

# Student Workbook for Keystone Exam Preparation

**Passage Practice 1: This is a sample passage like those found in Module 1 of the Keystone Exam. This is a good opportunity for you to prepare yourself for the test by practicing reading, gathering information and then answering questions. This is a FICTION text piece that is part of what the Keystone Exam calls Module 1. In order to answer questions correctly you will need to think about things you learned in your English classes when you studied short stories and novels, literary terms, analysis and devices.**

Excerpt from **Flightsend**  
By Linda Newbery

Flightsend arrived on their doormat, in an envelope from the estate agent.

“This looks interesting,” said Kathy, opening her letters by the toaster. “Here, see what you think.”

She passed one of the printed sheets to Charlie. These arrived so often now that Charlie had stopped taking much notice. At first, she and her mother had read them all carefully, making comparisons, highlighting important points; they’d visited countless unsuitable houses and had learned to read through estate-agent jargon. Even now, with the *Sold* notice in their front garden and the buyers waiting to move in, most of the printed sheets went straight into the recycling bin: too expensive, not enough garden, too big, too small. If a house looked promising enough for a visit, Kathy went on her own, always—so far—returning disappointed.

With each reject, each sheaf of papers to hit the bin, Charlie’s hopes rose. Perhaps Mum would give up the idea of moving. They’d take down the *Sold* board and stay here, close to the town centre, close to her friends. Close to the life she knew.

But the life they knew was the one Kathy wanted to get away from.

On Thursday, while Charlie was at school, Kathy went to see Flightsend.

“It’s perfect!” she reported. “There’ll be a lot of work, but it’s just what I’ve been waiting for. You’ll love it, Charlie. Just wait till you see.”

They went together on Saturday, a raw autumn day that was more like winter, stirring memories of foggy mornings and afternoons dark by four-thirty.

“You’ll have to navigate. These country lanes are a maze.” Kathy put the road atlas on Charlie’s lap. “Here.” She pointed at a tiny black cluster around a road junction. Lower Radbourne.

“It’s a long way from town,” Charlie said doubtfully. “A long way from anywhere.”

Kathy craned her neck to reverse out of the driveway. "Yes! A real village."

And what am I supposed to do for a social life? Charlie wondered.

As they left the town and took a country lane between hedges, Kathy sat forward, her eyes scanning the road as if her perfect house, her dream cottage, might have moved itself closer to surprise her. Dried leaves clung to the beech hedges on either side; an open gate showed a muddy field entrance, rutted and puddled. Charlie saw horses sheltering in an open-sided barn and sheep huddled against a hedge. Ahead, a ploughed field rose to a line of tousled trees and an unpromising grey sky. Nothing looked very cheerful today, but Kathy was humming to herself as she slowed down and pulled over to the verge for a Land Rover coming the other way. The driver raised a hand in acknowledgment; Charlie glimpsed a peaked tweed cap.

"These roads are so narrow," Kathy said. "It must be difficult getting a coach round the bends."

"Coach?"

"Coach. Bus. School transport," Kathy said.

She's made up her mind, Charlie thought, before I've even seen the place. Well, I'd better decide to like it, then. There was no one about in the village. The main street kinked at odd, awkward angles. Lower Radbourne consisted of one substantial Georgian house behind a gated wall, a tiny shop and Post Office with an OPEN sign on the door, and a scattering of cottages and small houses.

"Here's the church," Kathy said. "Norman, I should think."

Charlie saw a lych-gate set in a hedge; farther back, gravestones and a sturdy building with a tower and an arched porch. Kathy turned sharp right down a track beside the churchyard wall, then pulled up.

"This is it!"

They got out of the car. Charlie turned up her coat collar against the wind. The cottage, uninhabited for six months and wearing an air of abandonment, stood alone, sheltered by the churchyard yews. There was a tangled front garden, with a gate that hung lopsidedly from one hinge. Flightsend had blank, staring windows, and a porch that would probably collapse if no one did anything about it. In need of renovation, Charlie thought. And soon.

"What does it mean, Flightsend?" she asked.

"I don't know. Flightsend. Flight's End. Well, that's what it is, isn't it? An end to—well, to everything that's gone wrong."

Charlie thought: I don't want ends. I want beginnings. The gloom of the place settled round her like fog. She thought of long winter evenings marooned here, miles from her friends. We'll be castaways, she thought, me and Mum. Flight's End was making her think not of settled contentment but of clipped wings, of pinioned birds.

