First Read
Let 'Em Play God

OBJECTIVES
1. Perform an initial reading of a text and demonstrate comprehension by responding to short analysis and inference questions with textual evidence.
2. Practice defining vocabulary words using context clues and related words, as well as common Latin roots and affixes.
3. Participate effectively in a range of conversations and collaborations to express ideas and build upon the ideas of others.

CA ELA Common Core Standards
Reading: Informational Text - RI.8.1, RI.8.4, RI.8.10
Writing - W.8.7, W.8.10
Speaking & Listening - SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d, SL.8.2
Language - L.8.2c, L.8.4a, L.8.4b, L.8.6

CA ELD Common Core Standards
Collaborative - ELD.PI.8.1.Em, ELD.PI.8.1.Ex, ELD.PI.8.1.Br, ELD.PI.8.3.Em, ELD.PI.8.3.Ex, ELD.PI.8.3.Br
Productive - ELD.PI.8.11.a.Em, ELD.PI.8.11.a.Ex, ELD.PI.8.11.a.Br

TIME
30 minutes

MATERIALS
StudySync First Read lesson on Let 'Em Play God
StudySync Grade 8 Unit 1 Grammar handout
StudySync Access 1 handout (Emerging)
StudySync Access 2 handout (Expanding)
StudySync Access 3 handout (Bridging)
StudySync Access 4 handout (Approaching)

OVERVIEW
In this excerpt from Let 'Em Play God, students look behind the scenes at how a filmmaker makes a suspenseful movie. Alfred Hitchcock explains how allowing the audience to know things the film’s characters do not creates a feeling of suspense. The excerpt provides students with an excellent opportunity not only to
learn about the elements that make up a suspenseful film, but also to examine a writer’s purpose and point of view on a subject.

Access Complex Text
In *Let 'Em Play God*, Alfred Hitchcock analyzes the strategy he uses to create suspense in his films. To begin, he gives an example of a situation that does not evoke suspense. Then he describes his strategy of letting the audience "play God". After a brief discussion that contrasts the puzzling whodunit with the suspenseful thriller, Hitchcock gives a detailed description of how his film *Rope* illustrates this strategy. The complexities of Hitchcock's thinking are reflected in the challenges of the text. To help students understand Hitchcock's theory, use the following ideas to provide scaffolded instruction for an initial reading of the more complex features of this text.

- **Connection of Ideas** - Although Hitchcock discusses abstract ideas such as suspense and letting an audience "play God," he provides concrete examples to explain this thinking. However, because students are likely to be unfamiliar with the example of *Rope*, it may be difficult for them to understand Hitchcock's points. Readers may benefit by viewing an excerpt from the film.

- **Specific Vocabulary** - Idiomatic expressions, such as "cry for joy" and work like the devil, may present a challenge for some readers. The expression "work like the devil," is explained for students in the skills lesson.

- **Prior Knowledge** - Students may not be familiar with Alfred Hitchcock and the film and actors cited in the selection. Sir Alfred Joseph Hitchcock (1899-1980) was an English film director and producer. Often nicknamed "The Master of Suspense," Hitchcock pioneered many techniques in both the suspense and psychological thriller genres. After a successful career in England during the silent and early talkie period, Hitchcock moved to Hollywood in 1939 and became a US citizen in 1955. Over a career spanning more than half a century, Hitchcock pioneered the use of a movie camera made to move in a way that mimics a person's gaze, forcing viewers to engage in a form of voyeurism. He framed shots to maximize anxiety, fear, or empathy, and many of his films, such as *Shadow of a Doubt* (1943), *Rope* (1948), and *North by Northwest* (1959), feature fugitives on the run.

1. **Introduction**

<table>
<thead>
<tr>
<th>Core Path</th>
<th>Access Path</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Read and Listen.</strong> Individually or as a class, read and listen to the Introduction for the excerpt from <em>Let 'Em Play God</em>. The introduction provides context for the excerpt and connects it to the big idea in this unit: <em>What attracts us to stories of suspense?</em></td>
<td><strong>ELD All Levels &amp; Approaching</strong> <strong>Read and Define.</strong> Ask students to read the Introduction for <em>Let 'Em Play God</em>. Have them refer to the Introduction Glossary in the Access 1, 2, 3, and 4 handouts for definitions of key vocabulary terms.</td>
</tr>
</tbody>
</table>

CA CCSS: RI.8.10; SL.8.2

CA CCSS: RI.8.4

CA ELD: ELD.PI.8.6.c.Em, ELD.PI.8.6.c.Ex, ELD.PI.8.6.c.Br

**Emerging Sentence Frames.** After students read and listen to the Introduction, have them summarize what they learned by completing the Sentence Frames on the
### Build Background

Find out what your students already know about suspense films and stories. To encourage discussion, ask these questions:

1. What are some suspenseful films and stories you've seen or read?
2. What made those films or stories suspenseful?
3. Why do some people like suspense? Why don't they like it?

