she drove back to the Divide that afternoon. She had never known before how much the country meant to her. The chirping of the insects down in the long grass had been like the sweetest music. She had felt as if her heart were hiding down there, somewhere, with the quail and the plover [a shore bird] and all the little wild things that crooned or buzzed in the sun. Under the long shaggy ridges, she felt the future stirring.

From *O Pioneers!*

By Willa Cather

1. What word would you use to describe the mood of this passage?

You may have written something like *hopeful* or *positive*.

2. What phrases support the idea that the mood of this passage is hopeful?

Possible responses are “*new consciousness of the country*” and “*felt the future stirring.*”

3. What sounds contribute to the positive mood of the passage?

Two possible responses are “*the chirping of the insects down in the long grass had been like the sweetest music*” or “*little wild things that crooned or buzzed in the sun.*”

4. What mood is created by the details about the setting in the Hurston passage on page 36?

One possible response is that the mood is *peaceful*.



**A. Read the fiction passage below.**

The path took us along to the side of the greenhouse and the butler opened a door for me and stood aside. It opened into a sort of vestibule that was about as warm as a slow oven. He came in after me, shut the outer door, opened an inner door and we went through that. Then it was really hot. The air was thick, wet, 5 steamy, and larded with the cloying smell of tropical orchids in bloom. The glass walls and roof were heavily misted and big drops of moisture splashed down on the plants. The light had an unreal greenish color, like light filtered through an aquarium tank. The plants filled the place, a forest of them, with nasty meaty leaves and stalks like the newly washed fingers of dead men.

From *The Big Sleep*
By Raymond Chandler

B. Write an X next to the correct answer.**Example:**

What is the mood of the following piece?

A gentle breeze blew over the docks, carrying with it the smell of the sea. Small waves broke gently onto the shore as a flock of seagulls floated lazily in the sky.

 X a. calm b. upset

1. What is the mood of the Chandler passage above?
 a. comfortable b. mysterious
2. Which of the following phrases helps to create that mood?
 a. The path took us along to the side of the greenhouse
 b. The light had an unreal greenish color

C. Write the answer on the line.

Charlie took Joan by the hand and turned toward the water. She looked up at his strong, forward-seeking chin. The sun was rising behind their favorite bird-watching island, and she wondered if the snowy owl was waking up. With a sigh, Joan leaned happily against Charlie and closed her eyes.

3. What is one detail about the place that creates the peaceful mood of the passage above?

Answers and explanations start on page 108.



“Remember that we’re going to be like mountains, and mountains don’t cry.”

Picturing the Characters

Character Development

The quote above is from one of the characters in the video. They are the words from an aunt to her niece, who is going on a trip. The characters are the people in the story who say and do things. **Character development** is when the writer makes the character say and do things to help show their personality. In other words, the writer uses dialogue and action to bring the character to life.

Read the passage below, and see how the writer makes the character of Zeke come to life.

EXAMPLE

Zeke grew up hanging around his uncle’s gas station, the one with the “76” sign in Chinese on the corner of Pacific and Taylor. His uncle had Zeke do the detail work, the shine and buff, and now he still calls Zeke the “Detail Man.” Some guys still call him Detail, but I like to call him Zeke. His mother’d asked a nurse at Chinese Hospital to give him an American name. Ezekiel was what he got. A spit-quick kind of name. I thought it was perfect; Zeke was a short man with a short temper.

From *Bone*

By Fae Myenne Ng

1. What did Zeke do at his uncle’s gas station?

A possible answer is, *He used to hang around there and shine and buff cars.* The writer shows you a picture of a boy who works at an early age at a family business.

2. How do you know that Zeke’s family is Chinese?

A possible answer is, *The “76” sign is in Chinese.*

3. Why does Zeke’s uncle still call him “the Detail Man?”

You may have written something like, *Zeke’s uncle appreciates and respects Zeke’s skill.*



A. Read the fiction passage below.

“And looky here—you drop that school, you hear? I’ll learn people to bring up a boy to put on airs over his own father and let on to be better’n what *he* is. You lemme catch you fooling around that school again, you hear? Your mother couldn’t read, and she couldn’t write, nuther, before she died. None of the family
5 couldn’t, before *they* died. I can’t; and here you’re a-swalling yourself up like this. I ain’t the man to stand it—you hear? Say—lemme hear you read.”

