

أثر برنامج قائم على الرواية المصورة فى تدريس الروايات على تطوير الفهم

القرائى لدى طلاب شعبة اللغة الانجليزية بكلية التربية

مرؤة محمد احمد محمد

المستخلص:

هدفت هذه الدراسة إلى معرفة اثر استخدام برنامج قائم على القصص المصورة فى تنمية الفهم القرائى لطلاب قسم اللغة الانجليزية. تم استخدام التصميم التجريبي ذو المجموعتين؛ وقد قامت الباحثة باعداد برنامج تدريبي فى تنمية الفهم القرائى تم تطبيقه على عينة الدراسة. و تكونت العينة من ستين طالب و طالبة من طلاب الفرقة الثالثة شعبة اللغة الانجليزية بكلية التربية جامعة المنيا مقسمين الى مجموعتين متساويتين ثلاثون طالب و طالبة فى كل مجموعة. و درس الطلاب مقرر الرواية فى المجموعة التجريبية باستخدام الرواية المصورة فى حين درس طلاب المجموعة الضابطة نفس الرواية بالطريقة التقليدية. و قد قامت الباحثة باعداد وتحكيم ادوات القياس التى تمثلت فى اختبارين لقياس الفهم القرائى و مقياس للدافعية نحو القراءة، وحيث تعرضت المجموعتين لاختبارين قبلين و لمقياس دافعية قبلي ، ثم تم تدريس البرنامج لتلك المجموعة ، وبعد ذلك ، تم اختبارهما بعديا.تم تحليل البيانات باستخدام اختبار "ت" . وقد أشارت النتائج إلى أن فرق دال إحصائيا بين متوسطي أداء أفراد العينة فى المجموعتين التجريبية و الضابطة وذلك فى القياس البعدى، هذا وقد أوردت الباحثة بعد التضمينات التربوية ، والتوصيات ، واقتراحات لبحوث مستقبلية مقترحة.

الكلمات المفتاحية: الرواية المصورة - الفهم القرائى.

Using a Graphic Novel Program in Teaching Novels to enhance Faculty of Education English Majors' Reading Comprehension

Abstract

This study aimed at investigating the effect of using a graphic novel based program in teaching novels on developing Faculty of Education English majors' reading comprehension. The researcher adopted one of the quasi experimental designs which is "a pre- post control group design". The participants of the study consisted of (60) male and female students (3rd year Faculty of Education, English majors, Minia University) who volunteered to participate in this study, they were randomly assigned into two groups (30 students each). The treatment group was taught in the graphic novel method and the non-treatment group was taught in the regular one. In addition, the participants took a pretest and a posttest specifically designed for the purpose of the study. The results of the test were statistically analyzed by t-test to measure the significance of difference between the pre-post test results. Results showed that participants' performance on the post administration of the two reading comprehension tests was significantly higher than their pre-administration. The results revealed that using the graphic novel program was effective in improving the participants' reading comprehension.

Some pedagogical implications, recommendations, and suggestions were presented.

Keywords: graphic novel, reading comprehension

Introduction

Reading comprehension is the heart and the goal of reading, since the purpose of reading is to gather meaning from the printed page. If a student says words in a passage without gathering their meaning, one would hesitate to call that reading. Readers who achieve strong comprehension are able to draw conclusions about what they read: what is important, what fact is, what caused an event to happen and which characters are funny. Thus comprehension involves combining reading with thinking and reasoning.

The ability to gain meaning from sentences and paragraphs involves a complex blend of many skills and abilities. To give your student the right kind of reading support, it will help if you know exactly where the breakdown in his/her reading comprehension is. Reading comprehension separates the "passive" unskilled reader from the "active" reader. Skilled readers do not just read, they interact with the text. Comprehension of a text is made up of smaller pieces all of which must come together in perfect harmony: background knowledge, interest in the topic, vocabulary skills, and the ability to make inferences and judgments are all required, along with many other skills. Most research work in reading now focuses on the effective reading strategies that increase students' comprehension.

