



ARIZONA EDUCATOR PROFICIENCY ASSESSMENTS®



STUDY GUIDE

02 English

This AEPA test was replaced by a NES test. NES study materials can be found at www.nestest.com/arizona. Examinees may continue to find this study guide useful as they prepare for the NES, as the previous AEPA test may have covered objectives and content similar to the NES test.

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PART 1: GENERAL INFORMATION ABOUT THE AEPA® AND TEST PREPARATION

Part 1 of this study guide is contained in a separate PDF file. Click the link below to view or print this section:

[General Information About the AEPA and Test Preparation](#)



PART 2: FIELD-SPECIFIC INFORMATION

Field 02: English

INTRODUCTION

This section includes a list of the test objectives, practice questions, an answer key for the selected-response questions, and a list of preparation resources.

Test objectives. As noted earlier, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level educator needs to practice effectively in Arizona schools. The list of test objectives for each test field is the *only* source of information about what a specific test will cover and therefore should be studied carefully.

Practice questions. The practice questions for the selected-response and performance assignment sections included in this section are designed to give you an introduction to the nature of the questions included in the Arizona Educator Proficiency Assessments® (AEPA®) tests. The practice questions represent the various types of questions you may expect to see on an actual test; however, they are *not* designed to provide diagnostic information to help you identify specific areas of individual strength or weakness or to predict your performance on the test as a whole.

When you answer the practice questions, you may wish to use the sample answer sheet and sample Written Response Booklet provided in Part 1 to acquaint yourself with these materials. Use the answer key located after the practice questions to check your answers. A sample response is provided immediately following the written performance assignment. The sample response in this guide is for illustrative purposes only. Your written response should be your original work, written in your own words, and not copied or paraphrased from some other work.

To help you identify how the test objectives are measured, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the practice questions, you may wish to go back and review the entire list of test objectives and descriptive statements for your test field.

Preparation resources. The list of preparation resources has been compiled to assist you in finding relevant materials as you prepare to take the English test. This list is to be considered not as complete, but as representative of the kinds of resources currently available. There may be other materials that may be helpful to you in preparing to take the test.

You may also wish to consult a representative from an Arizona educator preparation program in your area regarding other potential resources specific to this field. Keep in mind that the use of these materials does not guarantee successful performance on the test.

TEST OBJECTIVES

Field 02: English

SUBAREAS:

1. Reading
2. Writing
3. Listening and Speaking
4. Viewing and Presenting

READING

0001 Understand and apply reading strategies for the acquisition, interpretation, and application of information.

For example: identifying and applying distinctions between general statements and specific details; summarizing a given passage; drawing conclusions from a given passage; and interpreting implied information (e.g., causal relations) in a given passage.

0002 Understand and apply approaches to reading for literary response.

For example: determining an author's purpose in a range of traditional and contemporary literature; analyzing an author's use of ambiguity, connotation, and figurative language to convey ironic undertones, sensory impressions, or emotional effects; interpreting the use of rhythm, rhyme, or imagery to evoke a response in the reader; analyzing the use of language to portray character, develop plot, or create a mood in a given passage; and recognizing universal themes.

0003 Understand and apply techniques of critical analysis and evaluation.

For example: identifying an author's purpose and strategies in a persuasive selection; distinguishing between fact and opinion in a passage; judging the relevance, importance, and sufficiency of support in a writer's argument; assessing the credibility and objectivity of a source of information; determining how the author uses tone and style to present a particular point of view; analyzing consumer information; and evaluating workplace documents for purpose, organization, accuracy, and relevance.

0004 Understand the use of metacognitive techniques in reading comprehension.

For example: analyzing the purposes and characteristics of reading techniques and strategies (e.g., skimming, varying reading rate); applying strategies to determine the denotative and connotative meanings of words in given contexts (e.g., phonetic skills, context clues, structural analysis); and analyzing methods for monitoring reading comprehension (e.g., recalling prior knowledge related to a topic, making predictions, generating questions to be answered from reading).

0005 Understand the characteristic features of various genres of fiction, drama, nonfiction, and poetry.

For example: analyzing elements of fiction (e.g., plot, character, setting, theme, motif) in passage context; relating types of drama (e.g., comedy, tragedy) to their characteristics; comparing and contrasting characteristics of types of nonfiction (e.g., biographies, autobiographies, essays, journals, letters, informational books and articles, newspaper accounts of events); and relating various types of poetry (e.g., sonnet, limerick, cinquain, haiku) to their formal characteristics.

0006 Understand the historical, social, and cultural aspects of literature and the ways in which both literary works and movements, including their major themes, characteristics, trends, and writers, reflect and shape culture and history.

For example: analyzing the expression of cultural values and ideas (e.g., regional, ethnic, historical) through literature; analyzing changes in literary form and style in American literature of the nineteenth century and in colonial, modern, and contemporary periods; applying knowledge of the characteristics and significance of mythology and folk literature; analyzing the role of given authors and works in influencing public opinion about and understanding of social issues (e.g., Harriet Beecher Stowe, Charles Dickens, Jonathan Swift, Toni Morrison, N. Scott Momaday); and demonstrating awareness of and respect for diversity in language use, patterns, and dialects.

WRITING

0007 Understand the forms, techniques, and stylistic requirements of writing to impart and explain information.

For example: evaluating thesis statements in context or organizational patterns for a formal essay or a research paper on a given topic; applying knowledge of writing techniques and styles used in journalism (e.g., inverted pyramid); evaluating the appropriateness of language and formats for various products of expository writing (e.g., business letter of complaint, news article, formal essay); and revising drafts to improve their effectiveness.

0008 Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.

For example: applying strategies for writing a response to a literary selection by referring to the text, to other works, and to personal experience; relating one's own ideas to supporting details in a clear and logical manner; applying strategies for writing an analysis of an author's use of literary elements (e.g., plot, character, setting, theme, point of view); and identifying relevant examples from a selection to support a thesis regarding an author's use of literary elements.

0009 Understand the forms, techniques, and stylistic requirements of writing for personal expression and social interaction.

For example: demonstrating awareness of connotation and figurative meaning in selecting language for a given expressive purpose; evaluating lead and concluding sentences for a personal essay on a given theme; analyzing problems relating to the effectiveness of narrative or descriptive materials and identifying appropriate revisions; and applying strategies for composing personal notes and letters that entertain and interest the recipient.

0010 Understand the forms, techniques, and stylistic requirements of persuasive writing.

For example: analyzing the organization of an editorial or argumentative essay on a given topic; distinguishing reasons, examples, or details that support a given argument or opinion; using transitions to enhance the clarity of a line of argument; and analyzing fallacies in logic in a piece of persuasive writing.

0011 Understand the writing process.

For example: applying strategies for generating ideas before writing; evaluating writing forms for various purposes and audiences; applying knowledge of research techniques, including the use of reference materials; evaluating the appropriateness of given details for supporting the development of a main point; eliminating distracting details that interfere with the development of a main point; and revising problems related to text organization and content.