I took up a book and begun something about General Washington and the wars. When I’d read about a half a minute, he fetched the book a whack with his hand and knocked it across the house. He says:

10 “It’s so. You can do it. I had my doubts when you told me. Now looky here; you stop that putting on frills. I won’t have it. I’ll lay for you, my smarty; and if I catch you about that school I’ll tan you good. First you know you’ll get religion, too. I never see such a son.”

From *The Adventures of Huckleberry Finn*
By Mark Twain

B. Choose the best answer, and write it on the line.

Example:

Based on the way he speaks, do you think this man has a formal education?

No, because he says things like “looky here” and “I’ll learn people” instead of “Look here” and “I’ll teach people.”

1. What does the character say to make you think this is a father talking to a son?

2. What does the boy do that shows he doesn’t want to disobey the man?

C. Complete each sentence with one of the two choices in parentheses.

3. This man thinks that education is _____. (*important* or *unnecessary*)

4. This man thinks his son is getting too _____. (*civilized* or *wild*)

Answers and explanations start on page 108.

Point of View

The writer tells the story from a certain perspective, or **point of view**. The most direct point of view is first-person narrative. In **first-person narrative**, the character calls him- or herself “I.” There are two other points of view, that of another character in the story and that of someone outside the story. When you read the passage below, look for point of view.

EXAMPLE

I was getting along fine with Mama, Papa-Daddy and Uncle Rondo until my sister Stella-Rondo just separated from her husband and came back home again.

Mr. Whitaker! Of course I went with Mr. Whitaker first, when he first appeared here in China Grove, taking “Pose Yourself” photos, and Stella-Rondo broke us up. Told him I was one sided. Bigger on one side than the other, which is a deliberate, calculated falsehood: I’m the same. Stella-Rondo is exactly twelve months to the day younger than I am and for that reason she’s spoiled.

From “Why I Live at the P.O.”

By Eudora Welty

1. In what point of view is this paragraph written?

You probably said *first-person narrative*. The character calls herself “I.”

2. The paragraph on page 40 is about Zeke, a character in the story. Does it seem as if the narrator is in the story?

A possible answer is *no; the narrator is probably outside the story*.

3. Which point of view do you prefer, the one used above or the one used on page 40? Why?

Possible answers: *the one used above because I feel closer to this character or the one used on page 40 because I have a better picture of the other characters in the story.*

4. Write something that Stella-Rondo might say in response to the paragraph above. Use the first person-narrative.

Possible answer: *My sister is a liar. I never wanted any of her boyfriends, and I’m not spoiled. At least I tried to make my own life. She still lives with Mama. And Mr. Whitaker broke up with her because he got tired of her complaining, not because of anything I said.*

**A. Read the fiction passage below.**

“I don’t know why I was so impressed. Perhaps because you were the first boy who ever paid much attention to me.”

He did not like to hear this. He remembered how concerned he had been that she might be seeing somebody else. Now she made it sound as though nobody
5 else wanted her. “India, stop this nonsense. I could recall offhand the names of several young men who found you extremely attractive.”

For a little while she was quiet. She appeared to be thinking. Then she said, “Walter, tell me the truth. Did you find me attractive?”

He frowned. “What on earth has gotten into you? All at once for no good reason
10 you behave as if—I don’t know what. You were an attractive girl and you are today an attractive woman.”

“Am I?”

“You are indeed.”

She looked at him playfully. “Would it hurt so much to tell me once in a while?”

“I’m afraid I’m not good at that sort of business.”