"Perhaps it's to do with the old airfield," Kathy said, shoving the wonky gate aside.

"But the house is much older than the airfield," Charlie pointed out. "A hundred and fifty years old, the blurb says. Aeroplanes hadn't been invented then, had they? Not even those ancient ones with wings that people flapped with their arms. How old's the airfield?"

"Wartime, I should think. Someone renamed the house later, perhaps. It's a nice name, anyway. I like it."

But as for the cottage itself—Charlie couldn't imagine it as anyone's home, let alone *her* home. She saw only dilapidation and neglect. The house was perfectly symmetrical, like a child's drawing: the front door and porch, windows either side, two bedroom windows above, chimney-stacks each side of a tiled roof crusted with lichens. A weedy graveled path led to the open-fronted porch and a door that had curls of paint peeling off; the nearest window showed a bare, gloomy main room that was probably full of cobwebs. Kathy stood smiling in the rain, not bothered about her wet hair. Her love-at-first-sight optimism was undiminished by cold wind and spattering rain. Charlie guessed that she saw climbing roses and honeysuckle, not dereliction and decay.

"It's perfect, isn't it?" Kathy said turning to Charlie for agreement. "I just knew. As soon as I saw it. And the name. It's just right."

"But what about the inside? It looks like a ruin."

"Of course it isn't. People were living here till six months ago." Kathy led the way past the frontage to a yard at the side. "Plenty of space, that's the really good thing. Just imagine, Charlie, when I've got it organized, with a little sales office, and signs up in the village and at all the road junctions. I can even do mail-order plants once I'm fully-stocked. Exhibit at shows, build up a reputation . . ."

Charlie saw ramshackle outbuildings that looked as if they'd better be pulled down before they collapsed. An open-sided barn was full of junk—plastic sacks and what looked like rusty, outdated farm equipment.

"It'll cost a lot, won't it?" she said cautiously. "Doing this place up."

“Oh, well.” Kathy shrugged off the question as if money were totally irrelevant. She pushed through shrubs and wet leaves to the front door and opened it with the estate agent’s key.

Inside wasn’t much more inspiring. Dust, bare floors, an ancient strip of carpet that ran up the stairs.

“But look at the thickness of these walls,” Kathy said undaunted, slapping one. “And there’s nothing wrong with the plastering. Which bedroom would you like?”

The two upstairs rooms were almost identical, one each side of the central staircase, with a bathroom between—“Look at the bath! Real claw feet. You’d pay a fortune to *buy* one like that”—and windows front and back. Each room had a fire to replace with a mantelpiece, and the back windows, though small, looked over the garden, with meadows, beyond, sloping down to a tree-flanked stream.

“Oh, this is nice!” Charlie said, in the left-hand room that had an extra window at the side, imagining it curtained and carpeted, with her own things installed. The three windows gave the room an airy lightness, even on this dismal day. Bookshelves stretched each side of the fireplace.

“Good! You have this one, then,” Kathy said. “It’s the first time you’ve sounded at all keen. I do want you to like it! It’s just what I want, Charlie. More than that. It’s what I *need*.”

Charlie hesitated. Would it be best to go along with Mum’s new mood of sparky optimism? Or to deflate her by asking all the questions that came to mind? (Like: How are you going to make any money, out here in the sticks? What will we live on?) It was the first time in months—no, almost a year—that Charlie had seen her mother so positive, even excited; it would be mean to turn cynical.

All the same, there were practical considerations that needed mentioning. She waited until they were in the car; heading back along the lanes, before saying, “Mum, aren’t we going to be a bit stranded, out there? I mean, you’ve got the car; but how am I going to get about?”

“There’s the school bus. It stops at the village hall. I checked.”

“I don’t mean just for *school*,” Charlie said. “I mean—what about my social life? Unless you want me to join the Young Farmers, or learn maypole dancing?”

Kathy slowed to pass a horse-rider, who raised a hand in thanks. “It’s not that much of a problem, is it? You’ve got your bike, and I can always give you lifts to whatever. Anyway, it’s only another year before you’ll be seventeen, and then you’re bound to want driving lessons. Your own car, eventually.”

“Yes, but how can we pay for all that? Driving lessons aren’t cheap.”