Related to the purpose of reading, Van den Broek and Kremer (2000) define reading comprehension as presentation of information in the text. Readers should be able to recall and understand that the key themes of the text follow the referential relations and casual/ logical relations in the text to make coherence.

Several studies that focused on reading comprehension problems did not recommend new materials to be used in the classes. In other words, in respect of materials, those studies typically use conventional texts including short stories or short paragraphs. Reading is not only recognition of written text (bottom up skills), but also retrieving the meaning, information and the message of the author (Aslan, 2007).

In recent years, the visual image plays a dominant role in communication, students feel comfortable with non-text visual media from videos, games to graphical icons. Pictures can help students to grasp the meaning of the content, learn new vocabulary words and be motivated to read. So, from the researcher's point of view, integrating graphic novels into the reading syllabus is viewed as one of the most applicable scaffolding types by many experts in the field of ELT.

Graphic novels are simply defined as "sequential visual art with text." The visual component of the graphic novel enhances reading enjoyment and text comprehension (Gold, 2002). Visual learners would benefit the most from the use of graphic novels. Their spatial intelligence is motivated with rich visual content presented in the graphic novels. Learners with linguistic intelligence that refers to analytical and verbal skills can also be inspired by graphic novels, as the multimodal elements will encourage them to make more complex inferences. Finally, learners who use interpersonal, sensitive to other people's thoughts, feelings, and emotions may find that graphic novels are very interesting (Biebrich, 2006).

Graphic novel is one of the visual learning types. That is the basic building block in the thinking processes and a critical foundation for learning to read and write visual images, such as pictures and photos are non-verbal representations that precede verbal cues and abstract symbols, such as letters and words. In many ways these are aligned with the constructivism theory of learning where higher

thinking skills are built on a solid foundation of concrete learning, which includes experience, environmental stimuli, visual feedback and motor activities (Chen, 2004).

Graphic novels are not all funny, many emphasizes drama, adventure, character development, striking visuals, politics, or romance and out- loud comedy (Rothschild, 1995). The notion that graphic novels are too simplistic to be regarded as serious reading is outdated. The excellent graphic novels that are available today are linguistically appropriate reading material demanding the same skills that are needed to understand traditional works; often they actually contain more advanced vocabulary than traditional books. They require readers to be actively engaged in the process of decoding and comprehending the range of literary devices, including narrative structures, metaphor, and symbolism, point of view and inference. Reading graphic novels can help students develop the critical skills necessary to read more challenging works, including the classics "Best practice" article about Graphic (Novels, 2008).

Context of the problem

As a graduate student focusing on language and literacy, as well as a teacher of English,

The researcher was curious to go through the research devoted to increasing student reading comprehension through my experience; I have worked with students at varying levels of reading ability. The motivated readers seemed eager to share what they had read with the class and enjoyed reading for pleasure during free moments or independent reading time while unmotivated readers, or reluctant readers, did only required reading in class, had an unenthusiastic

attitude toward reading, and participated minimally in discussion about literature. Beers and Samuels referred to reluctant readers as alliterate, students who can read but choose not to for various reasons (Beers, 1998, p. 39).

I have found it interesting to observe students who choose to read opposed to those students that read because a teacher required them to. High-level readers, in my experience, were not always the most motivated. No matter what the student's reading abilities, reading offered students experiences that were important for their development.

As a teacher, I have tried to make assignments relevant and appealing to students.

In a world that is very visually stimulating with new technology, it was difficult to interest students in the rich stories and information that traditional literature had to offer. In my adolescent literature graduate class, we discussed different genres that appeal to adolescents.

Statement of the problem

The present study tries to investigate the Effect of using a Graphic Novel Program in teaching novels on developing faculty of education English majors' reading Comprehension.

Objective of the research

The current study aims to identify:

- The effect of using a graphic novel program in teaching novels on developing Faculty of Education English majors' reading comprehension.

Question of the study

The present research tries to answer the following question:

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- What is the effect of using a graphic novel program in teaching novels on developing Faculty of Education English majors' reading comprehension?