Then have students, either in pairs or small groups, research some of the films that were directed by "the master of suspense" Alfred Hitchcock:

- *North by Northwest*
- *Foreign Correspondent*
- *Notorious*
- *Rope*

Suggest that each group conduct a short research project to answer the following questions: _When was the film made? Was it an original screenplay, or was it based on a novel, play, or some other source material? What kind of critical response did the film receive when it was released? Did it win or was it nominated for any awards?_ Have students include a written plot summary of the film and then discuss their findings. If possible, arrange for students to watch the film they are researching.

**CA CCSS:** W.8.2d, W.8.4

**CA ELD:** ELD.PI.8.2.Em, ELD.PI.8.10.b.Em

### ELD All Levels & Approaching

**Complete and Discuss the Chart.** Have these students complete the Imagine exercise in the Access 1, 2, 3, and 4 handouts that asks students to imagine the kind of suspense movie they would create. After students have completed the exercise, have small groups of students discuss their ideas on how they would make a movie suspenseful.

**CA CCSS:** W.8.3a, W.8.3b, W.8.3c, W.8.3d, W.8.3e; SL.8.1c, SL.8.1d

**CA ELD:** ELD.PI.8.1.Em, ELD.PI.8.1.Ex, ELD.PI.8.1.Br, ELD.PI.8.3.Em, ELD.PI.8.3.Ex, ELD.PI.8.3.Br; ELD.PI.8.10.a.Em, ELD.PI.8.10.a.Ex, ELD.PI.8.10.a.Br

### 2. Read

<table>
<thead>
<tr>
<th>Core Path</th>
<th>Access Path</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Make Predictions about Vocabulary.</strong> There are five bold vocabulary words in the text. As students read the text, ask them to make predictions about what</td>
<td><strong>Note:</strong> This exercise, which extends vocabulary instruction, should be completed when the class shifts from whole group instruction to individual</td>
</tr>
</tbody>
</table>
they think each bold vocabulary word means based on the context clues in the sentence. If you are in a low tech classroom and students are reading from printed copies or a projected text, ask students to record predictions in their notes, so they can be easily referenced in class. If your students have access to technology, they can use the annotation tool to make their predictions.

It might be helpful to model this for students before they begin reading. Either using the board or projecting the actual text, focus in on the sentence that uses the word "debunking":

- Offhand this may sound like debunking, but I do not believe that puzzling the audience is the essence of suspense.

Model for the class how to use the overall structure and meaning of the sentence and the sentences around it, the word’s position, and other clues to define the unfamiliar vocabulary word. In this case, point out these context clues:

1. Hitchcock says his films have been described as thrillers, dark mysteries, and chillers, but never whodunits or puzzlers. It seems as if he's going to set the record straight and correct the way his films have been "described" versus what he's really doing.
2. Instead, though, Hitchcock tells us that's not what he's doing. The key phrase here is "this may sound like." He's making sure readers know he's not correcting (or "debunking") the way his films have been "described".
3. The conjunction "but" is also important. Readers may be expecting Hitchcock to correct the perception of his films, but instead of "debunking" that perception he is confirming it. He hasn't made whodunits or puzzlers because he doesn't find those types of films suspenseful. So to "debunk" something must mean "to expose or discredit".

Emerging, Expanding, & Approaching Pair Practice.

1. Pair students with more proficient readers.
2. Give them an additional sentence that contains a new vocabulary word.
3. Ask the less proficient readers to complete a think aloud using the teacher-led Make Predictions about Vocabulary activity as a model, while the more proficient reader actively listens.
4. The less proficient readers should use the context clues in the sentence to try to determine the meaning of the new vocabulary word.
5. After the less proficient readers have completed the think aloud and made a prediction about the word's meaning, allow time for the proficient reader to add his/her own thoughts and clarify any points of confusion.
6. Once they've completed this think aloud, encourage them to use a dictionary to confirm the definition of the new vocabulary word. Have them refer to the Text Glossary on their Access 1, 2, and 4 handouts for definitions of key vocabulary terms in the text. Encourage them to add any additional vocabulary words or idioms they find in the text and look up definitions for those words and idioms online or in a dictionary.