From *Mr. Bridge*

By Evan S. Connell

B. Check off the best answer.

1. In this passage, how does Connell develop these characters?

- action dialogue

2. Which word below best describes Walter?

- stern needy strange

C. Write each answer on the line.

3. Is this story told in the first-person narrative (from the “I” point of view)?

4. From the story, you learn that India’s character wants Walter to tell her that she is

Answers and explanations start on page 108.



“The grandmother didn’t want to go to Florida. ‘I wouldn’t take my children in any direction with a criminal like that a loose in it.’”

Telling the Story

Sequence of Events

In the video, you learned that the **sequence of events** is the order in which things happen. To figure out the sequence of events, you need to focus on each individual event.

In the first sentence of the example below, the first event is “go across the field to Fred Brightleaf’s.” You can look at the *Sequence Diagram* on page 119 to see some other events from the example. In the example below, the events are underlined.

EXAMPLE

That afternoon, as soon as I could escape attention, I knew I would go across the field to Fred Brightleaf’s. Fred and I would catch Rufus Brightleaf’s past-work old draft horse, Prince, and ride him over to the pond for a swim. And after supper, when Grandma and Grandpa would be content just to sit on the front porch in the dark, and you could feel the place growing lonesome for other times, I would drift away down to the little house beside the woods where Dick Watson and Aunt Sarah Jane lived. While the light drained from the sky and night fell I would sit with Dick on the rock steps in front of the door and listen to him tell of the horses and mules and foxhounds he remembered.

From *A World Lost*
By Wendell Berry

1. What is the correct order of events?
 - a. go across the field to Fred Brightleaf’s
 - b. sit with Dick on the rock steps
 - c. drift away down to the little house
 - d. catch Rufus Brightleaf’s past-work old draft horse, Prince, and ride him over to the pond for a swim

The correct order is: *a, d, c, b*.

To find the order of events, you can often use time clues such as *that afternoon* and *after supper*.

2. The last thing the narrator did in this imagined afternoon is _____.

You probably said *sit with Dick on the rock steps and listen to him*. That is the last action in the passage.

See the *Sequence Diagram* on page 119.



A. Read the fiction passage below.

Back at the house she laid down the baby for his nap, then carefully washed the produce and put it in the refrigerator, all the while feeling her mother’s eyes on her hands. “The worst thing for you,” she kept repeating under her breath until she annoyed herself. She moved around the edges of the rooms as though her
 5 big mother and demanding grandmother were still there taking up most of the space; the house felt both empty and cramped at the same time, and Lou Ann felt a craving for something she couldn’t put a finger on, maybe some kind of food she had eaten a long time ago. She opened the curtains in the front room to let
 10 in the light. The sky was hard and bright, not a blue sky full of water. Strangely enough, it still surprised her sometimes to open that window and not see Kentucky.

From *The Bean Trees*
 By Barbara Kingsolver

B. Write Yes if word or phrase is an event; write No if it is not.

Example:

- Yes “laid down the baby”
- No “blue sky full of water”

Laid down the baby is an event, but a *blue sky full of water* is not an event.

- ___ 1. “carefully washed the produce”
- ___ 2. “kind of food”
- ___ 3. “moved around the edges”
- ___ 4. “Kentucky”

C. Answer the question; then put the events in the proper order. The first event has already been done for you.

5. What word in the first line helps you determine the order of events?

- 1 6. “laid down the baby”
- ___ “opened the curtains in the front room”
- ___ “put it in the refrigerator”
- ___ “washed the produce”

Answers and explanations start on page 109.

Conflict

Conflict is a struggle that can be within a character, between characters, or between a character and an outside force.

Most of the conflict in the passage below is between two characters, Lena and Milkman. They're arguing about someone named Corinthians, who has been dating a certain man. Some of the conflict, however, is within Milkman himself. He has a secret, and he can't explain his attitude to Lena. See page 120 for a *Story Map*.

EXAMPLE

"I know you told Daddy about Corinthians, that she was seeing a man. Secretly. And—"

"I *had* to. I'd love for her to find somebody, but I *know* that man. I—I've been around him. And I don't think he . . ." Milkman stopped, unable to explain. About the Days, about what he suspected.