Hypothesis of the study

This study tries to test the following hypothesis:

- There is a statistical significant difference between the mean values obtained by the experimental group and the control group on the post reading comprehension test (favoring the experimental group).

Significance of the study

It is hoped that this study will be significant since it may be a real contribution to EFL teaching. The study aims to assess the importance of the graphic novel adaptation and its usefulness in developing EFL majors' reading motivation. EFL teachers may benefit from the study as a more interesting strategy than the conventional texts. For EFL curriculum designers, this study may offer an essential trend in EFL teaching. It can be also beneficial to the EFL researchers as a reference.

Delimitations of the study

The current research delimited to:

The participants: Only Faculty of Education 3rd year 30 English majors whose English proficiency will allow them to develop their reading motivation (30 pre-post groups).

Time Duration: The experiment will last for one semester.

Content: "Oliver Twist" by Charles Dickens it is usually prescribed for 3rd year English majors at Faculty of Education, Minia University, so the researcher will use it or whatever novel that may replace it.

Place: Minia University, Faculty of Education.

Definition of terms

Graphic novel: "A combination of written text and visual literacy, including the visual symbols and shorthand that comics use to represent the physical world" (Derick, 2008).

"A large, full-length work of comic style art that also includes narrative with a beginning, middle and end" (Fisher & Frey, 2011)

The operational definition by the researcher: "A novel (Oliver Twist) that is presented in comic-strip format, 2/3 of it is drawings and the other 1/3 is written".

Reading Comprehension: The ability to understand a text, to analyze the information, and to interpret correctly what the writer is stating (Mckee, 2012).

Reading comprehension is operationally defined as the act of understanding what you are reading.

Review of literature:

Reading Comprehension:

However, reading of course involves more than the ability to recognize letters and decode words. Reading is ultimately about constructing meaning from written text (Bucuvalas, 2002; Graves, Juel & Graves, 1998; Williams, 2008). In other words, the aim of reading is to comprehend what is being read. In other words, comprehension is a

“fluid process of predicting, monitoring and re-predicting in a continuous cycle” (Block & Duffy, 2008:29). In its essence, the reading process comprises an interaction between reader, text and (socio-cultural) context, and reading comprehension results from “an interaction among the reader, the strategies the reader employs, the material being read, and the context in which reading takes place” (Edwards & Turner, 2009, p. 631).

Comprehension is a critical part of the reading process, and yet learners continue to struggle with it and teachers continue to neglect it in their teaching. Many reasons exist for the lack of focus on reading comprehension instruction, but for the most part, teachers simply do not seem to view comprehension as part of the reading process, are not able to teach the concept, and are seemingly not taught to do so during their teacher training years.

Reading comprehension involves intentional thinking, which is constructed through interactions between text and reader. Effective readers cannot only make sense of the text they are reading, but they can also use the information it contains. Reading instruction, therefore, is an essential component of every foreign language curriculum (Gilakjani & Ahmadi, 2011). According to Roehl & Connie (2013) describe reading comprehension as a process of the interaction of the reader's prior knowledge, the reader's interpretation to the writer's language that he/ she used in building the text and the situation in which the text is read in order to construct meaning from the composed text.

The Graphic Novel:

With the increasing impact of visual images and the interplay between multiple semiotic systems in digital and print media on twenty-first

century communication, the ability to understand and analyze how meaning is represented and communicated within and across a variety of modes has become a matter of great importance. One implication is that foreign language educators must make it part of their pedagogical agenda to embrace new dimensions of reading literacy and provide language learners with opportunities for engaging in diverse forms of textual interactions in the English classroom.

