

Setting

Question 1 .

Ashutosh peered out of the Sabarmati Express as houses, streams, and telegraph poles whizzed past him. Closing his eyes, he listened to the dynamic throb of the wheels chugging on the iron tracks. The fast clicking of the wheels sent a rush of euphoria down his spine. His ride would soon end, and he would have to walk the long distance home. Sabarmati Express, seat no. 20 became Ashutosh's lifeline. It connected him to the outside world.

Ashutosh worked nights at a steel plant in the Mumbai business district. While the rest of the world slept, he spent his nights making industrial grade steel that would ultimately end up in cars, buses, and trucks. As home drew closer, he saw the heavy morning fog loom over everything. It blanketed roofs and pathways and created a sense of mystery.

During what time of day is the story **most likely** taking place?

- ☐ A. nightfall
- ☐ B. evening
- ☐ C. afternoon
- ☐ D. morning

Question 2 .

He set his rig down on the tarmac, one landing out of the many thousands he made throughout his career. Above the small landing pad, the spires of the station rose away from the craggy surface of the dwarf planet and mingled among the asteroids of the belt. An ever-present chill filled the cabin of his rig, and a dampness recognized by the deep ache in his bones and the drops of condensation on his instrument panels made living here something south of horrible. It wasn't home, but it was better than nothing. The mining station on Ceres offered the last shelter and fuel between the colonies of Luna and Mars and the prospectors of the Jupiter moons.

Silence and space surrounded him as the bridge extension crept out and attached itself to the snug bolt fittings of his airlock exterior. The noise was deafening. The welds of his ship shook while the metal groaned as if it were in pain. Then the hissing began as the pumps forced the precious, wholesome air into the vacuum of his airlock. Soon he would be in the commissary with a warm plate of food set before him, real food: the first in months to fill his belly. *Sometimes*, he told himself, *it's the small things that make it all worth it.*

How is the character affected by the setting of the story?

- ☐ A. The bright sun warms the skin of his spacesuit.
- ☐ B. The busy spaceport makes him distrust strangers.
- ☐ C. The solitude makes him want to talk to friends.
- ☐ D. The cold darkness makes him want a warm meal.

Question 3 .

from The Country of Pointed Firs
by Sarah Orne Jewett

AT LAST IT WAS the time of late summer, when the house was cool and damp in the morning, and all the light seemed to come through green leaves; but at the first step out of doors the sunshine always laid a warm hand on my shoulder, and the clear, high sky seemed to lift quickly as I looked at it. There was no autumnal mist on the coast, nor any August fog; instead of these, the sea, the sky, all the long shore line and the inland hills, with every bush of bay and every fir-top, gained a deeper color and a sharper clearness. There was something shining in the air, and a kind of lustre on the water and the pasture grass, —a northern look that, except at this moment of the year, one must go far to seek. The sunshine of a northern summer was coming to its lovely end.

The days were few then at Dunnet Landing, and I let each of them slip away unwillingly as a miser spends his coins. I wished to have one of my first weeks back again, with those long hours when nothing happened except the growth of herbs and the course of the sun. Once I had not even known where to go for a walk; now there were many delightful things to be done and done again, as if I were in London. I felt hurried and full of pleasant engagements, and the days flew by like a handful of flowers flung to the sea wind.

At last I had to say good-by to all my Dunnet Landing friends, and my homelike place in the little house, and return to the world in which I feared to find myself a foreigner. There may be restrictions to such a summer's happiness, but the ease that belongs to simplicity is charming enough to make up for whatever a simple life may lack, and the gifts of peace are not for those who live in the thick of battle.

I was to take the small unpunctual steamer that went down the bay in the afternoon, and I sat for a while by my window looking out on the green herb garden, with regret for company. Mrs. Todd had hardly spoken all day except in the briefest and most disapproving way; it was as if we were on the edge of a quarrel. It seemed impossible to take my departure with anything like composure. At last I heard a footstep, and looked up to find that Mrs. Todd was standing at the door.

"I've seen to everything now," she told me in an unusually loud and business-like voice. "Your trunks are on the w'arf by this time. Cap'n Bowden he come and took 'em down himself, an' is going to see that they're safe aboard. Yes, I've seen to all your 'rangements," she repeated in a gentler tone. "These things I've left on the kitchen table you'll want to carry by hand; the basket needn't be returned. I guess I shall walk over towards the Port now an' inquire how old Mis' Edward Caplin is."

I glanced at my friend's face, and saw a look that touched me to the heart. I had been sorry enough before to go away.