“Oh, I don’t know. We’ll wait and see. Things will sort themselves out,” Kathy said. Charlie gave up. It was no good trying to reason with Mum, in this new mood of optimistic vagueness.

**MULTIPLE-CHOICE QUESTIONS: Try these questions out for yourself. They all relate to passage**

**1. If you would like to go over them with a teacher and see which ones you answered correctly or incorrectly, report to any English Teacher at the designated times for tutoring help.**

1. Which information, if added, could **best** support the author’s purpose?

- A. an explanation of what Charlie liked to study in school
- B. an explanation of why the family is moving
- C. a description of the house that the family had sold
- D. a description of what Kathy’s car looks like

2. Read the sentences from the passage.

“The house was perfectly symmetrical, like a child’s drawing: the front door and porch, windows either side, two bedroom windows above, chimney-stacks each side of a tiled roof crusted with lichens. A weedy gravelled path led to the open-fronted porch and a door that had curls of paint peeling off; the nearest window showed a bare, gloomy main room that was probably full of cobwebs.”

3. How does the author’s use of imagery in the sentences help to communicate an idea?

- A. It provides a vivid description that portrays deterioration.
- B. It provides objective information that illustrates cleanliness.
- C. It provides a general description that suggests beauty.
- D. It provides specific details that depict imagination

4. Which word is a synonym for dilapidation?

- A. discomfort
- B. disrepair
- C. disfavor
- D. disbelief

5. The suffix “-tion” helps the reader know that “renovation” means

- A. the belief in restoring.
- B. without any restoring.
- C. one who is restoring.
- D. the act of restoring.

6. Read the incomplete summary of the passage.

- Kathy is looking for a house for her family.
- Her daughter, Charlie, is disappointed with the condition and location of the house.
- Kathy is excited by all the possibilities that the house offers for their happiness.
- \_\_\_\_\_

Which sentence is a key detail that **best** completes the summary?

- A. Charlie stops trying to discuss with her mother the negative aspects of the house.
- B. Charlie is concerned about available transportation at the house.
- C. Charlie is upset that the house is in a rural area.
- D. Charlie becomes concerned about the cost of driving lessons.

7. Which sentence from the passage **best** supports the generalization that a positive attitude can influence one’s perceptions?

- A. “They went together on Saturday, a raw autumn day that was more like winter, stirring memories of foggy mornings and afternoons dark by four-thirty.”
- B. “She thought of long winter evenings marooned here, miles from her friends.”
- C. “Charlie guessed that she saw climbing roses and honeysuckle, not dereliction and decay.”
- D. “Charlie saw ramshackle outbuildings that looked as if they’d better be pulled down before they collapsed.”

8. Which word **best** describes Charlie?

- A. charming
- B. secretive
- C. cowardly
- D. observant

9. Which sentence from the passage **best** represents the conflict?

- A. “Flightsend arrived on their doormat, in an envelope from the estate agent.”
- B. “Perhaps Mum would give up the idea of moving.”
- C. “Charlie turned up her coat collar against the wind.”
- D. “Kathy stood smiling in the rain, not bothered about her wet hair.”



**Passage Practice 2: This passage will give you the chance to read a passage and answer the type of questions that will be found in Module 2 of the Keystone Exam. It is a Non-Fiction text piece. This is a good opportunity for you to prepare yourself for the test by practicing reading, gathering information and then answering questions.**

In this 1962 speech given at Rice University in Houston, Texas, President John F. Kennedy reaffirmed America's commitment to landing a man on the moon before the end of the 1960s. The President spoke in philosophical terms about the need to solve the mysteries of space and also defended the enormous expense of the space program.

Excerpt from **John F. Kennedy Speech**

President Pitzer, Mr. Vice President, Governor, Congressman Thomas, Senator Wiley, Congressman Miller, Mr. Webb, Mr. Bell, scientists, distinguished guests, and ladies and gentlemen:

William Bradford, speaking in 1630 of the founding of the Plymouth Bay Colony, said that all great and honorable actions are accompanied with great difficulties, and both must be enterprised<sup>1</sup> and overcome with answerable courage.

The exploration of space will go ahead, whether we join in it or not, and it is one of the great adventures of all time, and no nation which expects to be the leader of other nations can expect to stay behind in this race for space.