The concept *graphic novel* was first used as a marketing term for Eisner's graphic short story collection *A Contract with God* (1978) in an attempt to gain acceptance for the art form and overcome the cultural stigmas and notions of childishness attached to the comics medium (Chute, 2008; Eisner, 2008b; Gravett, 2005). However, the label is an oxymoron, because contrary to what the word *novel* implies, the graphic novel is a format and not a genre as such (Chute, 2008; Gravett, 2005). In fact, diverse literary genres, serialized texts, biographical and auto-biographical works of non-fiction are presented as graphic novels. Consequently, some scholars propose the term *graphic narrative* as a more appropriate and less restrictive description (Chute, 2008; Postema, 2013), whereas many cartoonists seem to prefer the original term *comics* (Clowes, 2005; Gravett, 2005). Without taking a stand in the terminology debate, the terms *graphic novel*, *graphic narrative*, *comics*, *comic book* and *sequential art* will be used interchangeably throughout this thesis for the simple sake of variation.

In graphic novels, pictures communicate the ideas, themes, and underlying emotions, making the genre complex. The visual nature forces readers to use what they know to create the unwritten dialogue—a story not fully conveyed by the words. Students analyze how the use of color, light, shadow, and lines influence the tone and mood of the story. They determine how color affects emotion, and

how facial expressions and body language convey emotions and feelings not printed in the text. In addition, students examine how pictures can stereotype people, how angles of viewing affect perception, and how realism or the lack of it affects the message of the work. Readers derive information from facial and bodily expressions and from the composition and viewpoint of the illustrations. In the same manner as students think when watching a movie, they deduce what happened yet was not explicitly stated in the interval between one image and the next.

Traditionally, the comics medium has suffered from being regarded as a debased form of literature and a low-prestige field of study often met with skepticism from scholars and teachers alike (Gravett, 2005; Jacobs, 2007b). It seems important to recognize that such prejudice is culturally contingent; in Japan, France and many South American countries, sequential art is highly valued as a narrative art form, incorporated into school curriculums and read by young and adult audiences alike (Sabeti, 2011).

How does one read a graphic novel? Reading a graphic novel is not a simple task; it requires a “high level of mastering literacy skills” Krashen (102-103). It requires reading skills and text competence, since there is text in a GN. The reader needs to interpret pictures, see the relationships between the panels, understand who says what, be able to interpret the various signs for mood and so forth. In comparison to the traditional novel, where all we can see is text, most of the text in a GN lies in the graphics themselves.

Graphic Novel and Reading Comprehension:

Arguments for using comics in EFL education have celebrated their ability to facilitate young learners' comprehension of authentic target language narratives, to motivate reluctant readers and to foster vocabulary retention for elementary language learners (Bland, 2013; Cary 2004). Scholars frequently highlight how comics' dialogic text is useful to English language learners as it allows them to become familiar with the target language's conversational discourse through idioms, colloquialisms and slang used in authentic context (e.g. Cary, 2004; Ranker, 2008; Recine, 2013).

Graphic novel materials are an excellent means to reduce the affective filters of anxiety and lack of confidence blocking student pleasure in learning L2. They can spark student interest, thus increasing acquisition of L2 and invigorating kids to become autonomous acquirers (Krashen, 2004b).

Kids love comics, so do many adults. This also holds true for the fast expanding genre of graphic narratives – stories, novels, autobiographies – which lots of readers, even reluctant ones, really like. There is growing evidence that plenty of readers of graphic narratives become better readers in general, so comics and graphic novels can serve as a conduit to harder reading (Krashen, 2005, p. 2). Krashen (1997; 2004a, pp. 91-110) makes a strong case for comics and graphic novels as a major underutilized genre for development of literacy skills, part of the pedagogical core of the power of reading.

Material and Method:

The Research Design:

The present study adopted the pre-post one group design. The group was trained and instructed using the graphic novel in developing reading comprehension through the program of the study. A variety of activities, strategies, presentation methods were introduced.

Variables of the Study:

The Independent Variable:

The graphic novel program was designed to achieve the objectives of the study.

The Dependent Variables:

Reading comprehension.

The Control Variables:

To ensure equivalence among the members of the two groups, the following variables were controlled:

1. **Institute of Education:** Minia University, Faculty of Education, Third year English majors.
2. **Age.**
3. **Years of studying English.**
4. **The level of performance in the Language proficiency test.**

The Participants:

Participants of the group (30 male and female students) were randomly chosen from the third year English majors. They were instructed using a program designed by the researcher to develop their reading motivation.

