

## Directions

Read this article. Then answer questions 15 through 21.

# Daniel Chester French's Chesterwood

- As America settled into the status of a major world power during the fifty years that followed the Civil War, public sculptures were rapidly appearing. They were a way to display the country's wealth and power. During this time, Daniel Chester French became one of the leading monument sculptors in the United States. Born in
- 5 New Hampshire in 1850, French spent most of his childhood in Massachusetts. Beginning his sculpting career in 1868, he created many sculptures of great American figures from history, education, and art.

- After a short apprenticeship, French studied drawing with the famous William Morris Hunt. Hunt was a well-known New England painter. French also took evening
- 10 drawing and anatomy classes. He began sculpting in plaster and then learned to work with other mediums that included bronze and marble. Not long after French's short training, he started to gain recognition. Many of his sculptures were commissioned. This meant that he was paid for his work. One of his first specially-made figures was for Ralph Waldo Emerson in 1879. Emerson commissioned him to sculpt the Battle of
- 15 Concord for the Minute Man National Historic Park in Massachusetts.

### Making the Lincoln Memorial

- Wanting a serene place to work, French purchased a farm located in Stockbridge, Massachusetts. He named the 122-acre property *Chesterwood*. He created an art studio that he referred to as "Heaven." He modified a barn overlooking beautiful gardens and forests into a massive art studio. His studio
- 20 included several special and unique modifications to facilitate the execution of his complex projects. Each year, during the month of May, French left his permanent home and studio in New York and moved with his family to Chesterwood for six months. He worked on more than 200 public and private commissions at Chesterwood.
- 25 The statues that he created were usually intended for outdoor display. Therefore, he felt he needed to take his unfinished projects outside periodically to be observed in the sunlight. To achieve this, he built a revolving table that was mounted on a train flatcar. He then had a section of railroad tracks set through the twenty-two-foot door so that the sculptures could be wheeled
- 30 outside to be seen in the daylight. This colossal contraption became useful as he created the Abraham Lincoln statue that would sit outside in the National Mall. This is the statue for which he would become best known.

GO ON

In 1910, the idea for the Lincoln Memorial was first proposed.

- Shelby M. Cullom and Joseph G. Cannon, members of Congress who had  
35 known Lincoln in Illinois, proposed the structure. They sponsored a bill that  
set aside \$2,000,000 for the project. In 1915, Henry Bacon, a respected and  
well-known artistic architect, personally chose French to work with him on  
the Lincoln Memorial. Bacon designed and built the location where the  
statue of Lincoln that French would create would sit. At first, French had  
40 planned Lincoln to be ten feet tall. Once he set foot inside Bacon's architectural  
design, he realized his sculpture would seem tiny in comparison. Using  
photographs, he eventually decided to design the statue to be nineteen feet high  
while also sitting on a high pedestal. The statue alone required twenty-eight  
blocks of marble and took more than a year to complete. The size and unique  
45 functionality of the studio in Chesterwood was vital in the development of  
this work of art. After the statue of Lincoln was completed, it was brought to  
Washington, D.C., and assembled in Bacon's spacious building overlooking  
the Reflecting Pool at the National Mall. The memorial was dedicated on  
May 30, 1922, more than half a century after Lincoln died.



The Lincoln Memorial

### Chesterwood Today

- 50 During his life, French spent thirty-four summers at Chesterwood, creating statues that can be found all over the United States. Chesterwood is now a historical landmark. It has been preserved and protected and is very similar to how French left it when he died in 1931. The outside grounds are still beautiful gardens. The inside depicts the functionality of the studio French created
- 55 more than eighty years ago. Many of French's plaster sketches, including models of Abraham Lincoln for the Lincoln Memorial, are on display in his studio. Visitors can also still see the train tracks that extend out of the studio and into the yard. This allows them to see how his masterpieces were created. Many smaller versions of his statues that are located in universities, museums,
- 60 and parks around the country can also be seen at Chesterwood.

15

Read this sentence from lines 3 and 4.

During this time, Daniel Chester French became one of the leading monument sculptors in the United States.

How does the author best support this claim?

- A by noting French worked on hundreds of commissioned sculptures
- B by discussing the size and complexity of French's projects
- C by mentioning how many different mediums French could work in
- D by describing French's huge art studio and its special features

16

Read this sentence from lines 6 and 7.

Beginning his sculpting career in 1868, he created many sculptures of great American figures from history, education, and art.

Which quotation from the article builds on this idea?

