

# Reading Accuracy

## Learning Targets

1. Eliminate answer choices that appear correct at first glance but have incorrect elements.
2. Avoid wasting time evaluating outlier options.
3. Identify common errors that decrease accuracy.

## Instructions

Use Accuracy strategies to answer the following question.

### Accuracy

When you are comparing answer choices to figure out which one is best, you can avoid careless errors by remembering a few key strategies:

1. Just because an answer choice matches the text doesn't mean it's right.
2. Details that feel completely unfamiliar are trying to steal your time.
3. Avoid answers that use the same words as the text but fail to capture its true meaning.
4. If an answer choice about figurative language takes the text literally, it's literally wrong.

lady with a mottled face, a hooked nose, and a hard, gray eye.

80 Mrs. Pipchin took little children to board; her idea of managing them was to give them everything they didn't like. She lived in a gloomy house, so windy that it sounded to anyone in it like a great shell, held to one's ear, like it or not. The children stayed most of the time in a bare room they called "the dungeon" with a big, ragged fireplace in it. They had only bread and butter and rice to eat, while  
85 Mrs. Pipchin had tea and mutton chops and buttered toast and other nice things.

1. In the passage, Mrs. Pipchin managed the children in her boarding house by:
  - A. feeding them a poor diet in contrast to her own.
  - B. taking them to the sea coast to get fresh air.
  - C. making them clean "the dungeon."
  - D. putting them in the care of a nurse.

**Instructions**

Use Accuracy strategies to answer the following question.

in turn, the movie-audience relationship affects product sales as well.

- 10 Many film critics and philosophical historians, such as A.S. Ferguson in *Plato's Smile of Light*, see movies as an ironic embodiment of Plato's cave allegory, wherein a group of prisoners believes that the shadows passing before them on the cave wall are not projections but reality.
- 15 When equating cinema to the way rulers manipulate the human population, the image of a movie house and its spectators is unmistakable. But the "rulers" of these modern reflections projected onto a movie screen are studios and marketing executives reflecting the fantastical
- 20 desires of the audience to sell merchandise. While few paying customers actually believe that what they see is real, they do identify with the characters on-screen, often viewing them as role models. This results in repeated viewings and merchandise sales in the likeness of their
- 25 favorite characters.

Early in the 20<sup>th</sup> century, audience reactions took the film industry and manufacturers by surprise. The demand

2. In the context of the passage, the author equates Plato's cave allegory to modern cinema audiences (lines 10–17) primarily to emphasize:
- F. the physical similarities between shadows on a wall and reflections of light on a movie screen.
  - G. that the distortion of true reality is present in both the cave and the movie house.
  - H. that modern movie houses were inspired by Plato's ideas about reality and perception.
  - J. that the author hopes readers will be persuaded by Ferguson's unpopular theory.