0012 Revise written texts for clarity and economy of expression and conformity to conventions of standard English usage.

For example: revising sentences to eliminate wordiness, ambiguity, and redundancy; revising sentences and passages to vary sentence structure, subordinate ideas, maintain parallel form, and keep related ideas together; and editing to correct spelling, punctuation, capitalization, grammar, and usage.

LISTENING AND SPEAKING

0013 Understand listening and speaking strategies used for acquiring, interpreting, applying, and communicating information.

For example: analyzing techniques of organizing information for formal presentations; analyzing factors affecting a listener's ability to understand spoken language in different contexts; and distinguishing among styles of language (e.g., informal, technical) appropriate to various purposes, content, audiences, and occasions.

0014 Understand listening and speaking strategies used to enhance personal appreciation and provide entertainment.

For example: judging the effectiveness or appropriateness of given details or examples for making a presentation or a performance more interesting or appealing; and recognizing the different roles of voice and intonation patterns in oral presentations of stories, poetry, and drama.

0015 Understand listening and speaking strategies used for purposes of critical analysis, evaluation, and persuasion.

For example: evaluating strategies of organization and delivery in relation to given content, audience, purpose, and occasion; analyzing fallacies in logic; analyzing the role of critical thinking skills (e.g., selecting and evaluating supporting data, evaluating a speaker's point of view) in effective listening and speaking; and recognizing the role of body language, gestures, and visual aids in communicating a point of view.

0016 Understand listening, speaking, and questioning strategies used in a variety of formal and informal personal interactions, including group discussions.

For example: analyzing elements of effective listening and speaking in conversation (e.g., using appropriate language, providing verbal and nonverbal responses to the speaker); analyzing techniques of effective listening and speaking in small- and large-group situations (e.g., paraphrasing to clarify, monitoring reactions by interpreting nonverbal cues, applying an understanding of basic elements of parliamentary procedure); and analyzing various questioning strategies.

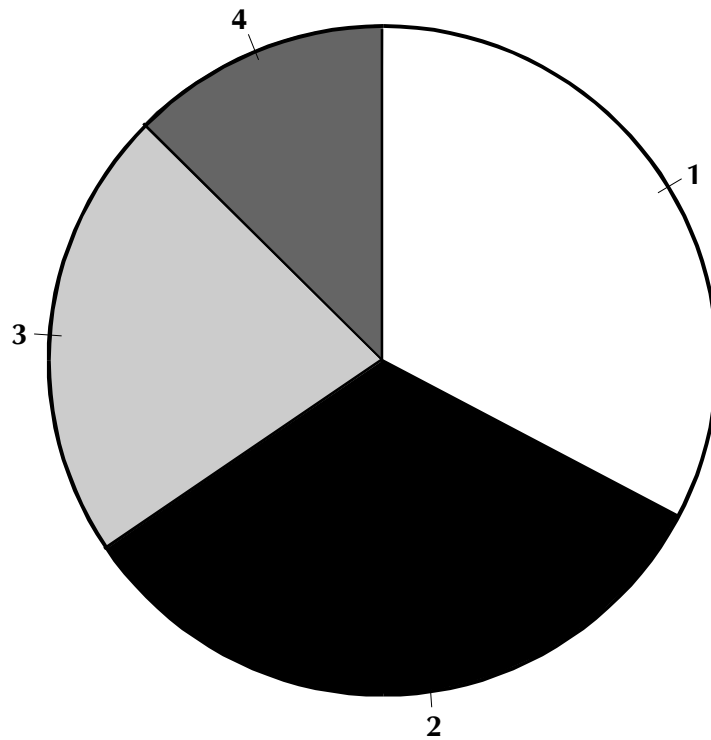
VIEWING AND PRESENTING**0017 Understand the use of visual and electronic media in communicating information, creative expression, and entertainment.**

For example: distinguishing the characteristics of various media (e.g., film, television, computer graphics); recognizing alternative ways to communicate information; interpreting contextual information presented in graphs, charts, tables, and cartoons; and evaluating and selecting appropriate visual and electronic materials for use in a presentation.

0018 Understand the use of visual and electronic media to influence attitudes and behavior.

For example: selecting visual materials (e.g., photographs, videotapes) likely to be effective in communicating a point of view; recognizing the role of viewers' prior experience in their understanding of visual images; and analyzing the impact of visual and electronic media (e.g., posters, print and broadcast advertising) in shaping social attitudes.

DISTRIBUTION OF SELECTED-RESPONSE ITEMS ON THE TEST FORM



Subarea	Approximate Percentage of Selected-Response Items on Test Form
1. Reading	33%
2. Writing	34%
3. Listening and Speaking	22%
4. Viewing and Presenting	11%

PRACTICE QUESTIONS

Field 02: English

1. Read the passage below from *Coal: A Human History* by Barbara Freese; then answer the question that follows.

When the Romans invaded Britain, among the natural riches they found there were conspicuous outcrops of a velvety deep black mineral. It was declared the "best stone in Britain" by one Roman writer because it could easily be carved and polished into beautiful jewelry. In time, Britain became known for its exports of this prized material, and fashionable citizens back in Rome eagerly adorned themselves with it. Not only were the black trinkets they carved from it stylish, but they had the surprising and mysterious attribute of being flammable as well. They called this mineral *gagate* (a word that over the years changed to "jet," as in "jet black"), which is actually a special form of dense coal. Because they weren't good at telling the difference, though, it seems that many Romans were not wearing true jet but plain old coal—the same stuff that would much later be considered the best stone in Britain for entirely different reasons.

Based on information presented in the passage above, a reader would be best able to draw which of the following conclusions?

- A. Coal was more important to the Romans than silver or gold.
- B. The Romans can be credited with bringing fine jewelry to Britain.
- C. Coal during this time period was not used as a fuel source by the Romans.
- D. The Romans favored aesthetic values over utilitarian ones.

Read the passage below; then answer the three questions that follow.

Recent discoveries have bolstered the case for the existence of life on Mars. This possibility, long debated in both the scientific and popular press, centers on whether the Red Planet contains sufficient quantities of liquid water to sustain life. Although it has long been known that the Martian polar caps are partially composed of ice, evidence for the existence of liquid water has been much more elusive—so elusive, in fact, that most scientists discounted the possibility of Martian life. They argued that atmospheric conditions near the planet's equator turned ice directly into gas without going through a liquid phase. Any liquid water rising to the surface from warmer regions inside the planet would immediately freeze and be slowly drawn into the atmosphere.

Then in the 1990s, an unmanned space vehicle from the European Space Agency's Mars Express project landed on the planet's surface and produced photographs that made the possibility of liquid water much more conceivable than many had imagined. The new photographs showed an equatorial formation that looked like terrestrial pack ice. The photos pointed to the possibility of liquid subsurface water whose motion had caused the ice on the surface to move, break into pieces, and then refreeze.

The area in question is roughly 278,000 square miles in extent, 150 feet deep, and is covered with a layer of ash and dust that appears to have protected the ice from reacting with the atmosphere. Nearby formations suggest that this "ocean" of ice gushed onto the planet's surface from a group of deep cracks in the ground. The evidence indicates a sudden bursting of great quantities of water from the ground, which quickly froze into a vast area of ice. The same area where the ice was discovered also was found to contain high concentrations of methane. That this gas is often an end product of biological reactions makes the prospect of life on Mars even more likely.

