

**Russell County Schools Non-Traditional Instructional Expectations**

**NTI Day #2**

**School: RCHS TEACHER: First Block Teacher**

**Learning Target:** I can use employ reading strategies to read and correctly answer questions

**Lesson Directions:** Please read the attached ACT passages and complete the questions.

**Sample/Example:** Read the two passages and answer the questions on the attached papers.

**Technology-based Alternate Assignment Options: N/A**

**Supplemental Resources and Support:**

**To Contact School/Teacher for Support: YOUR 1<sup>st</sup> BLOCK TEACHER via email**

**firstname.lastname@russell.kyschools.us**

**Example: john.doe@russell.kyschools.us**

**School Phone (9:00 AM-3:00 PM): 270-866-3341**

**Teacher Email (12:00-6:00 PM)**

**\*Students will be contacted by a teacher on each NTI Day using the phone number provided on the Student Data Sheet. Please ensure that any changes in phone numbers are reported to the school throughout the year.**

**Reminder: Remember that these assignments are due back to the teacher within 2 school days.**

**HUMANITIES:** This passage is adapted from the article "Finding Philosophy" by Colin McGinn (©2003 by Prospect).

*Descartes* (line 63) refers to René Descartes (1596–1650), a French mathematician, philosopher, and scientist.

I have been an academic philosopher for the past 30 years. I came from an academically disinclined background in the northeast of England, my relatives being mainly coalminers and other manual workers. I was the first in my family to attend university, and indeed had no thought of it until age 17, when a teacher mentioned it at school. My father had become a successful builder, so we were not materially deprived, and it was expected that I would become some sort of technical worker. The idea that I might one day become a professional philosopher was inconceivable in those days, to me and everyone else. I was simply not living in a place where that kind of thing ever happened; it was far likelier—though still not at all likely—that I would become a pop star (I played drums in a rock band).

The paperback British edition of my memoir *The Making of a Philosopher* has a photograph on the cover of a man sitting on a bench, placed in a grey and listless landscape. He is overlooking the sea on a misty grim day, and the atmosphere is bleak and melancholy. The man, hunched up, immobile, coiled almost, has a pensive posture, as if frozen in thought. This picture is based on a story I tell in the book about sitting on a bench in Blackpool, aged 18, pondering the metaphysical question of how objects relate to their properties. Is an object just the sum total of its properties, a mere coalescence of general features, or does it somehow lie behind its properties, supporting them, a solid peg on which they happen to hang? When I look at an object do I really see the object itself, or just the appearance its properties offer to me? I remember the feeling of fixation that came over me when I thought about these questions—a kind of floating fascination, a still perplexity.

When I look back on this period in my late teens, I recall the harnessing of undirected mental energy by intellectual pursuits. Up until then, my mental energy had gone into things like reading *Melody Maker*, which contained fairly serious articles about pop musicians; I always knew the top 20 off by heart, and studied the articles about drummers intensely, hoping to improve my own technique. I suspect that this kind of swashing mental energy is fairly typical of boys that age. School doesn't seem to connect with it, and it goes off in search of some object of interest, often trivial, sometimes destructive. In my case, it was philosophy that seized that energy and converted it into a passion—though one that took several years to form fully. It is a delicate and fastidious energy that I am speaking of, despite its power, and it will only be satisfied by certain employments, which of course vary from person to person. I had had a similar passion for chemistry when

I was ten, and for butterflies and lizards before that.

55 How to harness such passions to formal education remains a great and unresolved problem.

It was—of course—a teacher who tapped into my formless and fizzing mental energy. Mr Marsh, teacher of divinity, brimmingly Christian, a man with very active eyebrows and sharp enunciation, in love with scholarship (oh, how he relished that word)—it was he who first brought out my inner philosopher. From him I heard of Descartes, locked up in his room, wondering whether anything could really be known beyond his own existence. But what I mainly got from the enthusiastic Mr Marsh was the desire to study. His own passion for study shone through, and he managed to make it seem, if not glamorous, then at least exhilarating—when done the right way and in the right spirit. Pencils and stationery were made to seem like shiny tools, and the pleasure of making one's mark on a blank sheet of paper hymned. Choosing a good spot to study was emphasised. Above all, I learned a very valuable lesson, one that had hitherto escaped me: make notes. Thinking and writing should be indissoluble activities, the hand ministering to the thought, the thought shaped by the hand. Today, if I find myself without pen and paper and thoughts start to arrive, my fingers begin to twitch and I long for those implements of cogitation. With such rudimentary tools you can perform the miracle of turning an invisible thought into a concrete mark, bringing the ethereal interior into the public external world, refining it into something precious and permanent. The physical pleasure of writing, which I find survives in the use of a computer, is something worth dwelling on in matters of education.