Directions: Select all the correct answers.

Read this sentence from the passage.

I was to take the small unpunctual steamer that went down the bay in the afternoon, and I sat for a while by my window looking out on the green herb garden, with regret for company.

Which **two** of the following sentences **best** describe how the window and the boat are significant to the plot of this passage?

- ☐ As the speaker is eager to leave, the boat signifies her longing to reach home safe and on time.
- ☐ As the speaker looks out of the window, it makes her ponder over her feeling about leaving Dunnet Landing.
- ☐ As the speaker dislikes traveling, the boat signifies her anxiety about leaving Dunnet Landing to go home.
- ☐ As the speaker is leaving Dunnet Landing, the boat signifies the journey she will undertake to reach home.
- ☐ As the speaker gazes out of the window, she feels sad about not having a herb garden of her own.

Question 4 .

Directions: Select the correct text in the passage.

Which sentence in the passage **best** shows how the setting contributes to the narrator's problem?

*from Chapter XV of **The Adventures of Huckleberry Finn***

by Mark Twain

WE judged that three nights more would fetch us to Cairo, at the bottom of Illinois, where the Ohio River comes in, and that was what we was after. **We would sell the raft and get on a steamboat and go way up the Ohio amongst the free States, and then be out of trouble.**

Well, the second night a fog begun to come on, and we made for a towhead to tie to, for it wouldn't do to try to run in a fog; but when I paddled ahead in the canoe, with the line to make fast, there warn't anything but little saplings to tie to. I passed the line around one of them right on the edge of the cut bank, but there was a stiff current, and the raft come booming down so lively she tore it out by the roots and away she went. I see the fog closing down, and it made me so sick and scared I couldn't budge for most a half a minute it seemed to me—and then there warn't no raft in sight; you couldn't see twenty yards. **I jumped into the canoe and run back to the stern, and grabbed the paddle and set her back a stroke.** But she didn't come. I was in such a hurry I hadn't untied her. I got up and tried to untie her, but I was so excited my hands shook so I couldn't hardly do anything with them.

As soon as I got started I took out after the raft, hot and heavy, right down the towhead. That was all right as far as it went, but the towhead warn't sixty yards long, and the minute I flew by the foot of it I shot out into the solid white fog, and hadn't no more idea which way I was going than a dead man.

Thinks I, it won't do to paddle; first I know I'll run into the bank or a towhead or something; I got to set still and float, and yet it's mighty fidgety business to have to hold your hands still at such a time. I whooped and listened. Away down there somewheres I hears a small whoop, and up comes my spirits. I went tearing after it, listening sharp to hear it again. The next time it come I see I warn't heading for it, but heading away to the right of it. And the next time I was heading away to the left of it—and not gaining on it much either, for I was flying around, this way and that and t'other, but it was going straight ahead all the time.

I did wish the fool would think to beat a tin pan, and beat it all the time, but he never did, and it was the still places between the whoops that was making the trouble for me. Well, I fought along, and directly I hears the whoop *behind* me. I was tangled good now. That was somebody else's whoop, or else I was turned around.

I threw the paddle down. I heard the whoop again; it was behind me yet, but in a different place; it kept coming, and kept changing its place, and I kept answering, till by and by it was in front of me again, and I knowed the current had swung the canoe's head down-stream, and I was all right if that was Jim and not some other raftsmen hollering. **I couldn't tell nothing about voices in a fog, for nothing don't look natural nor sound natural in a fog.**

Question 5 .

Pierre hugged his mother tightly and kissed her on her forehead. They were saying goodbye at the Charles de Gaulle International Airport. Pierre did not know how long it would be before he saw his mother or France again. All he had was a one-way ticket to China. How long the assignment would take, he did not know.

As the plane took to the skies, Pierre looked out the window to see the distant, yet familiar places below him. This was his first international trip, and a sense of yearning for everything French already seemed to tug at his heart. As he looked out of the misty, Plexiglas window of the aircraft, streets and monuments slowly disappeared under white clouds. However, his mother's tear-streaked face at the airport kept surfacing each time he thought of home.

How does the flight affect Pierre?

- ☐ A. He thinks of all the streets and monuments.
- ☐ B. He thinks of the misty, Plexiglas window.
- ☐ C. He thinks of everything French.
- ☐ D. He thinks of his mother's tear-streaked face.

Question 6 .

"Are you sure this is a good idea?" asked Regan for the fifth time.

"Think about how impressed everyone will be," Horatio replied. "The entire freshman class will look up to us. In fact, I bet even seniors will be impressed by our courage."