"Oh?" Her voice was thick with sarcasm. "You have somebody else in mind for her?"

"No."

"No? But he's Southside, and not good enough for her? It's good enough for you, but not for her, right?"

"Lena . . ."

"What do you know about somebody not being good enough for somebody else? And since when did you care whether Corinthians stood up or fell down?"

From *Song of Solomon*

By Toni Morrison

1. Which line shows a conflict within Milkman?

You probably chose this line: "*Milkman stopped, unable to explain. About the Days, about what he suspected.*"

2. Which line is the first to show conflict between Milkman and Lena?

You probably chose this line: "*Her voice was thick with sarcasm.*"

See the *Story Map* on page 120.



A. Read the fiction passage below.

The day after his termination there were unemployment benefits to see about. He went downtown to the state office to fill out papers and look for another job. But there were no jobs in his line of work, or in any other line of work. His face began to sweat as he tried to describe to Sandy the milling crowd of men
 5 and women down there. That evening he got back on the sofa. He began spending all of his time there, as if, she thought, it was the thing he was supposed to do now that he no longer had any work. Once in a while he had to go talk to somebody about a job possibility, and every two weeks he had to go sign something to collect his unemployment compensation. But the rest of the time
 10 he stayed on the sofa. It's like he *lives* there, Sandy thought.

From "Preservation" in *Cathedral*
 By Raymond Carver

B. Write the letter of the answer on the line.

- _____ 1. Which of these is a conflict between the character and an outside force?
- a. He is fired and faces unemployment.
 - b. He's sweating as he tries to talk about the crowd.
 - c. Sandy thinks he "lives" on the sofa.
- _____ 2. Most of the passage shows conflict
- a. within a character
 - b. between characters
 - c. between a character and an outside force

C. Write the answer on the lines.

3. If a conflict developed between these two characters in the next paragraph, what would the struggle probably be about? Explain.

4. If there's conflict within Sandy, what might it be about?

Answers and explanations start on page 109.

Answering Special Synthesis Questions

On the GED Reading Test, there are some questions that require you to make connections between the passage that you read and additional information that you are provided in the question. These are called **special synthesis questions**. To answer these questions, read the information before the question, and think about how it relates to the topic of the paragraph. The example below uses the selection by Mark Twain on page 41.

EXAMPLE

“I’ll learn people to bring up a boy to put on airs over his own father and let on to be better’n what *he* is. You lemme catch you fooling around that school again, you hear? Your mother couldn’t read, and she couldn’t write, nuther, before she died. None of the family couldn’t, before *they* died. I can’t; and here you’re a-swelling yourself up like this.”

← passage

1. In a speech titled “Advice to Youth” given in 1882, Mark Twain said, “Always obey your parents. When they are present. This is the best policy in the long run. Because if you don’t, they will make you. Most parents think they know better than you do, and you can generally make more by humoring that superstition than you can by acting on your own better judgment.”

← question introduction with new information

Based on the passage and the information above, which of these statements would Mark Twain most likely agree with?

← question

- (1) Children cannot be trusted to make their own decisions.
- (2) Parents always know better than children.
- (3) Children should always do what their parents tell them to do.
- (4) Some children are smarter than their parents and can outsmart them.
- (5) Parents should physically force their children into following instructions

The correct answer is option (4) **Some children are smarter than their parents and can outsmart them**. The passage establishes that Huck is exhibiting his intelligence, and the quoted speech sets out how children can use their “smarts” to outwit their parents.

- **What do the passage and question introduction have in common?**
- **Read the passage with the question in mind.** Do you see a connection? What is it?
- **Think through the choices.** Only option (4) makes the connection.

TEST-TAKING HINTS

- Think about the main point of the new information provided by the question.
- Review the passage with that point in mind.
- Find the answer choice that best reflects that connection.

Sample GED Question

Elsewhere in the novel, Huck realizes he's not scared of his father anymore. "I reckoned I was scared now, too; but in a minute I see I was mistaken. That is, after the first jolt . . . I see I warn't scared of him worth bothering about."