21. The passage is best described as being told from the point of view of a philosopher who is:
- A. discussing metaphysical questions that have troubled philosophers since the time of Descartes.
  - B. presenting in chronological order the key events in his thirty-year professional career.
  - C. reflecting on his own early, developing interest in philosophy and in scholarship generally.
  - D. advising professional educators on how to get more students to study philosophy.
22. Based on the passage, which of the following was most likely the first to engage the author's passionate interest?
- F. Drumming
  - G. Philosophy
  - H. Chemistry
  - J. Butterflies

23. The main purpose of the last paragraph is to:
- A. reveal the enduring impact of Mr. Marsh's lessons on the author.
  - B. acknowledge that the author came to doubt some of Mr. Marsh's teachings.
  - C. describe a typical class as taught by Mr. Marsh.
  - D. present a biographical sketch of Mr. Marsh.
24. The passage indicates that the man in the book-cover photograph represents:
- F. Descartes, wondering what could be known.
  - G. Mr. Marsh, deep in scholarly thought.
  - H. the author at age seventeen, thinking about enrolling in college.
  - J. the author at age eighteen, contemplating a philosophical issue.
25. The author mentions *Melody Maker*, the top 20, and articles about musicians primarily to suggest that his:
- A. early interest in music has remained with him to the present.
  - B. time spent playing music should instead have been spent reading.
  - C. fascination with pop music and musicians gave focus to his life for a time.
  - D. commitment to study enabled him to perfect his drumming technique.
26. In the third paragraph (lines 36–56), the author most nearly characterizes the energy he refers to as:
- F. potent yet difficult to channel in a constructive way.
  - G. powerful and typically leading to destructive results.
  - H. delicate and inevitably wasted in trivial undertakings.
  - J. gentle yet capable of uniting people who have different interests.
27. Viewed in the context of the passage, the statement in lines 55–56 is most likely intended to suggest that:
- A. schools should require students to take philosophy courses.
  - B. students can become passionate when learning about science in school.
  - C. schools need to keep searching for ways to tap into students' deeply held interests.
  - D. students should resolve to take school courses that interest them.
28. The author calls pen and paper "rudimentary tools" (line 80) as part of his argument that:
- F. the use of computers has made the use of pen and paper obsolete.
  - G. students should become skilled with pen and paper before moving on to better tools.
  - H. while writing with pen and paper can be pleasant, it can also be physically painful.
  - J. although seemingly simple, pen and paper allow people to perform great feats.
29. In the context of the passage, lines 17–23 are best described as presenting images of:
- A. gloom, tension, and fascination.
  - B. anger, bitterness, and betrayal.
  - C. stillness, peacefulness, and relaxation.
  - D. frustration, surprise, and satisfaction.
30. Which of the following does NOT reasonably describe the transition the author presents in lines 80–84?
- F. Precious to commonplace
  - G. Fleeting to permanent
  - H. Invisible to visible
  - J. Private to public

## Passage II

**SOCIAL SCIENCE:** This passage is adapted from the article "Green Music in the Rain Forest" by Suzanne Charlé, which appeared in the Fall 2002 *Ford Foundation Report*.

OELA is an acronym based on Portuguese words rather than the English words used in this article. A *luthier* is a maker of stringed musical instruments.

The Amazonian Workshop School for Fabrication of Stringed Instruments (OELA) is a small part of a larger effort to create a sustainable harvest of the great Amazon forest and to give employment to the region's burgeoning population.

"Few people know that the Amazon is one of the most rapidly urbanizing regions of the world," observes José Gabriel López, a Ford Foundation program officer in Brazil. The city of Manaus, for example, has grown in the past decade from 850,000 to 1.5 million. "This rural-urban migration and the resultant urban shantytowns stand as living symbols of failed or nonexistent rural development policies," López says. "In many places, small-scale rural producers have been abandoned—devoid of health and education services, credit, technical assistance and opportunity. What Rubens Gomes, founder of the workshop school, and his colleagues have created in Manaus is hope."

Gomes knows how to build hope. The school, he notes proudly, is the first to make stringed instruments in the Amazon. And it is the first in all of the Americas to construct instruments exclusively of lumber harvested in an environmentally and socially sustainable manner certified by the Forest Stewardship Council.

"Officially, there are 30 million cubic meters of wood cut in the Amazon annually," Gomes says. "Twenty million of this is wasted—sawdust, scraps, unwanted wood left to rot. And those are the official numbers. The motive of this school is to transform what is lost into things of value. Many people could do this—but there are no schools teaching carpentry in the Amazon."

OELA is meant to help fill the void. To graduate, each student must make a stringed instrument. All the guitars are made from certified wood. Gomes explains that traditionally, Brazilian rosewood and ebony were used in the construction of guitars. But because of intense harvesting, these trees are close to extinction. "I've been working for years, trying to find Amazon woods that are unknown on the market, that are in plentiful supply and that can be used in instrument making," Gomes says. He experimented with dozens before he found types that have the right strength and sound. (Like other master luthiers, he can tell by touching the wood whether it will reverberate well.) Once he identified the woods as possible substitutes, he sent them to a laboratory to be tested for the right grain and density. Today, *Brosimum rubescens* is substituted for rosewood, *Aniba canellila* for ebony, and *Protium* species for Brazilian mahogany and cedar. These and

some 25 other undervalued tropical hardwoods have found their way into the luthiers' workshop, taking the pressure off the better-known woods.