"Don't worry, Regan," said Orsino. "We're only going to walk through the old Andreeson place and then go home. We'll stick together, and nothing will happen to us." His voice wavered slightly as they stood before the looming specter of the dark house. The three of them crept forward slowly, trying to forget the ghost stories and rumors they had heard.

"This looks even creepier than I imagined it," said Regan. She followed Horatio onto the rotting boards of the front porch. Horatio walked confidently through the front door and into the living room.

"Be careful of the steps that lead down to the living room," warned Horatio. His friends stared at him in surprise.

"How did you know about that?" asked Regan. "You act like you've been here before."

"Yeah, what's going on?" Orsino wondered.

"Well, I have been keeping a little secret from you guys," admitted Horatio. "The Andreesons are related to my great-uncle. I grew up playing in this house, but I haven't been here since they abandoned it."

"So it's not haunted after all," said Regan gratefully.

"I guess no one will look up to us for our courage now," groaned Orsino.

"Why not?" Horatio asked as he wandered into the kitchen. "No one has to know that I've been here before. As far as they'll know, we were as brave as those guys on Ghost Trackers." Suddenly, a door creaked on the second floor. Regan grabbed Orsino's arm as Horatio raced back into the living room. Even in the gloom, his face was as pale as a sheet.

"Did you hear that?" Horatio whispered. The three of them turned to face the stairs. A shadow darted down the steps and hurled itself at Regan, who screamed in panic.

"It's okay," called Orsino. "It's just a stray cat." The cat jumped into Regan's arms and began to purr. She tried to stop her hands from shaking as she patted the cat and talked to it in soothing tones.

"Let's get out of here," Horatio said. "We've had enough excitement for one night."

"I think I'll name the cat Casper," remarked Regan as she carried her new pet outside.

"Thank goodness the only 'ghost' we saw tonight was friendly."

How does the setting contribute to the plot of this story?

- ☐ A. The hazardous condition of the house endangers the lives of three friends.
- ☐ B. The quiet location allows Horatio and Regan to renew their friendship.
- ☐ C. The distant location leaves three friends with no hope of being rescued.
- ☐ D. The house's spooky reputation draws the three friends in to investigate.

Question 7 .

"Wow! Thanks, William. What an unexpected surprise. What brings you here?"

"I'm here to help our friendly prosecutor off the hook."

"How much is that going to cost, William?"

"A lot less than you'd think, Polly."

"I'll see you tomorrow in my office. I'd better get started before they come calling."

William shakes Polly's hand and walks up the stairs to the podium.

"We have come to the heart of the matter. Why we're here tonight—to celebrate the achievements of our fellow colleagues. It's the fifth straight year and it's been my privilege to serve as master of ceremony for the Kenyan Bar Association. Standing before you today, it is my pleasure to announce the recipients of the Jack Goodrich Award."

The setting of this passage is best described as

- ☐ A. an attorney's office.
- ☐ B. a birthday party.
- ☐ C. a court room.
- ☐ D. an award ceremony.

Question 8 .

The diner finished up a row of buildings, all deserted, along Main Street. Prosperity, having already come by for a visit to town, had sometime long ago packed up and left. Somewhere, in the zoo of decrepit brownstone husks, rats crawled around on their bellies, speaking in the twisted rat tongue of ever-present gnawing and, occasionally, the high-pitched crescendo of alarm at the smell of a passing predator. In this kingdom of dark futures, melancholy reigned king.

At the end of the line, in the light spilling like Christmas morning from Frankie's Diner, the ruined city and its aftermath of hopelessness could find no purchase. Frankie's warmed the lost underbelly like a griddle full of flapjacks. Chattering, risen voices steamed the windows inside and denied the patrons their views of the beleaguered cityscape. There, local or out-of-towner alike might find a hot cup of coffee, a plate of hash, eggs-over-easy, and Frankie at the grill, flipping burgers and calling out orders. The wholesomeness reminded everyone that we all return to a state of grace, even if we have to find it in a greasy spoon.

How does the setting help to create the mood of the story?

- ☐ A. The diner is warm because it has electricity, and the gloomy buildings do not.
- ☐ B. The warmth of Frankie's Diner makes the reader want to go change the world.
- ☐ C. The desolation of the surroundings makes the diner seem more warm and cheerful.
- ☐ D. The gloom of the city overpowers any happiness that might come from the diner.

Question 9 .

from Chapter XV of The Adventures of Huckleberry Finn
by Mark Twain

WE judged that three nights more would fetch us to Cairo, at the bottom of Illinois, where the Ohio River comes in, and that was what we was after. We would sell the raft and get on a steamboat and go way up the Ohio amongst the free States, and then be out of trouble.