What probably happened to change Huck's attitude?

- (1) He got older and understood more.
- (2) He realized he was just like his father.
- (3) His father got weaker.
- (4) His father was nicer to him now.
- (5) He was more afraid of his foster mother, Widow Douglas.

You can eliminate options (4) and (5) because they don't make sense with this passage or the previous one. Neither (2) nor (3) seem to be true. Only (1) is reasonable.



GED TEST-TAKING SKILL PRACTICE

ANSWERING GED QUESTIONS

Questions 1 and 2 are based on the passage below.

John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies him. Of course it is only nervousness. It does weigh on me so not to do my duty in any way! I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already! Nobody would believe what an effort it is to do what little I am able,—to dress and entertain, and order things. It is fortunate Mary is so good with the baby. Such a dear baby! And yet I cannot be with him, it makes me so nervous. I suppose John never was nervous in his life.

From *The Yellow Wallpaper*

By Charlotte Perkins Gilman

1. Earlier in the story, the narrator tells us that John "scoffs openly at any talk of things not to be felt and seen and put down in figures."
2. Gilman suffered from a form of depression similar to the narrator's. She helped herself recover through her creative writing.

What might this information and the passage above suggest about the narrator's condition?

Her condition is

- (1) very serious
- (2) not very serious
- (3) all in her mind
- (4) a physical problem
- (5) easily treatable

Based on this information, what might Gilman recommend the narrator do?

- (1) get plenty of rest
- (2) take whatever medication she was given
- (3) be more like her husband, John
- (4) find some sort of creative outlet
- (5) entertain more often

Answers and explanations start on page 109.



Journal Writing About Fiction

When you read something that interests you or makes you think, you can write about it in a journal. A journal can be a notebook that you write in from time to time, when the mood strikes you. When you write in a journal, you write just for you. It's you talking to yourself on paper.

EXAMPLE

Here's a journal entry about the main character in the paragraph from "Why I Live at the P.O.," on page 42.

I was getting along fine with Mama, Papa-Daddy and Uncle Rondo until my sister Stella-Rondo just separated from her husband and came back home again.
Mr. Whitaker!

I like the character because she seems real, and she's funny.

I didn't like all the names because I got confused.

I was frustrated by not knowing why she says "Mr. Whitaker!"

Here's a sample journal entry about the setting in the paragraph from *The Big Sleep*, on page 39.

It opened into a sort of vestibule that was about as warm as a slow oven. He came in after me, shut the outer door, opened an inner door and we went through that. Then it was really hot. The air was thick, wet, steamy, and larded with the cloying smell of tropical orchids in bloom.

I like the way the air gets thick and hot and too-sweet smelling when the narrator goes farther into the house. It reminded me of the greenhouse I used to visit when I was a kid. It was always warm and humid in the greenhouse, and it had a unique smell. It had several rooms and the last room was the desert room. So the farther you went into the greenhouse, the warmer it got, just like in this passage. That's how I pictured the place the narrator was walking into. It's interesting—the things you remember sometimes.

JOURNAL-WRITING HINTS

- Write about an event or a character, place, or story that creates a strong feeling in you.
- Write easily and informally—just get your ideas down.
- Don't worry about mistakes. Remember, your journal is just for you.



A. Reread the passage on page 47. Use the questions below to brainstorm a sample journal entry.

What did you like about this passage?

What did you not like about this passage?

What frustrated you about the conflict between Sandy and the unemployed man?

B. In a journal, write one or two paragraphs that bring together your answers above.

C. Self-Check List

How did you like writing about this fiction passage? _____

Did you think it's something you would do again? _____

Did you learn something? What? _____

Which writing hint was the most helpful to you? Why? _____

Answers and explanations start on page 109.

GED Review: Fiction

Choose the **one best answer** to the questions below.

Questions 1 through 3 refer to the following passage.

WHY IS THIS MAN EMBARRASSED?