CA CCSS: L.8.4c, L.8.4d

CA ELD: ELD.PI.8.6.c.Em, ELD.PI.8.6.c.Ex

CA CCSS: RI.8.1, RI.8.4; L.8.4a, L.8.6
Model Reading Comprehension Strategy. Before students begin reading, model the reading comprehension strategy of rereading by using this Think Aloud that talks students through the first paragraph of text. First explain to your students that rereading is:

*reading an entire passage more than once, or reading certain excerpts multiple times in order to uncover meaning and improve comprehension.*

Explain to students how rereading will help them understand the selection and better prepare them to remember and find textual evidence to support their ideas in discussions.

- When I read the first paragraph, I see the mention of the word "suspense" I can reread this section to determine why the author thinks this word is important.
- Then I read that producers, writers, and actors all strive for suspense. Rereading this part makes me want to learn more about how suspense works for these different creative people.
- I read that the author, Alfred Hitchcock, says people often ask him to define suspense. If I reread this paragraph to understand the author's purpose, I can predict that the next paragraphs will be about how to use suspense as a tool in a story.

**CA CCSS:** RI.8.1, RI.8.10

Note: This exercise, which extends instruction around reading comprehension strategies, should be completed when the class shifts from whole group instruction to individual work during the "Read and Annotate" exercise below.

Emerging & Approaching Model Reading Comprehension Strategy. Have students work in pairs to practice rereading and think aloud strategies using the Model Reading Comprehension Strategy exercise on the Access 1 and 4 handouts. If needed, distribute the Model Reading Comprehension Strategy exercise to Expanding and Bridging students as well.

**CA CCSS:** RI.8.1

**CA ELD:** ELD.PI.8.1.Em; ELD.PI.8.6.a.Em, ELD.PI.8.6.b.Em

Read and Annotate. Ask students to read and annotate the excerpt. Have students use the annotation tool as they read to:

1. use context clues to analyze and determine the meaning of the bolded vocabulary terms.
2. ask questions about passages of the text that may be unclear or unresolved.
3. identify key concepts, information, and details in the text and make connections between them.
4. note unfamiliar vocabulary.
5. capture their reactions to the ideas in the text.

Emerging Coach the Reading. While other students read, annotate, and discuss the text independently, work with Emerging students, listening to the audio of the text and pausing periodically or when any student has a question. Coach students in articulating their questions for the group and in highlighting and annotating the text. Have students use the Annotation Guide on the Access 1 handout to support them as they highlight and annotate the text.

For further support, ask questions about the text.
CA CCSS: RI.8.1, RI.8.4; L.8.4a

such as:
• Is there anything about the excerpt that you don't understand?
• How does Hitchcock create suspense?

CA ELD: ELD.PI.8.5.Em, ELD.PI.8.6.a.Em, ELD.PI.8.6.b.Em; ELD.PI.8.11.a.Em

Expanding
Listen to the Audio. Have these students listen to the audio of the text and use the definitions on the Access 2 handout to help them with words or idioms that may be unfamiliar. If students need help with annotating the text, have them use the Annotation Guide on the Access 2 handout.

CA ELD: ELD.PI.8.5.Ex, ELD.PI.8.6.a.Ex, ELD.PI.8.6.b.Ex; ELD.PI.8.11.a.Ex

Bridging
Pair with Proficient Peers. Have Bridging students work with English proficient peers to read, annotate, and discuss the text. Have students use the Annotation Guide on the Access 3 handout to support them as they highlight and annotate the text. Encourage them to listen to the audio of the text if needed.


Approaching
Use the Annotation Guide. Have students use the Annotation Guide on the Access 1 handout. Encourage students to use the Text Glossary if there are words of idioms they don’t understand. After working with the Emerging students, you may wish to check this group’s progress and provide support as needed.

CA CCSS: RI.8.1, RI.8.5

Discuss. In small groups or pairs, have students discuss the questions and inferences they made while reading.

1. What does Hitchcock mean by the idea that an audience should "play God"? (He doesn't
mean this literally. He means "God" in the sense that the audience watching the movie should know more than the characters know about the events in the plot, as in the idea of God as omniscient, or all-knowing.)