Well, the second night a fog begun to come on, and we made for a towhead to tie to, for it wouldn't do to try to run in a fog; but when I paddled ahead in the canoe, with the line to make fast, there warn't anything but little saplings to tie to. I passed the line around one of them right on the edge of the cut bank, but there was a stiff current, and the raft come booming down so lively she tore it out by the roots and away she went. I see the fog closing down, and it made me so sick and scared I couldn't budge for most a half a minute it seemed to me—and then there warn't no raft in sight; you couldn't see twenty yards. I jumped into the canoe and run back to the stern, and grabbed the paddle and set her back a stroke. But she didn't come. I was in such a hurry I hadn't untied her. I got up and tried to untie her, but I was so excited my hands shook so I couldn't hardly do anything with them.

As soon as I got started I took out after the raft, hot and heavy, right down the towhead. That was all right as far as it went, but the towhead warn't sixty yards long, and the minute I flew by the foot of it I shot out into the solid white fog, and hadn't no more idea which way I was going than a dead man.

Thinks I, it won't do to paddle; first I know I'll run into the bank or a towhead or something; I got to set still and float, and yet it's mighty fidgety business to have to hold your hands still at such a time. I whooped and listened. Away down there somewheres I hears a small whoop, and up comes my spirits. I went tearing after it, listening sharp to hear it again. The next time it come I see I warn't heading for it, but heading away to the right of it. And the next time I was heading away to the left of it—and not gaining on it much either, for I was flying around, this way and that and t'other, but it was going straight ahead all the time.

I did wish the fool would think to beat a tin pan, and beat it all the time, but he never did, and it was the still places between the whoops that was making the trouble for me. Well, I fought along, and directly I hears the whoop *behind* me. I was tangled good now. That was somebody else's whoop, or else I was turned around.

I throwed the paddle down. I heard the whoop again; it was behind me yet, but in a different place; it kept coming, and kept changing its place, and I kept answering, till by and by it was in front of me again, and I knowed the current had swung the canoe's head down-stream, and I was all right if that was Jim and not some other raftsmen hollering. I couldn't tell nothing about voices in a fog, for nothing don't look natural nor sound natural in a fog.

Directions: Select all the correct answers.

In which **two** ways does the setting described in the first paragraph influence the plot of the story?

- ☐ The setting adds to the sense of calm that the characters feel.
- ☐ The setting reveals the characters' quest to reach the destination.
- ☐ The setting creates the events that allow the characters to learn rowing.
- ☐ The setting reveals the characters' fear of traveling to new places.
- ☐ The setting creates the events that make the characters' journey challenging.

Question 10 .

from The Country of Pointed Firs
by Sarah Orne Jewett

AT LAST IT WAS the time of late summer, when the house was cool and damp in the morning, and all the light seemed to come through green leaves; but at the first step out of doors the sunshine always laid a warm hand on my shoulder, and the clear, high sky seemed to lift quickly as I looked at it. There was no autumnal mist on the coast, nor any August fog; instead of these, the sea, the sky, all the long shore line and the inland hills, with every bush of bay and every fir-top, gained a deeper color and a sharper clearness. There was something shining in the air, and a kind of lustre on the water and the pasture grass, —a northern look that, except at this moment of the year, one must go far to seek. The sunshine of a northern summer was coming to its lovely end.

The days were few then at Dunnet Landing, and I let each of them slip away unwillingly as a miser spends his coins. I wished to have one of my first weeks back again, with those long hours when nothing happened except the growth of herbs and the course of the sun. Once I had not even known where to go for a walk; now there were many delightful things to be done and done again, as if I were in London. I felt hurried and full of pleasant engagements, and the days flew by like a handful of flowers flung to the sea wind.

At last I had to say good-bye to all my Dunnet Landing friends, and my homelike place in the little house, and return to the world in which I feared to find myself a foreigner. There may be restrictions to such a summer's happiness, but the ease that belongs to simplicity is charming enough to make up for whatever a simple life may lack, and the gifts of peace are not for those who live in the thick of battle.

I was to take the small unpunctual steamer that went down the bay in the afternoon, and I sat for a while by my window looking out on the green herb garden, with regret for company. Mrs. Todd had hardly spoken all day except in the briefest and most disapproving way; it was as if we were on the edge of a quarrel. It seemed impossible to take my departure with anything like composure. At last I heard a footstep, and looked up to find that Mrs. Todd was standing at the door.