These findings have stirred considerable excitement in the scientific community. The discovery of warm, wet places beneath the Martian surface that predate the beginnings of life on Earth, scientists note, is a matter of considerable importance. That some such places are probably still there is even more significant. For where there is water, there is always the potential for life.

2. Which of the following excerpts from the passage is a general statement?
- A. The new photographs showed an equatorial formation that looked like terrestrial pack ice.
 - B. The area in question is roughly 278,000 square miles in extent, 150 feet deep, and is covered with a layer of ash and dust that appears to have protected the ice from reacting with the atmosphere.
 - C. The same area where the ice was discovered also was found to contain high concentrations of methane.
 - D. The discovery of warm, wet places beneath the Martian surface that predate the beginnings of life on Earth, scientists note, is a matter of considerable importance.
3. Which of the following lists of topics best summarizes the information as it is presented in the passage?
- A.
 - 1. atmospheric conditions near the Martian equator
 - 2. discovery of an equatorial formation on Mars
 - 3. discovery of deep cracks on the surface of Mars
 - B.
 - 1. reasons scientists believed life could not exist on Mars
 - 2. new evidence produced by the Mars Express project
 - 3. significance of the discovery of warm, wet places beneath the Martian surface
 - C.
 - 1. composition of the Martian polar caps
 - 2. temperature of the Martian atmosphere
 - 3. location of subsurface water on Mars
 - D.
 - 1. debates among scientists about the possibility of life on Mars
 - 2. description of the area surveyed by the Mars Express project of the early 1990s
 - 3. renewed debate among scientists about the existence of life on Mars

4. Which of the following is a valid inference that can be made from the information in the passage?
- A. Scientists know less about Mars than they do about most other planets.
 - B. There are major disagreements among scientists on many issues.
 - C. Scientists often reassess existing theories as new evidence emerges.
 - D. It is impossible to anticipate major advances in scientific knowledge.

5. Read the poem below by Li-Young Lee; then answer the question that follows.

I Ask My Mother to Sing

She begins, and my grandmother joins her.
Mother and daughter sing like young girls.
If my father were alive, he would play
his accordion and sway like a boat.

I've never been in Peking, or the Summer Palace,
nor stood on the great Stone Boat to watch
the rain begin on Kuen Ming Lake, the picnickers
running away in the grass.

But I love to hear it sung;
how the waterlilies fill with rain until
they overturn, spilling water into water,
then rock back, and fill with more.

Both women have begun to cry.
But neither stops her song.

The women's tears in the final stanza of
the poem above are best described as an
expression of:

- A. joyous gratitude.
- B. indignant defiance.
- C. nostalgic longing.
- D. unbearable loneliness.

Read the excerpt below from *A Room of One's Own*, an essay by Virginia Woolf; then answer the two questions that follow.

I told you in the course of this paper that Shakespeare had a sister; but do not look for her in Sir Sidney Lee's life of the poet. She died young—alas, she never wrote a word. She lies buried where the omnibuses now stop, opposite the Elephant and Castle. Now my belief is that this poet who never wrote a word and was buried at the crossroads still lives. She lives in you and in me, and in many other women who are not here tonight, for they are washing up the dishes and putting the children to bed. But she lives: for great poets do not die; they are continuing presences; they need only the opportunity to walk among us in the flesh. This opportunity, as I think, it is now coming within your power to give her. For my belief is that if we live another century or so—I am talking of the common life which is the real life and not of the separate lives which we live as individuals—and have five hundred a year each of us and rooms of our own; if we have the habit of freedom and the courage to write exactly what we think; if we escape a little from the common sitting-room and see human beings not always in their relation to each other but in relation to reality; and the sky, too, and the trees or whatever it may be in themselves; if we look past Milton's bogey, for no human being should shut out the view; if we face the fact, for it is a fact, that there is no arm to cling to, but that we go alone and that our relation is to the world of reality and not only to the world of men and women, then the opportunity will come and the dead poet who was Shakespeare's sister will put on the body she has so often laid down.

6. It can be inferred from the excerpt that the author was most likely addressing an audience composed primarily of:
- A. women with knowledge of English literary history.
 - B. working-class women hoping to make their personal lives easier.
 - C. thoughtful readers with little or no interest in English literature.
 - D. social scientists interested in the effects of poverty on women.
7. In this excerpt, the author's purpose is most likely to raise questions about:
- A. the debilitating emotional trauma suffered by those who lose a sibling at a young age.
 - B. the waning influence that the works of Shakespeare are having on English culture.
 - C. the sometimes adversarial relationship between men and women in contemporary society.
 - D. the social and financial constraints that prevent women from producing literature and art.

8. **Read the passage below from *Fire on the Mountain*, a novel by Edward Abbey; then answer the question that follows.**

Those mountains—they seemed at once both close by and impossibly remote, an easy walk away and yet beyond the limits of the imagination. Between us lay the clear and empty wilderness of scattered mesquite trees and creosote shrubs and streambeds where water ran as seldom as the rain came down. Each summer for three years I had come to New Mexico; each time I gazed upon the moon-dead landscape and asked myself: what is out there? And each time I concluded: *something* is out there—maybe everything. To me the desert looked like a form of Paradise. And it always will.

In the passage above, the author uses a series of ambiguous expressions in his description of the landscape to:

- A. hide his deep-seated aversion to the dry and desolate Southwest environment.
 - B. convey the complicated and seemingly contradictory feelings he experiences when in the desert.
 - C. avoid stating explicitly how he feels about having traveled to the Southwest for three years.
 - D. reflect the severely anxious state he experiences when contemplating his relationship to nature.
9. When using the Internet to gather information about a subject, a researcher could best ensure that information is credible and sources are objective by relying mainly on Web sites that:
- A. are frequently updated and edited.
 - B. have clearly identified the authors of all information.
 - C. are familiar and easy to use.
 - D. have posted information for at least ten years.

Read the poem below by Martín Espada; then answer the two questions that follow.

Coca-Cola and Coco Frío

On his first visit to Puerto Rico,
island of family folklore,
the fat boy wandered
from table to table
with his mouth open.
At every table, some great-aunt
would steer him with cool spotted hands
to a glass of Coca-Cola.
One even sang to him, in all the English
she could remember, a Coca-Cola jingle
from the forties. He drank obediently, though
he was bored with this potion, familiar
from soda fountains in Brooklyn.

Then, at a roadside stand off the beach, the fat boy
opened his mouth to coco frío, a coconut
chilled, then scalped by a machete
so that a straw could inhale the clear milk.
The boy tilted the green shell overhead
and drooled coconut milk down his chin;
suddenly, Puerto Rico was not Coca-Cola
or Brooklyn, and neither was he.

For years afterward, the boy marveled at an island
where the people drank Coca-Cola
and sang jingles from World War II
in a language they did not speak,
while so many coconuts in the trees
sagged heavy with milk, swollen
and unsuckled.