2. According to Hitchcock, how might a viewer react to seeing a movie character get hit if the viewer does not know anything about the character? Why? (Audience reaction depends on whether the character is "a killer or a hero". If the audience doesn't know what sort of person the character is, they don't know how to react.)

3. How might a viewer react differently if he or she knows that the character is a hero? (A viewer would probably be upset if he knew a hero was being hit.)

4. What does it mean to "puzzle" an audience? ("Puzzling" asks the audience to solve a mystery, while creating suspense involves letting the audience knowing something the characters don't know.)

5. What does Alfred Hitchcock, the director and author of this article, want from his audiences? (He wants them to feel deeply while watching the movie, so that they "want to shout" when they realize the hero or heroine is in danger.)

CA CCSS: RI.8.1; SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d

Grammar, Usage, Mechanics. Distribute the StudySync grammar handout on spelling words with the Latin suffixes -ible and -able. Review with students the use of suffixes as explained in the handout. Then have students complete the practice exercise. (Answers for the practice exercise appear at the end of this lesson plan.) Finally, encourage students to apply what they have learned by analyzing the use of the suffixes -ible and -able in Let 'Em Play God. Be sure students have access to a print or online dictionary. Ask students:

1. In the first sentence of the eleventh paragraph of Let 'Em Play God, what does the word plausible mean? Is it a noun, verb, adjective, or adverb? (Plausible means
believable; like all words ending in an -ible or -able suffix, it is an adjective.)

2. In the last sentence of the eleventh paragraph, what is the root and the suffix of the word unbelievable? (Believe is the root and -able is the suffix; un- is a prefix.)

3. Use your dictionary to look up the Latin-based suffixes -ible and -able. What are the meanings of these suffixes? (They share the meaning “likely to or capable of”.) Look at the word unbelievable. How does the suffix -able help you determine its meaning? (The suffix -able added to believe creates an adjective that means “capable of being believed.” Additionally, the prefix un-, meaning “not,” creates a word meaning “not capable of being believed.”)

4. Rewrite Hitchcock’s final sentence in the eleventh paragraph without the use of suffixes. Does the meaning of the sentence change? Does it flow as well? (Sample answer: “When characters are not to be believed, you never get suspense, only surprise.” The meaning of the sentence changes and it’s difficult to avoid using passive voice. The use of the suffix -able makes this sentence possible.)

CA CCSS: RI.8.1; L.8.2c, L.8.4b

Extend Identify and Define. After reading the text, compile a list of additional vocabulary words. Ask students to reference their annotations and share any vocabulary words that were unfamiliar.

1. As a class, compile a list of unknown words on the board.

   2. In small groups, ask students to make predictions about what they think these words mean based context clues.

   3. Each group should work together using dictionaries or devices to define the words and write the definitions in their notebooks.

   CA CCSS: L.8.4a, L.8.4d
### Extend

**Analyze and Discuss.** Share this quote from Hitchcock with your class: "There is no terror in the bang, only in the anticipation of it." Use these questions to prompt discussion:

1. What does anticipation mean? *(the state of awaiting something)*
2. What do you think this quote means?
3. Do you agree with this quote? Why or why not? Give an example to support your answer.

**CA CCSS:** SL.8.2

### 3. Think

<table>
<thead>
<tr>
<th>Core Path</th>
<th>Access Path</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Answer and Discuss.</strong> Have students complete the Think questions and then use the peer review instructions and rubric to complete the peer reviews. Refer to the sample answers at the end of this lesson plan to discuss responses with your students.</td>
<td><strong>Emerging</strong> <strong>Find the Evidence.</strong> In pairs, have students use the Find the Evidence exercise on the Access 1 handout to help them identify the evidence needed to answer the Think questions. CA ELD: ELD.PL.8.1.Em, ELD.PL.8.3.Em; ELD.PL.8.6.a.Em, ELD.PL.8.6.b.Em, ELD.PL.8.11.a.Em</td>
</tr>
<tr>
<td><strong>CA CCSS:</strong> RI.8.1; W.8.10; SL.8.1a, SL8.1b, SL.8.1c, SL.8.1d; L.8.4a, L.8.4b, L.8.5b, L.8.6</td>
<td><strong>Expanding &amp; Bridging</strong> <strong>Sentence Frames.</strong> Have students independently complete the Sentence Frames exercise on the Access 2 and 3 handouts. Then, in pairs, have students answer the Think questions. CA CCSS: W.8.9b</td>
</tr>
<tr>
<td></td>
<td><strong>Approaching</strong> <strong>Find the Evidence.</strong> In pairs, have students use the Find the Evidence exercise on the Access 4 handout to help them identify the evidence needed to answer the Think questions. CA ELD: ELD.PL.8.1.Em, ELD.PL.8.3.Em; ELD.PL.8.6.a.Em, ELD.PL.8.6.b.Em, ELD.PL.8.11.a.Em</td>
</tr>
</tbody>
</table>
**Extend**