"I've seen to everything now," she told me in an unusually loud and business-like voice. "Your trunks are on the w'arf by this time. Cap'n Bowden he come and took 'em down himself, an' is going to see that they're safe aboard. Yes, I've seen to all your 'rangements," she repeated in a gentler tone. "These things I've left on the kitchen table you'll want to carry by hand; the basket needn't be returned. I guess I shall walk over towards the Port now an' inquire how old Mis' Edward Caplin is."

I glanced at my friend's face, and saw a look that touched me to the heart. I had been sorry enough before to go away.

Directions: Select all the correct answers.

In which **two** ways does the setting described in the first paragraph affect the plot of the passage?

- ☐ It suggests that the speaker regrets leaving Dunnet Landing.
- ☐ It indicates that the speaker prefers being outdoors.
- ☐ It signifies the long journey that the speaker will undertake to go home.
- ☐ It suggests that the speaker is eager to leave Dunnet Landing.
- ☐ It signifies the end of the speaker's stay at Dunnet Landing.

Question 11 .

The Piccadilly Circus was an event that tourists and locals alike would come to watch. After a long day's work, the hustle and bustle around the circus was exactly what Clark needed to unwind. The chatter of people, the entertainment of the circus, and the delicious coffee served up at the nearby restaurant was the perfect end to a tiring day. He would sit by the lamppost and watch the events unfold before him.

The story takes place in the

- ☐ A. summer.
- ☐ B. morning.
- ☐ C. evening.
- ☐ D. winter.

Question 12 .

"Are you sure this is a good idea?" asked Regan for the fifth time.

"Think about how impressed everyone will be," Horatio replied. "The entire freshman class will look up to us. In fact, I bet even seniors will be impressed by our courage."

"Don't worry, Regan," said Orsino. "We're only going to walk through the old Andreeson place and then go home. We'll stick together, and nothing will happen to us." His voice wavered slightly as they stood before the looming specter of the dark house. The three of them crept forward slowly, trying to forget the ghost stories and rumors they had heard.

"This looks even creepier than I imagined it," said Regan. She followed Horatio onto the rotting boards of the front porch. Horatio walked confidently through the front door and into the living room.

"Be careful of the steps that lead down to the living room," warned Horatio. His friends stared at him in surprise.

"How did you know about that?" asked Regan. "You act like you've been here before."

"Yeah, what's going on?" Orsino wondered.

"Well, I have been keeping a little secret from you guys," admitted Horatio. "The Andreesons are related to my great-uncle. I grew up playing in this house, but I haven't been here since they abandoned it."

"So it's not haunted after all," said Regan gratefully.

"I guess no one will look up to us for our courage now," groaned Orsino.

"Why not?" Horatio asked as he wandered into the kitchen. "No one has to know that I've been here before. As far as they'll know, we were as brave as those guys on Ghost Trackers." Suddenly, a door creaked on the second floor. Regan grabbed Orsino's arm as Horatio raced back into the living room. Even in the gloom, his face was as pale as a sheet.

"Did you hear that?" Horatio whispered. The three of them turned to face the stairs. A shadow darted down the steps and hurled itself at Regan, who screamed in panic.

"It's okay," called Orsino. "It's just a stray cat." The cat jumped into Regan's arms and began to purr. She tried to stop her hands from shaking as she patted the cat and talked to it in soothing tones.

"Let's get out of here," Horatio said. "We've had enough excitement for one night."

"I think I'll name the cat Casper," remarked Regan as she carried her new pet outside.

"Thank goodness the only 'ghost' we saw tonight was friendly."

The main characters' attitudes toward the setting of the story are primarily influenced by

- ☐ A. the haunted graveyard built directly behind the house.
- ☐ B. Horatio's experience seeing a ghost inside the house.
- ☐ C. rumors and stories that suggest the house is haunted.
- ☐ D. Regan's fear that her cat is lost inside the house.

Question 13 .

"Are you sure this is a good idea?" asked Regan for the fifth time.

"Think about how impressed everyone will be," Horatio replied. "The entire freshman class will look up to us. In fact, I bet even seniors will be impressed by our courage."

"Don't worry, Regan," said Orsino. "We're only going to walk through the old Andreeson place and then go home. We'll stick together, and nothing will happen to us." His voice wavered slightly as they stood before the looming specter of the dark house. The three of them crept forward slowly, trying to forget the ghost stories and rumors they had heard.

"This looks even creepier than I imagined it," said Regan. She followed Horatio onto the rotting boards of the front porch. Horatio walked confidently through the front door and into the living room.