Those who came before us made certain that this country rode the first waves of the industrial revolution, the first waves of modern invention, and the first wave of nuclear power, and this generation does not intend to founder<sup>2</sup> in the backwash of the coming age of space.

We mean to be a part of it—we mean to lead it. Yet the vows of this Nation can only be fulfilled if we in this Nation are first, and, therefore, we intend to be first. In short, our leadership in science and industry, our hopes for peace and security, our obligations to ourselves as well as others, all require us to make this effort, to solve these mysteries, to solve them for the good of all men, and to become the world's leading space-faring nation.

We set sail on this new sea because there is new knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people. We choose to go to the moon. We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win, and the others, too.

It is for these reasons that I regard the decision last year to shift our efforts in space from low to high gear as among the most important decisions that will be made during my incumbency in the office of the Presidency.



In the last 24 hours we have seen facilities now being created for the greatest and most complex exploration in man's history. We have felt the ground shake and the air shattered by the testing of a Saturn C-1 booster rocket, many times as powerful as the Atlas which launched John Glenn, generating power equivalent to 10,000 automobiles with their accelerators on the floor. We have seen the site where five F-1 rocket engines, each one as powerful as all eight engines of the Saturn combined, will be clustered together to make the advanced Saturn missile, assembled in a new building to be built at Cape Canaveral<sup>3</sup> as tall as a 48-story structure, as wide as a city block, and as long as two lengths of this field.

Within these last 19 months at least 45 satellites have circled the earth. Some 40 of them were made in the United States of America, and they were far more sophisticated and supplied far more knowledge to the people of the world than those of the Soviet Union.

The Mariner spacecraft now on its way to Venus is the most intricate<sup>4</sup> instrument in the history of space science. The accuracy of that shot is comparable to firing a missile from Cape Canaveral and dropping it in this stadium between the 40-yard lines. Transit satellites are helping our ships at sea to steer a safer course.

Tiros satellites have given us unprecedented warnings of hurricanes and storms, and will do the same for forest fires and icebergs.

We have had our failures, but so have others, even if they do not admit them. And they may be less public.

To be sure, we are behind, and will be behind for some time in manned flight. But we do not intend to stay behind, and in this decade, we shall make up and move ahead.

The growth of our science and education will be enriched by new knowledge of our universe and environment, by new techniques of learning and mapping and observation, by new tools and computers for industry, medicine, the home as well as the school. Technical institutions, such as Rice, will reap the harvest of these gains.

And finally, the space effort itself, while still in its infancy, has already created a great number of new companies, and tens of thousands of new jobs. Space and related industries are generating new demands in investment and skilled personnel, and this city and this state, and this region, will share greatly in this growth. What was once the furthest outpost on the old frontier of the West will be the furthest outpost on the new frontier of science and space. Houston, your city of Houston, with its Manned Spacecraft Center, will become the heart of a large scientific and engineering community.

To be sure, all this costs us all a good deal of money. This year's space budget is three times what it was in January 1961, and it is greater than the space budget of the previous eight years combined. That budget now stands at \$5,400,000,000 a year—a staggering sum. Space expenditures will soon rise some more, from 40 cents per person per week to more than 50 cents a week for every man, woman and child in the United States, for we have given this

program a high national priority—even though I realize that this is in some measure an act of faith and vision, for we do not now know what benefits await us.

However, I think we're going to do it, and I think that we must pay what needs to be paid. I don't think we ought to waste any money, but I think we ought to do the job. And this will be done in the decade of the Sixties.

And I am delighted that this university is playing a part in putting a man on the moon as part of a great national effort of the United States of America.

Many years ago the great British explorer George Mallory, who was to die on Mount Everest, was asked why did he want to climb it. He said, "Because it is there."

Well, space is there, and we're going to climb it, and the moon and the planets are there, and new hopes for knowledge and peace are there.

Thank you.

John F. Kennedy – September 12, 1962

**MULTIPLE-CHOICE QUESTIONS: Try these questions out for yourself. They all relate to passage 2. If you would like to go over them with a teacher and see which ones you answered correctly or incorrectly, report to any English Teacher at the designated times for tutoring help.**

1. What is the author's main purpose in writing the speech?

- A. to offer the audience an explanation of the reasons for accelerating the United States space program
- B. to update the audience with information about problems in the United States space program
- C. to inform the audience of the number of jobs created by the expansion of the United States space program
- D. to tell the audience about the economic benefits of the United States space Program

2. Which statement **best** explains how the author’s use of the word “fi rst” to describe the United States influences the reader?