- A "After a short apprenticeship, French studied drawing with the famous William Morris Hunt. Hunt was a well-known New England painter." (lines 8 and 9)
- B "In 1910, the idea for the Lincoln Memorial was first proposed." (line 33)
- C "In 1915, Henry Bacon, a respected and well-known artistic architect, personally chose French to work with him on the Lincoln Memorial." (lines 36 through 38)
- D "Chesterwood is now a historical landmark. It has been preserved and protected and is very similar to how French left it when he died in 1931." (lines 51 through 53)

**GO ON**

**17**

Read these sentences from lines 8 through 10.

After a short apprenticeship, French studied drawing with the famous William Morris Hunt. Hunt was a well-known New England painter. French also took evening drawing and anatomy classes.

What central idea do these sentences reveal about French?

- A He preferred drawing to sculpting but could not make a living from it.
- B He wanted to become as famous as his teacher, William Morris Hunt.
- C He studied to perfect his craft and make his sculptures lifelike.
- D He considered quitting sculpting and becoming a painter.

**18**

Read these sentences from lines 12 through 15.

Many of his sculptures were commissioned. This meant that he was paid for his work. One of his first specially-made figures was for Ralph Waldo Emerson in 1879. Emerson commissioned him to sculpt the Battle of Concord for the Minute Man National Historic Park in Massachusetts.

How do these sentences support the idea that French had a successful career?

- A by comparing French's work to that of other sculptors of his time
- B by explaining why his work was reproduced and shown all over the world
- C by describing how he created each commissioned work of art
- D by giving an example of a work commissioned for a national park

**19** Based on the article, with which statement would the author *most likely* agree?

- A** French's works are a valuable part of American history.
- B** Chesterwood was a very elaborate estate for an artist.
- C** French's Battle of Concord sculpture was his greatest work.
- D** The Lincoln Memorial's original design was flawed.

**20** Read this sentence from lines 54 and 55.

The inside depicts the functionality of the studio French created more than eighty years ago.

Which word is *most similar* in meaning to "depicts" as it is used in this sentence?

- A** documents
- B** shows
- C** exaggerates
- D** explains

**21** Why does the author claim that French's art studio was vital to the creation of the Lincoln Memorial?

- A** It is the location where he likely drew up his original plans for the monument.
- B** Its large size and special features made it easier for him to work on the monument.
- C** Its beautiful gardens and forests provided a peaceful place to work on the monument.
- D** It is where he created plaster models of the monument, and where they are still on display.



# Directions

Read this story. Then answer questions 22 through 28.

*This story is based on the life of Mary Becker Greene, who was one of the few women to become the captain of a river steamboat.*

## The Petticoat Skipper

by Josephine Rascoe Keenan

"Mary, what are you doing out here on the riverbank?"

"Watching the steamboat come in," I said, turning my gaze from the river and glancing up at my mother. "Ma, can I tell you a secret? I want to be a riverboat captain someday."

- 5 "That day will never come. Riverboat captains don't wear petticoats<sup>1</sup>, speaking of which, yours is showing. Hike it up! You'll never catch a husband with it dangling down below your skirt. And hustle. You're late."

I slipped into my father's store through the back door, hoping he'd think I'd been working in the storage room.

- 10 "I see you, Mary," he said, putting the lid back on the cracker barrel. "Every time they holler 'Steamboat round the bend!' I know you'll be late for work. Young Captain Gordon Greene's up front looking for some necessities. Go assist him."

- My knees went right weak when the riverboat captain turned his handsome face toward me. He drew a sharp breath, and so did I. His eyes took on a strange light. I  
15 could barely say, "Welcome to Marietta, Ohio, Captain. How can I be of service?"

"You could become my wife," the captain said, in a voice so low, I dared not trust my ears to have heard him right.

"Beg pardon, sir?" I could feel my face burning.

"I . . . I need a shaving brush."

- 20 After that day, Captain Greene visited my father's store whenever he passed through Marietta. One day he announced, "I've just bought my first steamboat, the *H. K. Bedford*."

"Congratulations, Skipper," my father said.

<sup>1</sup>petticoats: ruffled, lacy, or pleated undergarments worn under skirts, usually to make the skirts fuller

**GO ON**

"I envy you," I said. "I'd like to be a riverboat captain and have people call me  
25 Skipper."

Father bristled. "Next thing we know you'll be wanting to vote."

Captain Greene held out his hand to me. "Would you settle for being the wife of a  
riverboat captain?"

On November 18, 1890, when I was twenty-two and he was twenty-eight, I married  
30 Captain Gordon Greene.