Tools of the Study:

Novel Reading Comprehension and General Reading

Comprehension Tests :

Objectives of the Tests:

- To assess the third year English majors' novel reading comprehension.
- To assess the third year English majors' reading comprehension skills.
- To ensure equality of the experimental and the control group before teaching the program.

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- To measure the degree of improvement of participants of both experimental and the control groups' performance.

Novel Reading Comprehension Test Construction:

The test includes 25 items measuring the skills taught in the program. It was designed according the table of specifications.

Item Type:

The items are the following types:

- Open ended items: 14 items
- Completion items: 6 items
- Multiple choice: 5 items

General Reading Comprehension Test Construction:

The test includes 20 items measuring the skills taught in the program. It was designed according to a table of specifications.

Item Type:

The items are multiple choice items.

Scoring:

The total score of the test is 40; two points are given for each item.

Validity of the two tests:

a. Face validity of the two tests:

The two tests were constructed to measure the objectives specified in the training program. The two tests were validated by a panel of TEFL experts and professors. They evaluated the tests in terms of statement of items, whether the items measure these skills or not, and the applicability and fitness for the group of the study. Their modifications were taken into consideration.

b. Internal consistency:

The Pearson Correlation Formula was used to determine the internal consistency of the two tests. It was applied to a randomly chosen sample of 30 third year English majors, Faculty of Education, Minia University, the results are as follows:

Table (1)**The Correlation Coefficient of the Two Reading Comprehension Tests and Retests**

Variables	Test		Re-Test		R-value	P-value
	Mean	SD	Mean	SD		
Novel Reading Comprehension Test	14.23	2.45	14.07	2.26	0.95	0.000
General Reading Comprehension Test	12.80	3.60	12.73	2.73	0.94	0.000

Coefficient is significant at the 0.01 level

Correlation between **the Two Tests and Retests** ranged from (0.94: 0.95) that result refers to the consistency of the two tests.

Findings and Discussion:

The t-test was used to analyze the data collected from administration of the tools to the subjects.

The Hypothesis predicted that there would be a significant statistically difference between the means of scores obtained by participants of the treatment and non-treatment groups on the two post-tests of reading comprehension skills favoring the treatment group. Analysis of the collected data using the t-test showed that the treatment group achieved a higher degree of improvement than the

non-treatment group on the two tests of the reading comprehension skills as t-value was found (**14.47 and 7.19**).

The hypothesis is confirmed. Table (2) presents the analysis of the data obtained the two post-tests of both groups on the two tests of the reading comprehension skills.

Table (2)

Significance of Difference between Means of Scores Obtained by Participants of the Treatment and Non-treatment Groups in the Post-test of Both the Novel Reading Comprehension Test and the General Reading Comprehension Test. (N=60)

Variables	Non-treatment		Treatment		t-value	P-value	Effect size
	Mean	SD	Mean	SD			
Novel Reading Comprehension Test	35.27	4.35	48.53	2.52	14.47	0.000	0.78
General Reading Comprehension Test	28.87	4.63	36.73	3.81	7.19	0.000	0.51

A close inspection of table (9) clearly shows that t-value was significant at 0.05.

To ensure the effect of the program on improving the reading comprehension skills, Eta- Squared formula (n^2) was used. As shown in table (9), the obtained (n^2) was (**0.78 and 0.51**) is considered effective. Mansour (1997) and Nasser (2006) citing Cohen (1988) asserted that when Eta- Squared value is less than 0.1 the effect size is considered weak, when it is more than 0.1 and less than 0.6 the effect is considered medium, and when it is more than 0.6 the effect is high. So, the effect size shows that the program was really effective and improved the students' reading comprehension and motivation.

Recommendations for Professional Development:

In the light of these study findings, the following recommendations seem pertinent:

1. EFL teachers should follow the latest development in TEFL to promote student involvement and active participation, enhance classroom interaction, elevate motivation and interest, improve students' language skills through understanding grammatical structures and avoid rote learning.
2. Teachers and administrators from every grade level, including elementary, middle-school, high school, and university should participate in training in this program and similar programs which support group learning and regularly attempt to integrate it into their schools.