- A. The word makes the reader skeptical of the President’s ability to implement space exploration.
- B. The word makes the reader believe that the President needs additional money to implement the plan for space exploration.
- C. The word makes the reader embarrassed that other countries have already put into place their plan for space exploration.
- D. The word makes the reader feel a sense of competition against other countries for space exploration.

3. What does the word comparable mean as used in the speech?

- A. an option
- B. a match for
- C. not always accurate
- D. never before experienced

4. Read the sentence from the speech.

“We set sail on this new sea because there is new knowledge to be gained, and new rights to be won, and they must be won and used for the progress of all people.”

What does President Kennedy imply with this statement?

- A. The United States has the skill and resources to succeed in the space race.
- B. The United States would use what is gained in the space race to benefit humanity.
- C. The United States is interested in taking part in the space race to gain knowledge about other planets.
- D. The United States would overcome enemies through the advancements offered by the space race.

5. Which statement from the speech **best** supports the generalization made by William Bradford that “all great and honorable actions are accompanied with great difficulties”?

- A. “We have felt the ground shake and the air shattered by the testing of a Saturn C-1booster rocket . . .”
- B. “Transit satellites are helping our ships at sea to steer a safer course.”
- C. “We have had our failures, but so have others, even if they do not admit them.”
- D. “The growth of our science and education will be enriched by new knowledge of our universe and environment . . .”

6. How does the speech form influence the meaning of the passage?

- A. It emphasizes the call to action by the speaker.
- B. It emphasizes the historical context to be explained to the listener.
- C. It emphasizes the obstacles that lie ahead to be discussed.
- D. It emphasizes the acknowledgment of past experiences.

7. What is the impact of the first person plural point of view in the speech?

- A. It promotes a sense of unity with the audience.
- B. It demonstrates an understanding of the audience.
- C. It expresses a feeling of responsibility.
- D. It emphasizes a difference of opinion.

8. Read the sentence from the speech.

“Those who came before us made certain that this country rode the first waves of the industrial revolution, the first waves of modern invention, and the first wave of nuclear power, and this generation does not intend to founder in the backwash of the coming age of space.”

Why is the propaganda technique used in the sentence effective?

- A. It persuades the reader to ask for more help from other countries in future space exploration programs.
- B. It convinces the reader to support this country’s continued efforts in being a forerunner in all scientific endeavors.
- C. It persuades the reader to want to save money on future scientific projects in this country.
- D. It convinces the reader to support other countries’ efforts toward space exploration.



## Activities for Keystone Exam Terms



### Keystone Vocabulary: Magic Square Puzzle

- Select the best answer for each of the terms from the numbered definitions. Put the number in the proper space in the magic square box. If the totals of the numbers are the same both across and down, you have found the magic number and matched all the terms correctly!

#### Terms:

- A. Headings, Graphics, Charts
- B. Hyperbole
- C. Imagery
- D. Implicit
- E. Inference
- F. Informational Text
- G. Interpret
- H. Irony
- I. Key/Supporting Details
- J. Key Words
- K. Literary Device
- L. Literary Element
- M. Literary Form
- N. Literary Movement
- O. Literary Nonfiction
- P. Main Idea

#### Definitions:

- 1. Author's central thought; chief topic expressed or implied
- 2. An exaggeration or overstatement
- 3. Using language to create sensory impressions
- 4. Structure or shape of a work that follows an established pattern
- 5. A conclusion based on circumstances; reading between the lines
- 6. Tools used by authors to provide voice to the text (dialogue and alliteration)
- 7. Specific word choices strongly supporting tone, mood, or meaning of the text
- 8. The use of words or phrases to mean the opposite of its literal meaning
- 9. Points of information that strongly support topic, theme, or main idea
- 10. To give reasons through an explanation to convey understanding
- 11. Nonfiction written to convey factual information
- 12. An essential technique used in literature (Characterization, plot, etc)
- 13. Though not in the text, meaning understood by the reader; implied
- 14. Trend or pattern of shared beliefs or practices that mark an approach to lit.
- 15. Text using devices associated with fiction to report on actual happenings
- 16. Visual clues within text offering additional info to aid understanding

#### Answer Box

A	B	C	D
E	F	G	H
I	J	K	L
M	N	O	P

Match the Keystone Exam term to its synonym on the right by drawing a line between the two words.