**Debate.** Present students with an issue that can be debated. Allow students to debate the issue as a class or in smaller groups.

Debate prompts:
1. Do you agree with Hitchcock that knowing things that the characters don't know creates suspense? Why or why not?
2. Do you think it is important that characters appear to be real in a suspenseful movie? Why or not?

**CA CCSS: SL.8.1d**

---

**Extend**

**Write a Claim.** Ask students to write a strong claim that answers the question: *Which do you think is scarier, a suspenseful movie or a "whodunit" (mystery)?* Once students have written their claims, ask them to read their claims to a small group of their peers. This activity will provide them practice writings claims, as well as expose them to claims written by their peers.

**CA CCSS: W.8.1a**

---

**Answer Key**

1. **Introduction**

**Sentence Frames (Emerging)**
1. Alfred Hitchcock's films consistently put viewers on the edge of their seats.
2. He has earned the nickname "The Master of Suspense".
3. In the excerpt Hitchcock explains that he creates suspense by providing the audience with information that is not known to the characters in a movie.
4. He uses *Rope* to illustrate how he uses this technique to create dramatic tension.

**Imagine (Emerging, Expanding, Bridging, & Approaching)**
<table>
<thead>
<tr>
<th>What would the title of your movie be?</th>
<th>My movie title would be <em>One Wrong Move.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>What kind of characters would be in your movie?</td>
<td>I would have a group of people who could be potential suspects to a crime. Each of the suspects would have a quirk that makes them a suspect to the crime.</td>
</tr>
<tr>
<td>What kind of elements would make it suspenseful: lighting, music, information known by the audience, a surprise ending, etc.?</td>
<td>I would have dramatic music, especially when each suspect enters the scene. I would use darker lighting to make it suspenseful. I think I would include information known by the audience, because it does create suspense. Finally, there would be a surprise ending; the criminal would be an unsuspecting character.</td>
</tr>
<tr>
<td>How would you put the audience &quot;on the edge of their seats&quot; with these elements?</td>
<td>I think a good twist at the end of the movie, after the audience thinks they have figured it out, would put the audience on the edge of their seats.</td>
</tr>
</tbody>
</table>

2. Read

**Mechanics (Emerging, Expanding, Bridging, & Approaching)**

1. The fragile glass jar was **breakable.**
2. That wild story you told is simply **unbelievable.**
3. The water in the dirty stream was not **drinkable.**
4. When you work hard, your goals are often **achievable.**
5. When the characters in a story seem real, they are **plausible.**
6. The broken bike was still **serviceable.**
7. The boxer was knocked into **insensibility.**
8. She tried to complete the job on time but it was not **possible.**

**StudySync Grammar Handout - Spelling: The Suffixes -ible and -able**

**Exercise A: Spelling Practice**

1. invariable
2. charitable
3. intelligible
4. hospitable
5. inflexible
6. accessible
7. indelible
8. inevitable
9. durable
Exercise B: Spelling in Context
1. charitable
2. eligible
3. hospitable
4. intelligible
5. inflexible

3. Think

Sentence Frames (Expanding & Bridging)

