



Name \_\_\_\_\_ Class \_\_\_\_\_

## Determining the Main Idea

**Directions:** Read each selection below and answer the questions that follow.

The world of the gods in ancient Greek myths was pleasant, not fearful. True, the gods of Mount Olympus were unpredictable. One never knew when Zeus would send down his thunderbolt. But, for the most part, the Greek gods did not inspire great fear, because they looked and behaved like human beings. Unlike the cold and terrible beast gods of ancient Egypt, with

their cat's heads and eagle's claws, the Greek gods were radiantly beautiful. Unlike the grim gods of Norse mythology who brooded and battled constantly, the Greek gods Zeus, Apollo, and Aphrodite were more interested in eating ambrosia, playing music, and falling in love.

1. In your own words, what is the main idea of the selection above?

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Ginnie decided to come right out with it. The cab was nearly at Selena's street. "I don't feel like getting stuck for the whole cab fare again today," she said. "I'm no millionaire, ya know."

Selena looked first amazed, then hurt. "Don't I always pay half?" she asked innocently.

"No," Ginnie said flatly. "You paid half the *first* Saturday. Way in the beginning of last month. And since then not even once. I don't wanna be ratty, but I'm actually *existing* on four-fifty a week. And out of that I have to—"

"I always bring the tennis balls, don't I?" Selena asked unpleasantly.

Sometimes Ginnie felt like killing Selena. "Your father *makes* them or something," she said. "They don't cost *you* anything. I have to pay for every single little—"

"All right, all right," Selena said, loudly and with finality enough to give herself the upper hand. Looking bored, she went through the pockets of her coat. "I have only thirty-five cents," she said coldly. "Is that enough?"

2. In your own words, summarize the main idea of the selection above.

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Name \_\_\_\_\_ Class \_\_\_\_\_

# Making Inferences

**Directions:** Read the following selection from a short story and answer the questions below.

Trembling, weak with emotion, her eyes on the silent figure, Mrs. Smith hurried up to the fence. . . . The oldest boy ran a little ahead. He will never forget that figure, that face. It will always remain as something epic, that return of the private. He fixed his eyes on the pale face covered with a ragged beard.

“Who are you, sir?” asked the wife, or, rather, started to ask, for he turned, stood a moment, and then cried:

“Emma!”

“Edward!”

The children stood in a curious row to see their mother kiss this bearded, strange man, the elder girl sobbing sympathetically with her mother. Illness had left the soldier partly deaf, and this added to the strangeness of his manner.

But the youngest child stood away, even after the girl had recognized her father and kissed him. The man turned then to the baby, and said in a curiously unpaternal tone:

“Come here, my little man; don’t you know me?” But the baby backed away under the fence and stood peering at him critically.

“My little man!” What meaning in those words! This baby seemed like some other woman’s child, and not the infant he had left in his wife’s arms. The war had come between him and his baby—he was only a strange man to him. . . .

“And this is Tom,” the private said, drawing the oldest boy to him. “*He’ll* come and see me. *He* knows his poor old pap when he comes home from the war.”

The mother heard the pain and reproach in his voice and hastened to apologize.

1. Where does this scene in the story take place? How do you know?

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2. What is the man’s relationship to the others in the scene? How do you know?

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3. Where has the man been? How do you know?

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4. How does the baby feel about the man? How do you know?

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5. How does the man feel about the baby’s reaction? How do you know?

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