"Be careful of the steps that lead down to the living room," warned Horatio. His friends stared at him in surprise.

"How did you know about that?" asked Regan. "You act like you've been here before."

"Yeah, what's going on?" Orsino wondered.

"Well, I have been keeping a little secret from you guys," admitted Horatio. "The Andreesons are related to my great-uncle. I grew up playing in this house, but I haven't been here since they abandoned it."

"So it's not haunted after all," said Regan gratefully.

"I guess no one will look up to us for our courage now," groaned Orsino.

"Why not?" Horatio asked as he wandered into the kitchen. "No one has to know that I've been here before. As far as they'll know, we were as brave as those guys on Ghost Trackers." Suddenly, a door creaked on the second floor. Regan grabbed Orsino's arm as Horatio raced back into the living room. Even in the gloom, his face was as pale as a sheet.

"Did you hear that?" Horatio whispered. The three of them turned to face the stairs. A shadow darted down the steps and hurled itself at Regan, who screamed in panic.

"It's okay," called Orsino. "It's just a stray cat." The cat jumped into Regan's arms and began to purr. She tried to stop her hands from shaking as she patted the cat and talked to it in soothing tones.

"Let's get out of here," Horatio said. "We've had enough excitement for one night."

"I think I'll name the cat Casper," remarked Regan as she carried her new pet outside.

"Thank goodness the only 'ghost' we saw tonight was friendly."

How does the setting affect Horatio's character?

- ☐ A. It allows him to set up Regan and Orsino for a practical joke.
- ☐ B. It alienates him from his close friends Regan and Orsino.
- ☐ C. It forces him to lie to his friends about a dark family secret.
- ☐ D. It causes him to feel more confident than his friends feel.

Question 14 .

Rowena climbed the spiraling, rickety staircase, holding out her cell phone, and, though there was no network, she was glad she could at least use the light from her phone to guide herself. In the eerie silence, all she could hear was the hooting of owls and the sound of waves striking the jagged rocks. She felt frightened as she moved cautiously up the stairs, not knowing what lay in store for her. The railing was covered with dust, a sure indication that no one had visited the place for some time. As she reached the landing, she tried to look out the window to see if she could see any signs of life. Suddenly, she screamed loudly when something fell on her shoulder. She heaved a sigh of relief when she realized that it was a bird who had probably become scared of her invading its territory. All of a sudden, her attention was caught by a twinkling light in the distance. Hurriedly, she waved her arm, the light from her phone shining and twinkling. She switched it on and off, again and again, hoping that she was successfully conveying her predicament. The answering blinking light from far away put her mind at ease.

The setting of this passage is **best** described as

- ☐ A. a decaying library in the city.
- ☐ B. a remote and deserted island.
- ☐ C. an abandoned beach house.
- ☐ D. a run-down cottage in a forest.

Question 15 .

Rowena climbed the spiraling, rickety staircase, holding out her cell phone, and, though there was no network, she was glad she could at least use the light from her phone to guide herself. In the eerie silence, all she could hear was the hooting of owls and the sound of waves striking the jagged rocks. She felt frightened as she moved cautiously up the stairs, not knowing what lay in store for her. The railing was covered with dust, a sure indication that no one had visited the place for some time. As she reached the landing, she tried to look out the window to see if she could see any signs of life. Suddenly, she screamed loudly when something fell on her shoulder. She heaved a sigh of relief when she realized that it was a bird who had probably become scared of her invading its territory. All of a sudden, her attention was caught by a twinkling light in the distance. Hurriedly, she waved her arm, the light from her phone shining and twinkling. She switched it on and off, again and again, hoping that she was successfully conveying her predicament. The answering blinking light from far away put her mind at ease.

Why is the cell phone a significant aspect of the setting?

- ☐ A. It establishes that the character does not go anywhere without her cell phone.
- ☐ B. It tells that cell phones are best used as flashlights.
- ☐ C. It establishes the character's lack of connection with the outside world.
- ☐ D. It tells about the uselessness of cell phones.

Question 16 .***from Little Dorrit***

by Charles Dickens

The universal stare made the eyes ache. Towards the distant line of Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea, but it softened nowhere else. Far away the staring roads, deep in dust, stared from the hill-side, stared from the hollow, stared from the interminable plain. Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky. So did the horses with drowsy bells, in long files of carts, creeping slowly towards the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted labourers in the fields. Everything that lived or grew was oppressed by the glare; except the lizard, passing swiftly over rough stone walls, and the cicada, chirping his dry hot chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself were panting.