- Metaphor
- Monologue
- Mood
- Motif
- Narrative
- Opinion
- Personification
- Plot
- Poetry
- Point of View
- Prefix
- Feeling
- Theme
- Perspective
- Belief
- Verse
- Embodiment
- Story
- Plan
- Attachment
- Speech
- Representation

## Matching

1. \_\_\_\_\_ The repetition of initial sounds in neighboring words.
2. \_\_\_\_\_ The process or result of identifying the parts of a whole and their relationships to one another.
3. \_\_\_\_\_ One or more letters occurring as a bound form attached to the beginning, end, or base of a word and serving to produce a derivative word or an inflectional form (e.g., a prefix or suffix).
4. \_\_\_\_\_ A word that is the opposite in meaning to another word
5. \_\_\_\_\_ The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.
6. \_\_\_\_\_ The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.
7. \_\_\_\_\_ The subtle presence of a positive or negative approach toward a topic.
8. \_\_\_\_\_ An implied or indirect reference in literature to a familiar person, place, or event.
9. \_\_\_\_\_ A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.

- A. Bais
- B. Allegory
- C. Alliteration
- D. Argument/Position
- E. Allusion
- F. Analysis
- G. Affix
- H. Antonym
- I. Author's Purpose



Completion:

1. Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol) are known as elements of \_\_\_\_\_.
2. Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess is to \_\_\_\_\_.
3. The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications is known as \_\_\_\_\_.
4. A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances is \_\_\_\_\_.
5. \_\_\_\_\_ is to make understandable, plain or clear.
6. A \_\_\_\_\_ is a piece of information provided objectively, presented as true.
7. The center of interest or attention is known as \_\_\_\_\_.
8. Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings) are the elements of \_\_\_\_\_.
9. A \_\_\_\_\_ is a conclusion drawn from specific information that is used to make a broad statement about a topic or person.
10. Something that is clearly stated or fully expressed in the actual text is \_\_\_\_\_.
11. A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry) is referred to as \_\_\_\_\_.
12. The "personal" point of view relates to events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author. This point of view is known as the \_\_\_\_\_.
13. \_\_\_\_\_ language is language that cannot be taken literally since it was written to create a special effect or feeling.
14. Any story that is the product of imagination rather than a documentation of fact. Characters and events in such as narratives may be based in real life but their ultimate form and configuration is a creation of the author. This type of writing is known a \_\_\_\_\_.
15. \_\_\_\_\_ is an organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.

Elements of Fiction

Elements of Nonfiction

Evaluate

Explain

Explicit

Exposition

Fact

Falling Action

Fiction

Figurative Language

First Person

Flashback

Focus

Foreshadowing

Generalization Genre

## Propaganda Techniques

Instructions: Draw a line from each term on the left to its definition on the right.

### Term

### Definition

name-calling

makes an oversimplified statement about a group based on limited information; stereotyping

bandwagon

attempts to persuade the reader by using a famous person to endorse a product or idea

red herring

attack on a person rather than an issue

emotional appeal

attempts to persuade the reader by repeating a message over and over again

testimonial

tries to persuade the reader by using words that relate to the reader's emotions rather than logic or reason

repetition

states a conclusion as part of the proof of the argument

sweeping generalization

an attempt to distract the reader with details not relevant to the argument

circular argument

persuades the reader to do, think, or buy something because it's popular

appeal to numbers, facts,  
or statistics

attempts to persuade the reader by showing how many people think something is true

# Propaganda Techniques

**Instructions:** Unscramble the words below as necessary.

1. linnegcam-la \_\_\_\_\_

2. dbgnawoan \_\_\_\_\_

3. r eernhgrdi \_\_\_\_\_

4. pa ieolplateoman \_\_\_\_\_

5. imloisnteta \_\_\_\_\_

6. pnioetrit \_\_\_\_\_

7. eglinirwpm eoeataeizsgn \_\_\_\_\_

8. rcugelactrainu mr \_\_\_\_\_

9. emplap nebtrsau o \_\_\_\_\_

10. fttac sapaloep \_\_\_\_\_