"Hold tight, Mary!" he said, lifting me up into his arms. "Since I can't carry you  
across a threshold, I'll carry you up the gangplank. We'll have a steamboat honeymoon  
and make our home here on the river."

Serving as a lifeline to folks living on the river, we transported all kinds of supplies  
35 on the steamboat. Hard as we tried to stick to a schedule, the river current dictated how  
fast we moved. If the river was high, boats could go fifteen miles an hour in midstream!  
But in the hot summer the current slowed, and so did we. We completely stopped  
whenever we saw produce or livestock waiting on the riverbank to be picked up. Once  
we stopped to let a woman get off the boat for a minute to gossip with another on the  
40 riverbank.

The passengers slept in staterooms, so called because the suites were named after  
states. A whole deck was named for our biggest state in those days, Texas, and that's  
where Gordon's and my stateroom was. I loved steamboat life, except for one thing—I  
still wanted to be a riverboat captain.

45 One day Gordon said, "I dream about steamboats. Someday I want to own a whole  
fleet of 'em. But right now, I want to buy just one, and I don't have the money to pay  
another captain."

"I know someone you wouldn't have to pay."

"I can tell by your conniving look that you're up to something, Mary."

50 "Let me be the captain of the new boat!"

"You don't have a license."

"I can get one. I'm learning the river and how to steer the boat."

Gordon scratched his chin. "Well, I don't know."

"I can do it, Gordon! Give me a chance."

55 "All right, see that sand bar in the river? You have to memorize where it is, so you  
don't run the boat aground."

that night in the pilot house, after he had  
back the way we came, Gordon said, "Mary, remember that sand bar I pointed out this  
afternoon? I'm relying on you to tell me where it is."

60 "But, Gordon, it's dark!"

"So it is! I told you being a captain isn't easy. A journey's success and the lives of  
the passengers depend on the pilot's accurate reading of the river. And the river is  
fickle. As soon as you think you know the location of sand bars and snags, the depth of  
the water and the current, it'll all change. You've got to know what's coming ahead  
65 from the feel of the boat and the way the water looks, its swirls and ripples, day and  
night, in all kinds of weather."

It wasn't easy, but I memorized every turn and twist of the river, every foot of it. I  
learned to navigate around shifting sand bars, snags, rocks, and fluctuating river  
depths. When it came to steering the steamboat, sometimes I had to put both feet on  
70 the spokes of the pilot wheel to hold her steady.

But in 1896 I got my pilot's license, and in 1897, a master's credential, making me a  
captain, the first woman in the history of the river to accomplish both feats. Gordon  
bought that second steamboat, the *Argand*, and he gave it to me.



22 How do lines 1 through 12 **most** contribute to the development of the plot?

- A by establishing that Mary is sloppy and irresponsible
- B by showing what Mary dreams of becoming
- C by revealing that Mary's parents are frustrated with her
- D by describing Mary's job and the store where she works

23 Read these sentences from line 14 of the story.

He drew a sharp breath, and so did I. His eyes took on a strange light.

What do these sentences suggest about the captain?

- A He thinks Mary is beautiful and is attracted to her.
- B He is feeling physically ill and needs Mary's help.
- C He is worried Mary's weak knees may cause her to fall.
- D He is startled when Mary suddenly appears in the store.

24 Which detail is **most** important to include in a summary of the story?

- A Mary is often late for work at her father's store.
- B Mary's knees go weak when she sees Gordon.
- C Mary memorizes every twist and turn of the river.
- D Mary lives with her parents in Marietta, Ohio.

25 How does the author develop a character's point of view in lines 34 through 44?

- A by discussing the riverboat passengers' accommodations and experiences on the boat
- B by expressing Mary's satisfaction with her life as well as her unfulfilled dreams
- C by describing features of the river and the riverboat
- D by relating how the folks who lived on the river thought of Mary and Gordon

26 How do lines 45 through 53 develop a central idea of the story?

- A They show that Mary is supportive of Gordon's dream.
- B They show Mary taking the first step toward her dream.
- C They show that Gordon is worried about money problems.
- D They show that Gordon does not trust Mary very much.

27

How does Gordon change during the story?

- A He begins to support Mary's ambitions.
- B He gives up his own goals to support Mary.
- C He becomes owner of a whole fleet of steamboats.
- D He starts teaching other students to operate steamboats.

28

Which phrase from lines 61 through 66 best helps the reader understand the meaning of "fickle"?

- A "being a captain isn't easy"
- B "reading of the river"
- C "it'll all change"
- D "the way the water looks"