

**KEY PRE-TEST: Main Idea, Inferences, Summarizing KEY**

Name \_\_\_\_\_ Hour \_\_\_\_\_ Date \_\_\_\_\_

**Directions:** Read the following passages and answer the questions that follow. Choose the one best answer to each question.

**Park Etiquette: How to Visit a National Park**  
**~ Taking Care of Mesa Verde National Park ~**

*Before visiting the park, please review these rules of park etiquette with your students.*

**Mesa Verde National Park belongs to everyone:** You and your class have a responsibility to take care of Mesa Verde National Park. This responsibility is shared with all park visitors. We would like to have everyone practice the three R's while visiting the park: Respect, Responsibility and Reason.

**Leave No Trace (LNT):** This summarizes a park and popular outdoor recreation ethic that reminds everyone to be responsible for their actions and leave the park unaltered so that it may be enjoyed by future generations.

**When visiting an archeological site, DO NOT SIT, STAND, LEAN, OR CLIMB ON THE WALLS:** In many cases, the walls are the only thing that is left as evidence of Ancestral Puebloan habitation. Not only is repair costly, but once the original material is altered so is the information that we are able to gain from it. Of course, a wall will not fall if one person sits or leans on it, but imagine what would happen if everyone who came to the park leaned on the same wall. Over time, it would crack and begin to fall. As you go to various sites in the park, you may notice darker, smoother areas in the sandstone of various dwellings. These areas are not natural to the rock, rather they are caused from the oils of many human hands that have touched the stone. As rocks go, sandstone is not very hard and every touch removes a little bit of the rock surface and deposits oils onto the sandstone, which contributes to its erosion. Please don't become part of this destructive process.

**Archeological resources are valuable only if left in place:** At times, park visitors may find a piece of pottery, an arrowhead, a corncob, or bit of twine. These articles are important clues for archeologists about the daily lives of the Ancestral Pueblos. You are encouraged to look at these items, but do not pick them up! Leave them in place and report them to a Park Ranger as soon as possible, so that we can all share the value of your discovery.

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**Never pick flowers, pull leaves from trees, or touch any animals in the park:** Like all national parks, Mesa Verde was created to protect all of its features from human disturbance. Imagine if everyone who came to Mesa Verde picked flowers, there may be none left for you to see. Safety is another consideration. Many plants in the Mesa Verde area are poisonous and many "cute" animals carry diseases or can be dangerous when frightened or provoked. There are places outside of the parks where collecting ecological samples may be appropriate. In our national parks, however, all objects are to be left alone for our enjoyment and that of future generations.

**Running, yelling, and horseplay are not appropriate in a national park:** You share the park with other citizens of the United States and the world. Quiet, respectful visitation is expected in the park. We want you to have fun and enjoy your visit to Mesa Verde but remember that Mesa Verde is an outdoor museum, not a playground.

**Your safety is important to us, and to those who come after you:** Have you ever heard the saying, "An ounce of prevention is worth a pound of cure?" At Mesa Verde, that means to pay attention to your surroundings, where you are walking and what you are doing so that you can prevent injury to yourself and others and prevent the need for medical care. If you were to have an accident in the park, it would no doubt ruin your day. However, it would also affect many other people. Rescue operations are very expensive and frequently endanger rescuers, inconvenience other park visitors and can completely change your group's plans.

**Stay on the trails. Do not climb on rocks. Be careful at all overlooks and cliff edges:** Canyons at Mesa Verde are hundreds of feet deep. A fall on a trail may mean a skinned knee. A fall at an overlook could mean that you won't make it home for supper, or worse! Rescues in this terrain are difficult, time consuming and costly.

**Drink plenty of water and eat a snack before taking a tour:** Do not take a cliff dwelling tour on an empty stomach and be sure to take some water (soda, juice, sports drinks, etc. are not allowed) to drink along the way. Fainting is our most common medical problem, and lack of food and water is the main cause.

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**Watch the weather — stay away from cliffs and overlooks when there is lightning or thunder:**

Storms at Mesa Verde can be very dangerous, as they are frequently accompanied by lightning. People have been struck by lightning at Mesa Verde! When touring the park, be aware of the weather. Watch for dark clouds and seek shelter when a storm is near.

\_\_\_D\_\_\_ 1. The third paragraph uses cause and effect as its text structure **mainly** to show

- A. that cliffs and overlooks can be very dangerous.
- B. what to do when you find an archeological article.
- C. how you can avoid getting injured in a national park.
- D. what happens when visitors climb and lean on walls.

\_\_\_A\_\_\_ 2. Based on the passage, Ancestral Puebloans are **most likely**

- A. early inhabitants of Mesa Verde.
- B. poisonous plants of Mesa Verde.
- C. archeological sites at Mesa Verde.
- D. the first archeologists at Mesa Verde.

\_\_\_B\_\_\_ 3. According to the passage, when taking a tour, visitors should always bring

- A. food.
- B. water.
- C. friends.
- D. rangers.

\_\_\_B\_\_\_ 4. The passage is **mainly** about how to

- A. find archeological articles.
- B. safely visit a national park.
- C. watch for storms in a canyon.
- D. survive hikes in the wilderness.

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- \_\_\_C\_\_\_ 5 Based on the passage, readers can infer that rescue operations for injured visitors probably
- A. occur on a frequent bases.
  - B. prevent medical problems.
  - C. don't happen very often.
  - D. are not always available.