"Coca-Cola and Coco Frío", from CITY OF COUGHING AND DEAD RADIATORS by Martín Espada. Copyright © 1993 by Martín Espada. Used by permission of W. W. Norton & Company, Inc. This selection may not be reproduced, stored in a retrieval system, or transmitted in any form or by any means without the prior permission of the publisher.

10. In the poem, repeating the image of the boy's "opened . . . mouth" is most likely intended to evoke which of the following ideas?
- A. the boredom that children endure when forced to attend social events consisting mainly of adults
 - B. the willingness of children to welcome experiences that are unfamiliar, unusual, or typically overlooked by others
 - C. the desire that children have for sweets and soda and most all other sugary foods usually forbidden to them
 - D. the tendency of children to speak their minds unhesitatingly, sometimes to the great embarrassment of adults
11. The use of language in this poem creates an overall mood best described as:
- A. somber and bored.
 - B. anxious and excited.
 - C. indifferent and withdrawn.
 - D. reflective and curious.

12. [TEST QUESTION REMOVED]

Read the passage below; then answer the two questions that follow.

In colonial America, the Great Awakening of the 1730s and 1740s had important social and political consequences. In many locales, Protestant churches split into Old Light and New Light branches. Where such divisions occurred, Old Light churches attracted older and wealthier individuals who represented the traditional social establishment. Their members viewed the emotionalism of the Great Awakening as a threat to law and order and preferred a more restrained form of religion. By contrast, members of New Light congregations tended to be younger and less wealthy than their Old Light counterparts. Most strongly opposed state churches, which governments in colonies such as Massachusetts and Virginia forced them to support with their tax dollars.

The New Light members were also more likely to link religious values with a concern for social justice. This did not make them social revolutionaries. Even the most radical revivalists did at no time urge their followers to overthrow the existing social order, and these followers never took any subversive actions on their own. What common people did take from the revivalist message was a conviction that under certain circumstances it was justifiable to act in their own behalf. For many, this was a new way of viewing society. Colonial America was a very deferential world in which power flowed in one direction: from the top down. Anything that challenged this conception of how the world worked created at least the potential for change.

13. Which of the following rhetorical strategies does the author use in the passage to convince the reader to accept his or her point of view?
- A. appealing to emotion
 - B. reiterating reader concerns
 - C. appealing to logic
 - D. responding to reader skepticism
14. Which of the following excerpts from the passage expresses an opinion rather than a fact?
- A. The Great Awakening of the 1730s and 1740s had important social and political consequences.
 - B. In many locales, Protestant churches split into Old Light and New Light branches.
 - C. By contrast, members of New Light congregations tended to be younger and less wealthy than their Old Light counterparts.
 - D. Even the most radical revivalists did at no time urge their followers to overthrow the existing social order.

15. A proficient reader is most likely to read at a moderate to slow rate when:
- A. studying a journal article to learn about a topic for a research paper.
 - B. scanning a textbook to find key terms and their definitions.
 - C. skimming a newspaper to stay informed about current events.
 - D. searching the Internet to locate information for a presentation.
16. Structural analysis would be the most useful strategy to apply to help a reader determine the meaning of which of the following words?
- A. oxymoron
 - B. antithesis
 - C. onomatopoeia
 - D. allegory
17. Before reading a chapter in a textbook, students write on a KWL chart what they already know and what they want to know about the topic of the chapter. After reading the chapter, the students then record what they learned from the chapter on the chart. This activity is most likely to promote the students' reading comprehension by helping them:
- A. apply their knowledge of the features of expository texts.
 - B. learn the meanings of unfamiliar words.
 - C. connect their background knowledge to new information.
 - D. adjust their reading rate based on text difficulty.

18. While reading a chapter in a textbook, a student pauses periodically to summarize and reflect on the contents of each passage. This strategy is likely to promote comprehension most by helping the student:
- A. decode the text at a slow, steady rate.
 - B. visualize concepts presented in the text.
 - C. use context clues to interpret new words in the text.
 - D. synthesize important ideas from the text.
19. During a play, the primary purpose of a soliloquy is to:
- A. establish a conflict between the protagonist and another major character.
 - B. reveal the personal thoughts and emotions of a character.
 - C. provide a resolution to the conflict in the play.
 - D. allow the author to directly address the audience.

20. **Read the excerpt below from *Our Town*, a play by Thornton Wilder; then answer the question that follows.**

STAGE MANAGER. This play is called "Our Town." . . . The name of the town is Grover's Corners, New Hampshire—just across the Massachusetts line: latitude 42 degrees 40 minutes; longitude 70 degrees 37 minutes. The First Act shows a day in our town. The day is May 7, 1901. The time is just before dawn.

[*A rooster crows.*]

The sky is beginning to show some streaks of light over in the East there, behind our mount'in. The morning star always gets wonderful bright the minute before it has to go—doesn't it?

In the excerpt above, the role of the stage manager is most characteristic of which of the following traditional dramatic roles?

- A. the hero
- B. the fool
- C. the antagonist
- D. the chorus

21. Biographers consider personal diaries specially valuable as source material because, unlike other kinds of nonfiction, these works characteristically contain:

- A. a continuous narrative of events in the author's formative years.
- B. preliminary drafts of the author's correspondence.
- C. an unbiased assessment of the author's accomplishments.
- D. candid accounts of the author's experiences and opinions.

22. Read the poem below by Percy Bysshe Shelley; then answer the question that follows.

To Wordsworth

Poet of Nature, thou hast wept to know
That things depart which never may return:
Childhood and youth, friendship and love's first glow,
Have fled like sweet dreams, leaving thee to mourn.
These common woes I feel. One loss is mine
Which thou too feel'st, yet I alone deplore.
Thou wert as a lone star, whose light did shine
On some frail bark in winter's midnight roar:
Thou hast like to a rock-built refuge stood
Above the blind and battling multitude:
In honoured poverty thy voice did weave
Songs consecrate to truth and liberty,—
Deserting these, thou leavest me to grieve,
Thus having been, that thou shouldst cease to be.

The poem above best exemplifies which of the following poetic forms?

- A. sonnet
 - B. ode
 - C. limerick
 - D. ballad
23. The experience of the Great Depression and its influence on the culture of the United States are significant themes in the works of which of the following writers?
- A. Willa Cather
 - B. F. Scott Fitzgerald
 - C. Edith Wharton
 - D. John Steinbeck

24. The nineteenth-century writings of Harriet Jacobs and Frederick Douglass demonstrate the ability of literature to:
- A. entertain readers with fantastic tales of imaginary worlds.
 - B. transform public opinion and increase awareness of social issues.
 - C. provide readers with utopian visions of a perfect society.
 - D. reinterpret history through the use of allegory and symbolism.

25. **Read the excerpt below from *The Woman Warrior*, a memoir by Maxine Hong Kingston; then answer the question that follows.**

It was a woman who invented white crane boxing only two hundred years ago. She was already an expert pole fighter, daughter of a teacher trained at the Shaolin temple, where there lived an order of fighting monks. She was combing her hair one morning when a white crane alighted outside her window. She teased it with her pole, which it pushed aside with a soft brush of its wing. Amazed, she dashed outside and tried to knock the crane off its perch. It snapped her pole in two. Recognizing the presence of great power, she asked the spirit of the white crane if it would teach her to fight. It answered with a cry that white crane boxers imitate today. Later the bird returned as an old man, and he guided her boxing for many years. Thus she gave the world a new martial art.