Suggestions for Further Research:

1. The present study can be replicated on a larger sample of EFL students.
2. Investigate the relationship between reading motivation and critical thinking.
3. Investigate the effect of using graphic novel with preparatory and secondary school students on their reading performance.

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Appendix

A Pre-Post Novel Reading Comprehension Test

TIME: 1 HOUR

MARK: 50

Answer the following questions (2 marks for each question):

- 1) From your point of view, how is the graphic novel different from the conventional one?
- 2) Why was Oliver's life in the workhouse not easy?
- 3) Select a suitable title for this novel?
- 4) How did the industrial revolution change the style of people's life?
- 5) Oliver did things he did not like to do. Give examples and what have you done if you had been in Oliver's shoes.
- 6) "Everyone's lifestyle determines their end". How can this be true comparing Oliver, Bumbles, Fagin and Rose?
- 7) "Nancy is a kind-hearted young woman" Illustrate.
- 8) What do you think the turning point (or points) in Oliver's life will be?

Rising action

24. The person or animal which takes part in the action of a story is called a

Setting

Plot

Character

Conflict

25. The sequence of events involving characters and a central conflict called.....

Plot

Conflict

Narrator

Setting

2. A Pre-Post General Reading Comprehension Test

Time: 1 hour

Mark: 40

Answer the following questions (2 marks for each question):

On Saturday, December 12th, from 10 A.M. until 4 P.M., Carverton Middle School will be holding a music festival in the school gymnasium. The special event will feature a variety of professional musicians and singers.

Task	Time	Date
Make posters	1 P.M.-4 P.M.	December 5th
Set up gym	11 A.M.-4 P.M.	December 11th
Help performers	9 A.M.-4 P.M.	December 12th

Task	Time	Date
Welcome guests	10 A.M.-2 P.M.	December 12th
Clean up gym	4 P.M.-7 P.M.	December 12th

Interested students should speak with Ms. Braxton, the music teacher. Students who would like to help at the festival must have written permission from a parent or guardian.

1. What time will the festival begin?
 - A. 10 A.M.
 - B. 11 A.M.
 - C. 1 P.M.
 - D. 2 P.M.
2. In line 3, the word feature is closest in meaning to _____.
 - A. look
 - B. keep
 - C. include
 - D. entertain
3. What job will be done the day before the festival begins?
 - A. Making posters
 - B. Setting up the gym
 - C. Cleaning up the gym

D. Helping the performers

4. Who is told to talk to Ms. Braxton?

A. Parents

B. Students

C. Teachers

D. Performers

Questions 5–11 refer to the following story.

"Did you see that?" Joe said to his friend Bill.

"You're a great shooter!"

Bill caught the basketball and bounced it before throwing it again. The ball flew into the net.

"Bill, you never miss!" Joe said admiringly.

"Unless I'm in a real game," Bill complained.

"Then I miss all the time."

Joe knew that Bill was right. Bill performed much better when he was having fun with Joe in the school yard than he did when he was playing for the school team in front of a large crowd.

"Maybe you just need to practice more," Joe suggested.

"But I practice all the time with you!" Bill objected.

He shook his head. "I just can't play well when people are watching me."

"You play well when I'm watching," Joe pointed general.

"That's because I've known you since we were five years old," Bill said with a smile. "I'm just not comfortable playing when other people are around."

Joe nodded and understood, but he also had an idea.

The next day Joe and Bill met in the school yard again to practice. After a few minutes, Joe excused himself.

"Practice without me," Joe said to his friend. "I'll be back in a minute."

Joe hurried through the school building, gathering together whomever he could find—two students, a math teacher, two secretaries, and a janitor. When Joe explained why he needed them, everyone was happy to help.

Joe reminded the group to stay quiet as they all went toward the school's basketball court. As Joe had hoped,

Bill was still practicing basketball. He made five baskets in a row without noticing the silent people standing behind him.

"Hey, Bill!" Joe called general finally.