The man asked, “Can we git some water, ma’am?”

A look of annoyance crossed Mae’s face. “Sure, go ahead.” She said softly
5 over her shoulder, “I’ll keep my eye on the hose.” She watched while the man slowly unscrewed the radiator cap and ran the hose in.

A woman in the car, a flaxen-haired
10 woman, said, “See if you can’t git it here.”

The man turned off the hose and screwed on the cap again. The little boys took the hose from him and they
15 upended it and drank thirstily. The man took off his dark, stained hat and stood with a curious humility in front of the screen. “Could you see your way to sell us a loaf of bread, ma’am?”

20 Mae said, “This ain’t a grocery store. We got bread to make san’widges.”

“I know, ma’am.” His humility was insistent. “We need bread and there ain’t nothin’ for quite a piece, they say.”

25 “ ’F we sell bread we gonna run out.” Mae’s tone was faltering.

“We’re hungry,” the man said.

“Whyn’t you buy a san’widge? We got nice san’widges, hamburgs.”

30 “We’d sure admire to do that, ma’am. But we can’t. We got to make a dime do all of us.” And he said embarrassedly, “We ain’t got but a little.”

Mae said, “You can’t get no loaf of
35 bread for a dime. We only got fifteen-cent loaf.”

From behind her Al growled, “God Almighty, Mae, give ‘em bread.”

From *The Grapes of Wrath*
By John Steinbeck

1. What is the mood of this paragraph?
(1) bored
(2) funny
(3) pitiful
(4) joyful
(5) angry
2. Which is the conflict between a character and an outside force?
(1) poverty and the man
(2) Mae and the man
(3) flaxen-haired woman and the man
(4) little boys and the man
(5) the man and his embarrassment
3. Which is the first event?
(1) The boys drink thirstily.
(2) Mae offers to sell the man sandwiches.
(3) The man asks if he can buy bread.
(4) The man turns off the hose.
(5) Mae refuses to sell the bread.

Questions 4 through 6 refer to the following passage.

WHAT DOES THIS BOY BELIEVE?

- Jerome worshipped his father: the verb is exact. As man re-creates God, so Jerome re-created his father—from a restless widowed author into a
- 5 mysterious adventurer who travelled in far places—Nice, Beirut, Majorca, even the Canaries. The time had arrived about his eighth birthday when Jerome believed that his father either
- 10 “ran guns” or was a member of the British Secret Service. Now it occurred to him that his father might have been wounded in “a hail of machine-gun bullets.”
- 15 Mr. Wordsworth played with the ruler on his desk. He seemed at a loss how to continue. He said, “You knew your father was in Naples?”
- “Yes, sir.”
- 20 “Your aunt heard from the hospital today.”
- “Oh.”
- Mr. Wordsworth said with desperation, “It was a street accident.”
- 25 “Yes, sir?” It seemed quite likely to Jerome that they would call it a street accident. The police, of course, had fired first; his father would not take human life except as a last resort.
- 30 “I’m afraid your father was very seriously hurt indeed.”
- “Oh.”

“In fact, Jerome, he died yesterday. Quite without pain.”

35 “Did they shoot him through the heart?”

“I beg your pardon. What did you say, Jerome?”

“Did they shoot him through the heart?”

40 “Nobody shot him, Jerome. A pig fell on him.”

From “A Shocking Accident”

By Graham Greene

4. Where does this scene take place?
- (1) Nice
 - (2) British Secret Service Headquarters
 - (3) Naples
 - (4) Mr. Wordsworth’s office
 - (5) a barnyard
5. Who is telling the story?
- (1) the pig
 - (2) Jerome
 - (3) Mr. Wordsworth
 - (4) someone outside the story
 - (5) Jerome’s father
6. Which information tells you the most about Jerome?
- (1) what he says
 - (2) what he thinks
 - (3) what Mr. Wordsworth says
 - (4) what Mr. Wordsworth does
 - (5) what happens to his father

Answers and explanations start on page 110.