The story featured in the excerpt above provides a contemporary variation on which of the following literary forms?

- A. lyric
- B. folktale
- C. comedy
- D. saga

26. [TEST QUESTION REMOVED]

27. In journalistic writing, it would generally be most appropriate to use the inverted pyramid style for which of the following types of stories?
- A. a personality interview
 - B. a story that concludes with a surprise ending
 - C. an action story
 - D. a story in which the main facts are easily summarized
28. A writer is beginning an analytical essay on a literary text. Which of the following steps would be most appropriate for the writer to take first?
- A. summarizing the key events in the text
 - B. researching criticism on the text
 - C. selecting favorite passages from the text
 - D. identifying the main ideas in the text

29. **Read the passage below; then answer the question that follows.**

The words "for purple mountain majesties" might well have been written with New York State's Catskill Mountains in mind. Well-wooded and replete with clear lakes, rushing streams, and roaring waterfalls dropping into deep gorges, the Catskills have long inspired artistic imaginations. During the nineteenth century, the artists of the Hudson River School struggled to depict the distinctive beauty of these spectacular mountains with their combination of misty light, brilliant color, and awesome topography.

Which of the following additional details would contribute most to the development of the main point of the passage?

- A. The Catskills are not particularly tall; Slide Mountain, their tallest peak, rises only 4,024 feet above sea level.
- B. Asher B. Durand, in particular, experimented with the misty light and craggy views of the Catskills in his romantic representations of them.
- C. During the early twentieth century, developers capitalized on the beauty of the Catskills by building posh resorts there.
- D. Later artists such as Albert Bierstadt followed the example of the Hudson River School in painting landscapes of the American West.

Read the passage below; then answer the two questions that follow.

¹The Native American novelist Leslie Marmon Silko grew up outside Albuquerque, New Mexico, on the margins of the Laguna Pueblo. ²Living on the margins has proved to be an apt metaphor for her life, and the differences between native and white culture are a major source of the tensions that characterize her work. ³In addition to writing, she teaches English at the University of Arizona. ⁴Silko's essays, poetry, and most importantly, her fiction, are steeped in Laguna cultural traditions. ⁵At the same time, her work reflects her encounters with mainstream U.S. culture.

⁶For the Laguna, storytelling is not simply a way to pass the time, it also provides a means of affirming their values, to preserve cherished traditions, and establishing spiritual connections with the whole of creation. ⁷Like the Laguna, Silko believes that her own kind of storytelling—the writing of fiction and poetry—is too important a gift to be used merely to entertain. ⁸In her work, she has attempted to tell sacred Laguna stories in ways that are so memorable and powerful that the stories themselves help to ensure the Laguna culture's survival while illustrating truths that can be applied to challenges the Laguna people face today. ⁹In her novel *Ceremony*, for example, the main character is a discharged soldier of mixed white–Laguna ancestry who returns to his pueblo after World War II suffering from posttraumatic stress disorder. ¹⁰Unlike other veterans who numb themselves with alcohol, he finds wholeness in a mystical Laguna tradition that heals him of his despair.

30. Which of the following changes would improve the effectiveness of the first paragraph of the passage?
- A. Delete Sentence 1.
 - B. Add a sentence before Sentence 2 that describes the Laguna Pueblo.
 - C. Delete Sentence 3.
 - D. Add a sentence after Sentence 5 that lists Silko's major published works.
31. Which of the following sentences should be revised to correct an error in parallel structure?
- A. Sentence 6
 - B. Sentence 7
 - C. Sentence 9
 - D. Sentence 10

Read the passage below from *Heart of Darkness*, a short novel by Joseph Conrad; then answer the two questions that follow.

At night sometimes the roll of drums behind the curtain of trees would run up the river and remain sustained faintly, as if hovering in the air high over our heads, till the first break of day. Whether it meant war, peace, or prayer we could not tell. The dawns were heralded by the descent of a chill stillness; the woodcutters slept, their fires burned low; the snapping of a twig would make you start. We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage.

32. Which of the following would be the best topic sentence for a short written analysis about the author's use of setting in the passage?
- A. The strangeness and inscrutability of the primitive surroundings help reinforce a mood of fear and disorientation.
 - B. The sounds of drums rolling, hands clapping, and feet stamping create a sense of rhythm and order.
 - C. The stillness and quiet of dawn in this exotic place give an impression of peace, calm, and communion with nature.
 - D. The sight of grass roofs and people waving their arms generates a feeling of warm welcome.
33. Which of the following phrases from the passage would provide the best support for a thesis statement that addresses the author's use of figurative language in the story?
- A. "Whether it meant war, peace, or prayer, we could not tell."
 - B. "... the woodcutters slept; their fires burned low ..."
 - C. "We were wanderers on a prehistoric earth ..."
 - D. "... there would be a glimpse of rush walls, of peaked grass-roofs ..."

Read the excerpt below from "Still I Rise," a poem by Maya Angelou; then answer the two questions that follow.

¹You may write me down in history
²With your bitter, twisted lies,
³You may trod me in the very dirt
⁴But still, like dust, I'll rise.

⁵Does my sassiness upset you?
⁶Why are you beset with gloom?
⁷Cause I walk like I've got oil wells
⁸Pumping in my living room.

⁹Just like moons and like suns,
¹⁰With the certainty of tides,
¹¹Just like hopes springing high,
¹²Still I'll rise.

34. **Use the information below to answer the question that follows.**

The thesis statement below is developed for an analytical essay on this excerpt of the poem.

In her poem "Still I Rise," Maya Angelou uses vivid imagery to sustain the motif of strength, self-confidence, and resilience.

Which of the following lines from this excerpt of the poem provides the best support for the thesis statement above?

- A. Lines 1 and 2
- B. Lines 5 and 6
- C. Lines 7 and 8
- D. Lines 9 and 10

35. In an essay, a writer would be best able to reveal how a tone of *defiance* is created in this poem by examining primarily the use of which of the following literary devices?

- A. rhythm
- B. personification
- C. alliteration
- D. symbolism

36. Read the paragraph below from a personal essay; then answer the question that follows.

_____ . It happened during my twelfth summer on the second day of camp. I usually resist my friends' dares or challenges, but something about that day made me feel strong, even invincible. With my newfound confidence, I took my best friend's challenge to jump from the little cliff at the edge of the lake onto a wooden raft fifteen feet away. She went first and seemed to glide effortlessly through the air, landing on her feet as if she had just jumped from her top bunk bed. With a final glance down at her on the raft, I closed my eyes and propelled myself into the air.

Which of the following would be the most effective lead sentence for the paragraph above?