## **Historic Performing Theater — The Brown Grand Theatre by Jerry Moran**

Once hailed as the most elegant theater between Kansas City and Denver, the 1907 Brown Grand Theatre was restored in a community effort in 1980. Since then the theater has reigned as a cherished community center and performing arts theater, admired by tourists, performers and patrons.

Colonel Napoleon Bonaparte Brown arrived in Concordia in 1876 with a suitcase rumored full of money and a plan to become rich. He set up a loan company, and quickly profited from the Midwest's high interest rates. His family built and moved into the grandest house in town. Then in 1905, Brown announced plans to build an opera house, which would be the crowning jewel of Concordia, using local labor and native limestone. The famous Kansas City theater architect, Carl Boller, prepared blueprints for the French Renaissance-style 650-seat theater, and Brown's son, Earl V.D. Brown, oversaw its construction. When the \$40,000 structure was completed, it stood 60 feet tall and 120 feet long.

The theater's gala opening featured a New York touring company, which presented the play, "The Vanderbilt Cup." Tickets started at \$1 for gallery seats to \$10 for the best seats. The theater's interior gleamed in the brilliance of 535 electric bulbs; its white, green, and gold color scheme complemented the delicately frescoed moldings of the arch over the stage and box seats. Earl Brown had secretly ordered a magnificent drop curtain, which was painted with a reproduction of the Horace Vernet painting, "Napoleon at Wagram," as homage to his father.

During the next four years, the theater prospered; booking agreements with the Shuberts and Erlanger brought Concordia the nation's best entertainment. In 1915 Ray Green took over theater management, bringing in the best in live entertainment, including dancers Ruth St. Denis and Martha Graham and wrestling and boxing matches. In 1925, the theater was sold to the Concordia Amusement Company,

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and became a motion picture theater until 1974.

As Concordia prepared for its centennial celebration in 1971, townspeople began to talk of restoring the theater. After funds were raised to purchase the theater from owners Jack and Hanalesa Roney, it was given to the city, then leased back to the newly formed Brown Grand Opera House, Inc., which worked to restore and operate the theater. Soon the community was donating money and securing grants for the restoration. In 1973, the theater building was recognized as a National Historic Site and chosen as a National Bicentennial project, receiving \$10,000 in matching funds. More grants and funds were secured and, after six years, the \$500,000 restoration project was completed in 1980.

On September 17, 1980, the theater's grand re-opening took place. Among the audience, sitting on the front row, were three Concordian women who had attended the first opening night exactly 73 years earlier. Other patrons and dignitaries wore period costume to the production, which was a restaging of the original opening night play.

\_\_\_D\_\_\_ 6. Which detail from the passage **best** supports the main idea?

- A. "In 1925, the theater was sold to the Concordia Amusement Company, and became a motion picture theater until 1974."
- B. "Colonel Napoleon Bonaparte Brown arrived in Concordia in 1876 with a suitcase rumored to be full of money and a plan to become rich."
- C. "Among the audience, sitting on the front row, were three Concordian women who had attended the first opening night exactly 73 years earlier."
- D. "Once hailed as the most elegant theater between Kansas City and Denver, the 1907 Brown Grand Theatre was restored in a community effort in 1980."

\_\_\_B\_\_\_ 7. Which **best** summarizes the passage?

- A. In 1876, Colonel Napoleon Bonaparte Brown arrived in Concordia and built a very large house for his family. He also decided to build a very large opera house, called the Brown Theatre, for the community.
- B. An elegant theater prospered in Concordia, then was sold to an amusement company and became a movie house. Later, townspeople raised money and secured grants, and the Brown Grand Theatre was restored.
- C. In 1915, Ray Green took over theater management and brought in the best live entertainment. Minstrel acts, dancers Ruth St. Denis and Martha Graham, and wrestling and boxing matches appeared at the Brown Grand Theatre.

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D. An opera house built by Colonel Napoleon Bonaparte Brown had a grand opening that featured a New York touring company. Seventy-three years later, three women saw the same play at the grand opening of the restored theater.

- \_\_\_D\_\_\_ 8. Based on the passage, the people **most** responsible for restoring the Brown Grand Theatre were
- A. visiting tourists.
  - B. famous architects.
  - C. performing dancers.
  - D. community members.

- \_\_\_A\_\_\_ 9. The passage is **mainly** about
- A. the history of a restored Kansas theater.
  - B. a man who came to Kansas with a lot of money.
  - C. some of the historic landmarks in Kansas.
  - D. a famous dancer who came to perform in Kansas.

- \_\_\_C\_\_\_ 10. The author uses sequence of events as the structure of the passage **mainly** to
- A. persuade readers to visit the theater.
  - B. explain why the theater needed restoration.
  - C. tell the history of the theater and its restoration.
  - D. compare the old theater to the newly restored theater.

Standards Alignment:

|                      | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|----------------------|---|---|---|---|---|---|---|---|---|----|
| 1.4.5 Inference      |   | x |   |   | X |   |   |   |   |    |
| 1.4.9 Summary        |   |   |   |   |   |   | x |   |   |    |
| 1.4.10 Main idea     |   |   | x | x |   | x |   | x | x |    |
| 1.4.6 text structure | x |   |   |   |   |   |   |   |   | x  |