What is the one effect the setting has on the "labourers in the fields"?

- ☐ A. It made them want to look for shade.
- ☐ B. It made their eyes and head ache.
- ☐ C. It made their throats parched and dry.
- ☐ D. It made them droop from exhaustion.

Question 17 .

Marge was furious beyond explanation. Never had she dreamed of being in such a desperate situation.

"I should blame myself!" she said.

Her car stopped working in the middle of nowhere, and her cell phone was completely out of charge. She could not believe her luck. For days, she kept postponing the repairs that were pending on her car.

"If only I had the sense to be more organized!" she mumbled.

As Marge looked around, a sudden sense of fear began creeping in. The road was dark, except for the headlights from her car illuminating a small circumference around her. Sitting in her car was not an option because nobody would stop to help her, and standing on the road made her sick with fear. Marge thought about locking her car and walking until she found help. As the darkness frightened her, she decided to sit it out in the car.

How would Marge react if the setting was a busy street?

- ☐ A. She would call a friend to seek help.
- ☐ B. She would feel confident about finding help.
- ☐ C. She would try to fix the car herself.
- ☐ D. She would lock the car and walk home.

Question 18 .

Ashutosh peered out of the Sabarmati Express as houses, streams, and telegraph poles whizzed past him. Closing his eyes, he listened to the dynamic throb of the wheels chugging on the iron tracks. The fast clicking of the wheels sent a rush of euphoria down his spine. His ride would soon end, and he would have to walk the long distance home. Sabarmati Express, seat no. 20 became Ashutosh's lifeline. It connected him to the outside world.

Ashutosh worked nights at a steel plant in the Mumbai business district. While the rest of the world slept, he spent his nights making industrial grade steel that would ultimately end up in cars, buses, and trucks. As home drew closer, he saw the heavy morning fog loom over everything. It blanketed roofs and pathways and created a sense of mystery.

The setting of this passage is best described as

- ☐ A. a moving train.
- ☐ B. a busy household.
- ☐ C. a working steel plant.
- ☐ D. a crowded street.

Question 19 .

Jack stirred restlessly on his seat in the big room, which was crowded with several passengers and their luggage. He remembered how his 10-year-old daughter had clung to him, crying, because she was now old enough to understand that her dad was leaving their small village to go and find a job that would help him provide for his family. There had been no rain in the village for the last three years, and most people were leaving for nearby towns and cities to find whatever job they could to sustain themselves and their family. He came back to the present with a start when someone jostled him. He looked around and noticed how tired and haggard most of the people looked. Most of them were leaving without their families. He calculated that he would reach his destination the next day, and perhaps, after a few months of hard work, he could save enough money and ask his wife and daughter to move in with him. That brought a smile to his face.

Why is the journey a significant aspect of the setting?

- ☐ A. It tells us that the character likes having people around him.
- ☐ B. It signifies that the character loves traveling.
- ☐ C. It signifies the possibility of a better future for the character.
- ☐ D. It tells us that the character loves his daughter.

Question 20 .

adapted from Agnes Grey
by Anne Brontë

My footsteps were the first to press the firm, unbroken sands. Nothing before had trampled them since last night's flowing tide had obliterated the deepest marks of yesterday. The sand was fair and even, except where the subsiding water had left behind it the traces of dimpled pools and little running streams.

Refreshed, delighted, invigorated, I walked along, forgetting all my cares, feeling as if I had wings to my feet. I could go at least forty miles without fatigue and experience a sense of exhilaration to which I had been an entire stranger since the days of early youth. About half-past six, however, the grooms began to come down to air their masters' horses. First one, and then another, till there were some dozen horses and five or six riders. But, that did not trouble me, for they would not come as far as the low rocks which I was now approaching. When I had reached these, and walked over the moist, slippery sea-weed (at the risk of slipping into one of the numerous pools of clear, salt water that lay between them), to a little mossy mound with the sea splashing round it, I looked back again to see who next was stirring. Still, there were only the early grooms with their horses, and one gentleman with a little dark speck of a dog running before him, and one water-cart coming out of the town to get water for the baths.

Copyright © 2018 Edmentum - All rights reserved.

Where does the story take place?