- A. Although I changed a great deal through this experience, I find it quite difficult to discuss.
- B. Though it is hardly an experience most people would consider fortunate, breaking my arm changed my life forever.
- C. They say everything happens for a reason, but I'm not sure they're right, since even today I can't figure out what good came of that stunt.
- D. My best friend is such a great athlete that I wouldn't be surprised if she made the Olympic diving team someday.

Read the excerpt below from an expository essay on the effects of the Internet on society; then answer the three questions that follow.

¹_____ . ²One way in which Internet culture has changed daily life is by creating "electronic facebooks." ³A modification of a printed student directory used on many college campuses, the electronic facebook is a new way for students to meet other students who have similar interests. ⁴It essentially acts as a social network. ⁵Theoretically, students are able to make meaningful connections through these networks; however, many students use the networks mainly to find dates and parties. ⁶These new social networks have been called "virtual malt shops" because they provide a place for young people to meet and socialize, much as they did in actual malt shops during the 1950s.

37. Which of the following topic sentences would be most effective to use in the excerpt as Sentence 1?
- A. While significant technological changes continue to occur, daily life remains the same for most people.
 - B. Because people often fear new technology, the Internet has taken a while to become popular.
 - C. Although change can have positive effects, some changes are not readily accepted by society.
 - D. Since the invention of the Internet, many new ways of conducting our daily routines have emerged.
38. Which of the following best describes the purpose for using the expression "virtual malt shops" in Sentence 6?
- A. to introduce a new concept that provides a contrasting point of view
 - B. to encourage critical thinking about the main idea
 - C. to reinforce an important concept through familiar imagery
 - D. to provide an example that illustrates the main idea
39. Which of the following sentences contains language that would be appropriate to use in the expository essay from which the excerpt is taken?
- A. Students also use these networks to survey others' hobbies and interests and so identify prospective members for college special-interest clubs.
 - B. It is important that colleges monitor how much time students spend using these networks, since that time is not devoted to studying.
 - C. Students who use these networks to find dates or parties should be refused all future access to the networks.
 - D. It is fortunate that students have these networks as a resource, since without them, the social aspect of college life would be lost.

40. **Read the passage below; then answer the question that follows.**

The issue here could not be simpler. The president has insisted that this bill be passed. Either you support your chief executive on this matter or you are not a patriotic American.

The passage above best illustrates which of the following fallacies in logic?

- A. circular reasoning
- B. false authority
- C. irrelevant conclusion
- D. false dilemma

41. When preparing to write a persuasive essay, a writer should take which of the following steps first?

- A. outlining the major points that the essay will cover
- B. identifying relevant secondary sources
- C. developing a clearly defined position on an issue
- D. researching alternative perspectives on the subject matter

Read the passage below; then answer the two questions that follow.

To Langston Hughes, she was an eccentric, occasionally bizarre woman who had the nerve to approach strangers in Harlem and measure their heads. To the people in Eatonville, Florida, she was a daughter returning home to listen again to the stories she had first heard as a child. _____ the two sides of Zora Neale Hurston—the trained anthropologist and the child of the rural South—would come together in books such as *Mules and Men* and *Tell My Horse*, many of her fellow writers of the Harlem Renaissance never fully understood how they did so. They shared with her the benefits of a college education without knowing what it meant to have been nurtured on the folk culture and oral traditions of African American rural life. That lack of understanding became particularly apparent when they criticized her writing for being excessively pastoral and insufficiently attentive to the racial oppression they saw as central to the African American story. They could not see that Hurston was trying to capture and convey the life and folk ethos of a people. Nor did her critics fully comprehend the unique mode of expression she developed; _____ it was this individuality that gave her writing an authenticity that has enabled it to stand the test of time. It is something that readers today can readily appreciate as they savor the insights and wisdom of a woman who insisted on charting her own course.

42. Which of the following patterns of organization does the author use to develop the argument in the passage?
- A. chronological order
 - B. comparison and contrast
 - C. topical order
 - D. order of importance
43. Which of the following pairs of words would provide the best transitions if inserted, in order, into the blank spaces in the passage?
- A. Eventually; thus
 - B. Because; but
 - C. Nevertheless; still
 - D. Although; yet

Read the passage below; then answer the two questions that follow.

¹Through efforts to sanitize our world, we are creating additional—and perhaps even greater—health threats. ²Doctors have long known that an indiscriminant use of antibiotics often leads to the emergence of germs that are increasingly resistant to the drugs. ³It is now clear that the use of bacteria-killing chemicals produces much the same dilemma. ⁴More than 700 household products contain such chemicals. ⁵Hand cleaners, bathroom sprays, cutting boards, sponges, and other products are laced with triclosan and other chemicals that kill bacteria. ⁶Researchers have discovered that the bacteria have begun to fight back. ⁷With repeated exposure to these chemicals, they develop mutations that enable them to counter the chemicals' effects.

44. Which of the following patterns of organization does the author use to develop the argument in the passage?
- A. problem–solution
 - B. spatial order
 - C. cause and effect
 - D. sequential order
45. Which of the following sentences contains details that best support the author's argument in the passage?
- A. Sentence 1
 - B. Sentence 3
 - C. Sentence 5
 - D. Sentence 7

Read the passage below; then answer the three questions that follow.

¹Considered by many to be the soul of Argentina, the tango is a product of late nineteenth- and early twentieth-century Buenos Aires. ²During the period, Buenos Aires became one of the world's most culturally diverse urban centers. ³Between 1869 and 1914, as a vast flood of immigrants poured in from Cuba, Spain, Italy, Britain, Germany, Africa, and other parts of the globe; the city's population increased from 180,000 to 1.5 million. ⁴Situated at the mouth of the Río de la Plata, Buenos Aires today is one of the world's largest port cities. ⁵It was in the bars and dance halls frequented by the young men who made up the bulk of the newcomers that the tango evolved.

⁶Although members of the Argentine upper classes tended to view the tango with disdain, many of their more adventurous children quickly embraced the new dance. ⁷When they afterward traveled overseas, they brought the tango with them. ⁸By the 1910s, the dance was a sensation in Paris and had captured the hearts of people in New York, Rome, and London. ⁹During the culturally chaotic decade of the 1920s, the dance continued to increase in popularity as people from all walks of life in a growing number of countries learned how to move to the seductive pauses and accelerations of tango music.

46. Which of the following best describes the writer's main purpose in the passage?
- A. to compare how different cultures responded to the tango
 - B. to describe the origins and diffusion of the tango
 - C. to explain upper-class opposition to the tango within Argentina
 - D. to analyze the growing popularity of the tango
47. Which of the following sentences draws attention away from the main idea of the first paragraph in the passage?
- A. Sentence 2
 - B. Sentence 3
 - C. Sentence 4
 - D. Sentence 5
48. Which of the following sentences in the passage should be revised as indicated?
- A. Sentence 3: Change the semicolon after "globe" to a comma.
 - B. Sentence 5: Insert a comma after "men."
 - C. Sentence 6: Change the comma after "disdain" to a semicolon.
 - D. Sentence 7: Delete the comma after "overseas."

Read the passage below; then answer the two questions that follow.