Bill turned. A look of surprise came over his face. "I just wanted to show you that you could play well with people watching you," Joe said. "Now you'll have nothing to worry about for the next game!"

5. What would be the best title for the story?
 - A. Joe Joins the Team
 - B. Practice Makes Perfect
 - C. Bill Wins the Big Game
 - D. Bill's Basketball Problem

 6. In line 8, the word performed is closest in meaning to _____.
 - A. acted
 - B. played
 - C. moved
 - D. changed

 7. Why is Bill upset?
 - A. He plays better in practice than he does during games.
 - B. The school yard is not a good place to practice.
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- C. Joe watches him too closely when he plays.
- D. His team loses too many games.
8. Why does Bill play well when Joe is watching him?
- A. He is comfortable with Joe.
- B. Joe tells him how to play better.
- C. He does not know that Joe is there.
- D. He wants to prove to Joe that he is a good player.
9. Why does Joe decide to gather a group of people?
- A. Because he wants more players for his team
- B. Because he wants to help Bill feel less nervous
- C. Because he wants to show them his talent
- D. Because he wants more people to see the next game
10. At the end of the story, all of the following people watch Bill practice EXCEPT _____.
- A. Joe
- B. a janitor
- C. a math teacher
- D. the basketball coach
11. Why does the group have to be quiet when they go to the basketball court?
- A. Because Joe is telling Bill what to do
- B. Because they do not want Bill to know they were there
- C. Because Bill likes to practice alone
- D. Because the group needs to listen to Joe's instructions
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Questions 12–20 are about the following passage.

When another old cave is discovered in the south of France, it is not usually news. Rather, it is an ordinary event. Such discoveries are so frequent these days that hardly anybody pays heed to them. However, when the Lascaux cave complex was discovered in 1940, the world was amazed. Painted directly on its walls were hundreds of scenes showing how people lived thousands of years ago. The scenes show people hunting animals, such as bison or wild cats. Other images depict birds and, most noticeably, horses, which appear in more than 300 wall images, by far outnumbering all other animals. Early artists drawing these animals accomplished a monumental and difficult task.

They did not limit themselves to the easily accessible walls but carried their painting materials to spaces that required climbing steep walls or crawling into narrow passages in the Lascaux complex. Unfortunately, the paintings have been exposed to the destructive action of water and temperature changes, which easily wear the images away. Because the Lascaux caves have many entrances, air movement has also damaged the images inside. Although they are not general in the open air, where natural light would have destroyed them long ago, many of the images have deteriorated and are barely recognizable. To prevent further damage, the site was closed to tourists in 1963, 23 years after it was discovered.

12. Which title best summarizes the main idea of the passage?

- A. Wild Animals in Art
- B. Hidden Prehistoric Paintings
- C. Exploring Caves Respectfully
- D. Determining the Age of French Caves

13. In line 4, the words pays heed to are closest in meaning to _____.

A. discovers

B. watches

C. notices

D. buys

14. Based on the passage, what is probably true about the south of France?

A. It is home to rare animals.

B. It has a large number of caves.

C. It is known for horse-racing events.

D. It has attracted many famous artists.

15. According to the passage, which animals appear most often on the cave walls?

A. Birds

B. Bison

C. Horses

D. Wild cats

16. In line 10, the word depict is closest in meaning to _____.

A. show

B. hunt

C. count

D. draw

17. Why was painting inside the Lascaux complex a difficult task?

A. It was completely dark inside.

B. The caves were full of wild animals.

-
- C. Painting materials were hard to find.
- D. Many painting spaces were difficult to reach.
18. In line 14, the word They refers to _____.
- A. walls
- B. artists
- C. animals
- D. materials
19. According to the passage, all of the following have caused damage to the paintings EXCEPT _____.
- A. temperature changes
- B. air movement
- C. water
- D. light
20. What does the passage say happened at the Lascaux caves in 1963?
- A. Visitors were prohibited from entering.
- B. A new lighting system was installed.
- C. Another part was discovered.
- D. A new entrance was created.
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