- ☐ A. on the beach
- ☐ B. on a village street
- ☐ C. near a swimming pool
- ☐ D. in a stable

Answers

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

Explanations

1. Setting tells the reader when and where the story happens. The last paragraph tells the reader about when the story takes place. It says, "As home drew closer, he saw the heavy morning fog loom over everything." This lets the reader know that the story takes place in the morning.
2. In this story, a starship pilot sets his ship down on the landing pad of a space station. In space, everything is cold and dark. The pilot is constantly surrounded by condensation and an aching chill. The pilot tells himself that a warm meal will make it all worth it in the end.
3. Authors use setting to communicate the characters' mental state and to suggest how the plot will move forward. In the passage, the speaker talks about the "unpunctual steamer" to indicate that she will be undertaking a journey to reach home. When she looks out of the window at the herb garden, she ponders over her feeling about leaving Dunnet Landing. The window signifies that she is in a reflective mood.
4. In the passage, the narrator is paddling down the river when he encounters the fog. He hears voices, but is unable to determine their source because of the fog. Therefore, the correct answer is "I couldn't tell nothing about voices in a fog, for nothing don't look natural nor sound natural in a fog."
5. When Pierre thinks of home, he is reminded of his mother. He thinks of his mother on the airplane.
6. At the beginning of the passage, the three main characters state that they are walking through a "haunted" house to impress their classmates. The spooky reputation of the house draws the three friends in to investigate, and this precipitates the events of the plot.
7. In a story, the author uses certain words or phrases that tell the reader about a specific setting. In this passage, the use of words such as "master of ceremony" and "Jack Goodrich Award" tells the reader that the setting is an award ceremony.
8. The passage establishes the setting for the story, describing how the desolate city makes the visitor feel melancholy, but also establishes that the diner is a site of warmth and companionship in such a dark place. The setting helps to construct the story's mood.
9. The setting reveals that the characters are on their way to Cairo to achieve something. It informs the reader that the characters are on a quest to reach the destination. Additionally, the setting shows that characters will face some hardships on their quest. It helps create the events that make the journey challenging.
10. In literature, the setting helps establish the mood of a story. Read the first paragraph of the passage carefully. The speaker's description of the setting affects the plot in two ways. First, it signifies the end of the speaker's stay at Dunnet Landing. Second, it suggests that the speaker regrets leaving Dunnet Landing.
11. The story does not directly tell the reader when the events take place. A long day's work most often ends in the evening. This helps the reader understand that the events take place in the evening. The passage says, "After a long day's work, the hustle and bustle around the circus was exactly what Clark needed to unwind." In addition, the chatter of people and coffee makes a "perfect end to a tiring day," helps the reader know the time of day.
12. The passage states that the three main characters are "trying to forget the ghost stories and rumors they had heard" as they approach the house. Regan describes the house as "even creepier than I imagined it." The main characters' attitudes toward the house are primarily influenced by rumors and stories that suggest it is haunted.

13. At the beginning of this story, Regan and Orsino act fearfully, while Horatio, "walk[s] confidently through the front door and into the living room." When his friends question him, Horatio admits that he grew up playing in the "haunted" house. The fact that he is familiar with the house causes him to feel more confident than his friends feel.
14. The first paragraph gives the reader a clue that the setting is a house on a beach. The use of words such as "waves," "rocks," "dust," and "no network" suggests that Rowena is inside an uninhabited house on a beach.
15. The cell phone is an important part of the setting because it helps the reader understand that Rowena cannot use her phone to call the outside world and ask for help. The phone helps the reader infer the place and time period that Rowena belongs to.
16. The entire passage tells the reader about the hot and dry weather. It says, "Far away the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky." This is one effect the heat had on everything. The heat had the same drooping effect on the laborers ("labourers" *Brit. spelling*) in the fields.
17. The last paragraph says, "As Marge began to look around, a sudden sense of fear began creeping in." This lets the reader know that Marge was scared to be alone on a dark and deserted street. It is reasonable to assume that if Marge's car broke down on a busy street she would be more confident about finding help. Sometimes, the setting can affect a change upon the character.
18. The first paragraph gives the reader a clue that the setting is a train. The passage says, "Closing his eyes, he listened to the dynamic throb of the wheels chugging on the iron tracks. The fast clicking of the wheels sent a rush of euphoria down his spine. His ride would soon end, and he would have to walk the long distance home." The use of words such as "wheels," "tracks," and "ride" gives the reader some more information about the setting as a train.
19. The journey is an important part of the setting in the passage because it helps the reader understand something about Jack. It tells the reader that though Jack is leaving his family behind, there is a possibility of a better future in the days to come.
20. The setting of the passage is a beach at the crack of dawn. The first two sentences give the reader this information. It says, "My footsteps were the first to press the firm, unbroken sands. Nothing before had trampled them since last night's flowing tide." The words "sand" and "tide" make it clear that the passage takes place on a beach.