¹In Ernest Hemingway's novella, *The Old Man and The Sea*, a proud Cuban fisherman named Santiago fails to catch a fish for 84 days. ²Determined to do something about it, he sets out for waters far beyond where fishermen typically go, and after a long and grueling battle, he catches a marlin. ³Lashing it to his skiff, he heads home. ⁴An hour later, sharks smell blood in the water and begin to attack the marlin, tearing away huge chunks of its flesh. ⁵By the time he arrives in port, little more than the marlin's skeleton remains. ⁶Santiago repeatedly fights the sharks off, but he does not have the resources to keep them at bay.

⁷Santiago displays tremendous respect for the marlin, which is a truly glorious fighting fish and thus a worthy opponent. ⁸By contrast, he considers the sharks contemptible predators that prey on other forms of marine life. ⁹However heroic, his struggle with the sharks means much less to him than his battle with the marlin. ¹⁰Literary critics believe that Hemingway used the marlin to symbolize those challenges in life that bring out the best in people and contribute to the development of self. ¹¹The sharks, on the other hand, represent those dark forces that threaten personal destruction. ¹²That Santiago refuses to give up when fighting them shows that he will not allow himself to be destroyed.

49. Which of the following changes would make the sequence of ideas in the first paragraph of the passage more clear?
- A. Delete Sentence 3.
 - B. Reverse the order of Sentences 3 and 4.
 - C. Delete Sentence 5.
 - D. Reverse the order of Sentences 5 and 6.
50. Which of the following sentences should be revised to eliminate a redundancy?
- A. Sentence 2
 - B. Sentence 4
 - C. Sentence 8
 - D. Sentence 10

Read the passage below; then answer the three questions that follow.

¹Little is known about the South Carolina slave who signed his many pots "Dave." ²Much of what we do know comes from the pots themselves. ³Between 1834 and 1864, he created some of the finest specimens we have of Edgefield pottery, a type of stoneware finished with a light brown alkaline glaze and used primarily for the storage of food. ⁴To make them, he formed the base on a pottery wheel and then worked coils of clay to fashion the top sections. ⁵The process demanded great skill and reflected his skillfulness as a potter. ⁶Fusing together several sections of clay was difficult to begin with; in addition, Dave had to be able to determine how much the wet clay would shrink after firing, a task not made any easier by the enormous size of many of the pots he produced.

⁷Even more remarkable were the verses Dave inscribed on his pots. ⁸In an era when state law forbade the education of slaves, Dave was not only literate but unafraid to hide his literacy. ⁹Although only a fraction of the 40,000 ceramic works that he is believed to have created have inscriptions, those that do provide a tantilizing glimpse into the private thoughts of a slave artisan. ¹⁰They reveal a man who took great pride in his work and had a shrewd awareness of the workings of the society in which he lived. ¹¹Were Dave alive today, he would probably not be surprised to find that his simple, practical pots now sell for as much as \$50,000 each. ¹²He knew better than anyone how much skill went into their production.

51. Details presented in which of the following sentences best support the author's conclusion in the passage?
- A. Sentence 4
 - B. Sentence 6
 - C. Sentence 8
 - D. Sentence 10
52. Which of the following sentences should be revised to eliminate unnecessary wordiness?
- A. Sentence 5
 - B. Sentence 6
 - C. Sentence 8
 - D. Sentence 9
53. Which of the underlined words in the passage is spelled incorrectly?
- A. alkaline
 - B. firing
 - C. tantilizing
 - D. shrewd

54. A speaker who uses phrases such as "on the other hand" and "to the contrary" during a formal presentation is most likely attempting to:
- A. make the speech more entertaining.
 - B. increase audience participation.
 - C. emphasize major themes and ideas.
 - D. introduce opposing points of view.
55. A listener is most likely to recognize and accurately interpret the message of a speech when that message is:
- A. important and personally relevant to the listener.
 - B. complex and described in detail by the speaker.
 - C. surprising and provocative to the listener.
 - D. uplifting and expressed passionately by the speaker.
56. A legal scholar is giving a speech that contains technical information. In order to ensure that nonspecialist members of the audience are able to understand and retain significant content from the speech, the legal scholar should use which of the following presentation strategies?
- A. providing concise definitions of terms
 - B. asking rhetorical questions
 - C. repeating the conclusion several times
 - D. using hand gestures to emphasize ideas

57. **Read the speech by Abraham Lincoln below; then answer the question that follows.**

I presume you all know who I am. I am humble Abraham Lincoln. I have been solicited by many friends to become a candidate for the Legislature. My politics are short and sweet, like the old woman's dance. I am in favor of a national bank. I am in favor of the internal improvement system, and a high protective tariff. These are my sentiments and political principles. If elected, I shall be thankful; if not it will be all the same.

The style of language used by Lincoln in the speech above suggests that his purpose was to:

- A. explain his political platform to journalists.
- B. challenge an opponent's point of view.
- C. establish common ground with other politicians.
- D. associate himself with the average citizen.

58. A public health official delivers a speech on the effects of smoking to an assembly of middle school students. The official is then asked to speak on the same topic to a group of medical professionals. Which of the following changes in language style would the official most likely make to adapt the speech appropriately to the new audience?

- A. from slang to formal
- B. from informal to technical
- C. from clichéd to conversational
- D. from plain to picturesque

59. Which of the following types of oral presentation for special occasions relies most on focus, brevity, and setting a tone?

- A. speech of tribute
- B. introduction speech
- C. speech to entertain
- D. acceptance speech

60. During an oral interpretation of a poem, it would be most appropriate for a speaker to pause for which of the following reasons?

- A. to indicate a change in meter
- B. to mark the end of each line
- C. to emphasize a significant meaning
- D. to change from past to present tense

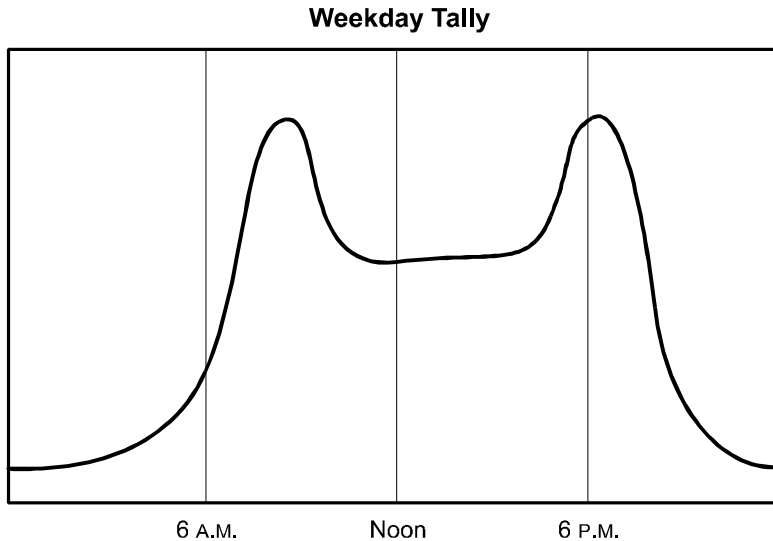
61. A speaker is reading a short story excerpt and wishes to render vividly for the audience key developments in characterization and plot. Which of the following methods would be most effective for this purpose?
- A. making eye contact with audience members at suspenseful moments
 - B. adjusting the volume, speed, and pitch of the voice according to changing moods in the story
 - C. using hand gestures to mimic events taking place in the story
 - D. reading in an understated tone that allows audience members to interpret the story on their own
62. A student plans to present orally to her class an excerpt from a dramatic play that consists of a somber, reflective monologue delivered by one of the play's main characters. The student could best convey the mood of the monologue by:
- A. slowing her rate of speech and pausing frequently.
 - B. raising the pitch of her voice and avoiding pausing at all.
 - C. accelerating her rate of speech and speaking loudly.
 - D. lowering the pitch of her voice and speaking in a monotone.
63. Which of the following modes of speech delivery would be most appropriate to use for a formal occasion during which the speaker plans to discuss a sensitive topic and would like to be sure to introduce terms and figures of speech carefully?
- A. extemporaneous
 - B. memorized
 - C. manuscript
 - D. impromptu
64. While delivering a speech on underage drinking to a group of concerned parents/guardians, a community leader declares, "You are required to have a license to carry a gun, to drive a car, and even to get married, so you should be required to have a license to consume alcohol." By making this assertion, the community leader commits which of the following fallacies in logic?
- A. appeal to tradition
 - B. false dilemma
 - C. appeal to authority
 - D. false analogy