<table>
<thead>
<tr>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>The central idea of the excerpt from <em>Let 'Em Play God</em> revolves around the <em>audience</em> &quot;playing God.&quot; This means that the <em>audience</em> knows something important that a film's <em>character</em> does not know.</td>
</tr>
<tr>
<td>In a <em>puzzler</em>, the audience needs to solve a <em>mystery</em>. In a <em>suspense</em> film, the <em>audience</em> has information that the characters in the film <em>do not have</em>. If viewers do not know who beats a young man in a scene, they don't know how to <em>feel</em> about something that happens to him. If viewers do know, then they know how to <em>feel</em> for him. This creates <em>suspense</em>.</td>
</tr>
<tr>
<td>Hitchcock calls the art of suspense in his movies &quot;letting the audience play <em>God</em>.&quot; This means that the audience is all-powerful, like <em>God</em> is all-powerful. Being powerful gives the audience a different experience than it would have if they were trying to solve a <em>mystery</em>. In <em>Rope</em>, for example, the <em>characters</em> do not know about the dead man in the crate, but the audience does. That knowledge makes the audience <em>nervous</em>, which creates a feeling of suspense.</td>
</tr>
<tr>
<td>Based on the context clues, the phrase &quot;<em>situations</em> with people that are <em>real</em>&quot; helps to understand that the word <em>plausible</em> means believable.</td>
</tr>
<tr>
<td>Remembering that the Latin prefix &quot;in-*&quot;means &quot;<em>not</em>,&quot; the meaning of insensibility means <em>not</em> using your <em>senses</em>.</td>
</tr>
</tbody>
</table>

Question Number: 1
CA CCSS: RI.8.1

Question: From his examples, it's clear that Alfred Hitchcock expects readers to be familiar with his films. However, some readers may not have seen many or any of Hitchcock's movies. What do the examples that Hitchcock uses in paragraphs 3 and 4 tell you about the kinds of movies he made? How does paragraph 6 support your inferences? Use evidence from the text to explain your answer.

Sample Answer: From the examples Hitchcock uses to explain his ideas, it's clear that he made suspense movies, or thrillers. For example, he talks about "six characters involved in a mystery" and a man "who has been murdered." He also mentions "a shadowy room" and a "cloak and a black hat." Details like this suggest
that Hitchcock likes mysteries and his movies involve those kinds of things. Paragraph 6 confirms this, when he says that his movies have been "described alternately as thriller, dark mysteries, and chillers."

**Question Number: 2**

**CA CCSS: RI.8.1**

**Question:** Based on the first five paragraphs, what is Alfred Hitchcock discussing in this essay? Hitchcock says, "I do not believe that puzzling the audience is the essence of suspense." What kinds of examples does he use to help him support that statement?

**Sample Answer:** Alfred Hitchcock, a filmmaker, writes about creating "suspense" in the movies, which is different from "puzzling" the audience, or making them figure something out. To explain his ideas, he refers to "the movie I recently filmed at Warner Bros., called Rope," and then explains using the plot of the movie.

**Question Number: 3**

**CA CCSS: RI.8.1**

**Question:** How does Alfred Hitchcock explain creating suspense in a film by using the example of his movie, Rope, starring James Stewart? Refer to one or more details from the text to support your answer.

**Sample Answer:** According to Hitchcock, to create suspense, the "audience knows everything from the start, the players know nothing." In the opening scene, two characters "strangle a young man" and only they and the audience knows it. As the movie continues, the audience wonders when someone else will find out. In other words, audiences know how much "evil" is going on, as in the movie Rope, and certain characters do not.

**Question Number: 4**

**CA CCSS: L.8.4a, L.8.5b**

**Question:** Use context, including related words, to determine the meaning of the word plausible as it is used in paragraph 11 of "Let 'Em Play God." Write your definition of plausible here and explain how you figured it out.

**Sample Answer:** In the essay, the author talks about "a series of plausible situations with people that are real." The word "plausible" is related to the idea of being "real." In the next sentence, the author says, "When characters are unbelievable, you never get suspense, only surprise." I know that "unbelievable" is the opposite of being real, or realistic. These relationship clues show that "people that are real" are the opposite, or nearly the opposite, of characters that "are unbelievable." I can tell that "plausible" must mean "believable," or "somewhat believable."

**Question Number: 5**

**CA CCSS: L.8.4a, L.8.4b**

**Question:** The Latin prefix in- means "not," and the word "sense" comes from the Latin root sensus, meaning "to feel or perceive." Use your knowledge of Latin roots and affixes as well as context clues provided in the passage to determine the meaning of insensitivity in paragraph 4. Write your definition of insensitivity here and explain how you figured it out.

**Sample Answer:** In the passage, the author describes "an unidentified character in a cloak and black hat Sneaks in and slugs him into insensitivity." The Latin affix in- along with the word sense tell me that to be "insensible" means not being able to feel. Since this is the result of a "slug," I can put all the clues together to state that "insensitivity" must mean "having no feeling, or being unaware of what is going on."