For the past year, master luthier Raúl Lage from the Fernando Ortiz Instrument-Making School of the Cuban Music Institute has been working with the students. There are hurdles, he cautions, a number of them technical. The high humidity in Manaus means that the wood will crack in drier climates unless properly treated. Glue frequently doesn't hold. These problems are slowly being resolved.

There is also a major obstacle outside the workshop: The resistance of buyers to new woods. Thus far, most of the instruments have been sold to environmentalists, some of whom "adopt" a student by paying his or her tuition; the student's "project guitar" is then given to the donor as a gift.

There is also the possibility of contract work from outside the Amazon. Gomes's hopes were raised recently when the president of a well-known guitar company based in Nashville, Tennessee, ordered 15 guitars to be auctioned off for the Rainforest Alliance.

Lage cautions that it will be a long time before any of the students can command a master luthier's fee. "There is a saying," Lage says. "Anyone can make one good guitar; it takes a master to make one every time."

José Lucio do Nascimento Rabelo, director of the technical school, says, "By learning this skill, students come to look at the forest in a new way; there are ways other than logging for plywood and firewood to earn a living, to better the life of the people." One of the woods being used as a replacement for the precious rosewood, he notes, is typically used to make charcoal.

Such an appreciation for the forest, says Rabelo, could have a huge effect on the survival of the rain forest; some 80 percent of the students come from other parts of the state of Amazonas, and virtually all of them return to their home towns. "Some," he adds, "go on to become politicians who will have a direct influence on the future of the forest."

11. Which of the following assumptions would be most critical for a reader to accept in order to agree fully with the author's claims in the passage?
- A. Shantytowns in the Amazon need to be relocated if the forest is to be saved.
  - B. Learning to make consistently good guitars requires access to the best materials available.
  - C. Small-scale rural producers in the Amazon can help preserve the forest by being innovative.
  - D. Consumers outside of the Amazon can do little to help prevent deforestation.

- [REDACTED]
12. In the context of the passage, the statement "All the guitars are made from certified wood" (lines 34–35) most nearly suggests that Gomes's workshop:
- F. uses environmentally sustainable woods in its guitars.
  - G. isn't doing enough to stop unnecessary deforestation in the Amazon.
  - H. has little chance of pleasing both musicians and environmentalists.
  - J. uses only traditional woods in making its guitars.
13. It can most reasonably be inferred from the passage that regarding OELA, the author feels:
- A. skeptical of the workshop's aims.
  - B. dismayed by the workshop's low productivity.
  - C. supportive of the workshop's goals.
  - D. confident that the workshop could be duplicated in other places.
14. The main purpose of the second paragraph (lines 6–18) is to:
- F. draw attention to the Amazon's tremendous population growth.
  - G. explain the necessity for ventures such as Gomes's.
  - H. explain the presence of the Ford Foundation in the Amazon.
  - J. justify raising taxes to increase social services in the Amazon.
15. The main function of the fifth paragraph (lines 33–53) is to:
- A. demonstrate the woodworking skills required to be a master luthier.
  - B. explore the limitations of science as compared to intuition.
  - C. outline the scientific reasons why one type of wood cannot be replaced by another.
  - D. show that experiments led to the discovery of good substitutes for rare woods.
16. The passage notes all of the following as problems that the fledgling Amazon guitar industry has experienced EXCEPT that:
- F. glue on the guitars sometimes doesn't hold.
  - G. the wood used may crack in drier climates.
  - H. woods usable for guitars have become extinct.
  - J. buyers resist guitars made with nontraditional woods.
17. The passage indicates that, as a group, the OELA students may impact the survival of the rain forests because most of them:
- A. care deeply enough about music to spend their lives making musical instruments.
  - B. will return to their homes and spread their environmental knowledge.
  - C. are willing to endure personal hardships in order to use their new skills.
  - D. will have political careers after they return home.
18. In the passage, Gomes indicates that of the wood cut in the Amazon rain forest each year, approximately how much wood is wasted?
- F. One-fourth
  - G. One-third
  - H. One-half
  - J. Two-thirds
19. The passage states that all of the following are woods traditionally used for making stringed instruments EXCEPT:
- A. Aniba canellila.
  - B. rosewood.
  - C. Brazilian mahogany.
  - D. ebony.
20. According to the passage, when an OELA student is "adopted," he or she receives:
- F. tuition.
  - G. room and board.
  - H. food and clothing.
  - J. a musical instrument.