65. Which of the following questions would be most important for a listener to ask in order to begin to evaluate critically the soundness of principles introduced during an oral presentation?
- A. Does the speaker use visual aids to support his or her points?
 - B. Is the speaker's attire appropriate for the purpose of the presentation?
 - C. Does the speaker use figurative language to elaborate points?
 - D. Is the speaker overlooking or omitting any essential information?
66. An engineer is delivering a speech on structural design to an audience of her peers. In the middle of the speech, she uses the phrase, "we do not know the implications." Which of the following types of body language would be most effective for her to employ to support the message conveyed by this phrase?
- A. stepping toward the audience and scratching her face
 - B. shrugging her shoulders and raising her eyebrows
 - C. leaning away from the audience and rubbing her hands together
 - D. folding her arms and widening her eyes
67. The best way for the leader of a large-group discussion to broaden participation in the discussion would be to:
- A. remind group members who monopolize the discussion that such behavior is inappropriate.
 - B. encourage group members to respond directly to comments from one another.
 - C. ask group members to refrain from storytelling and sharing personal anecdotes.
 - D. summarize periodically what group members have said so far and then direct them back on topic.
68. For a conversation between two individuals to be successful, it is most important that both individuals:
- A. interpret each other's verbal and nonverbal cues accurately.
 - B. assert their opinions authoritatively.
 - C. identify and interpret each other's nonverbal cues quickly.
 - D. respect each other's sense of personal space.

69. Which of the following statements describes a principal benefit of using parliamentary procedure to conduct large-group meetings?
- A. One group member alone can control the course of discussion.
 - B. Group members who constitute a minority may still decide an issue.
 - C. All group members are given an opportunity to present their ideas.
 - D. Group members may discuss more than one topic at a time.
70. Which of the following questioning strategies would be most important for a teacher to use to encourage students to participate actively and openly in classroom discussions?
- A. establishing a short time frame during which each response must be completed
 - B. alternating more difficult questions with simpler ones
 - C. employing demanding vocabulary that challenges students to use critical-thinking skills
 - D. presenting questions rapidly and in an energetic manner
71. In leading a class discussion of a novel, a teacher would like to ask an open-ended question that will encourage students to synthesize ideas. Which of the following questions would best serve this purpose?
- A. "How could some events in the novel be changed to save the main character from his tragic fate?"
 - B. "What happens to the setting of the novel after the climax?"
 - C. "How would you assess the importance of the notion of friendship in the novel?"
 - D. "What were the motives behind the main character's actions in the novel?"

72. An automobile manufacturer is launching a series of television advertisements featuring a newly engineered steering system that will greatly improve its vehicles' driving responsiveness and stability. In the ads, the manufacturer decides to use computer graphics instead of film or photographs. The main advantage of using computer graphics rather than film or photography in this situation is that the manufacturer can:
- A. provide a realistic view of the mechanism's revolutionary design.
 - B. demonstrate the durability and reliability of the new system.
 - C. show the essential components of the complex mechanism.
 - D. give evidence of the safety of the new system.
73. A warehouse manager sends an inventory report to the president of the company at the end of every month. The report consists mainly of long tables listing the different types of items stored in the warehouse and the number of units of each item. The president has commented that the report is too difficult to read and takes too much time to interpret. In order to communicate the information in the report more clearly and efficiently, the warehouse manager should use which of the following formats instead of the table format?
- A. 3-D surface plot
 - B. bar chart
 - C. scatter plot
 - D. high-low chart

74. Use the graph below to answer the question that follows.



The graph above most likely represents information from which of the following contexts?

- A. number of cars in an employee parking lot at a factory that operates 24 hours a day
- B. number of newspapers and magazines in stock at a small newsstand open mornings only
- C. number of phone calls received by a utility company's customer service center over each 24-hour period
- D. number of patrons at a large restaurant that opens for lunch and dinner only

75. **Use the information below to answer the question that follows.**

A researcher has recently returned from a trip to several developing countries where she studied the relative efficiency of a variety of farming techniques. Her work included photographing the different crops and land features and analyzing the chemical composition of a multitude of plant, soil, and water samples. She must now present her findings to a large group of colleagues. She has access to a lecture hall with a full range of audiovisual and multimedia equipment, but the financial resources and time that she has available to produce the presentation are both limited.

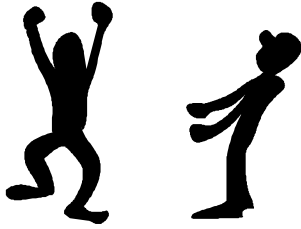
Given the researcher's time and financial constraints, which of the following media combinations would be most appropriate for her to choose to use to maximize the effectiveness of her presentation?

- A. a PowerPoint presentation with handouts containing data tables and charts
- B. three-dimensional geographic models and a software-animated demonstration of climate patterns
- C. a videotape with a sound track and supplementary full-color posters
- D. maps of the countries visited and a chalkboard for noting key points and observations

76. The editor of a school newspaper is selecting a photograph to use in a feature story about police officers who work in the neighborhood around the school. In the feature, she would like to use a photo of the officers that conveys a message of strength, leadership, and heroism without introducing a quality of intimidation. She has four photos to choose from, each of which is taken from a different perspective. Which of the following perspectives would be most effective for conveying the editor's intended message?

- A. a low camera angle, viewing the officers from below and slightly from the side
- B. a low camera angle, viewing the officers from below and directly in front
- C. a high camera angle, viewing the officers from above and slightly from the side
- D. a high camera angle, viewing the officers from above and directly in front

77. Use the images below to answer the question that follows.



The abstract images above would be most appropriate if selected by a magazine editor to accompany a brief personal essay expressing:

- A. anger and frustration.
- B. courage and resolve.
- C. anxiety and fear.
- D. disappointment and despair.

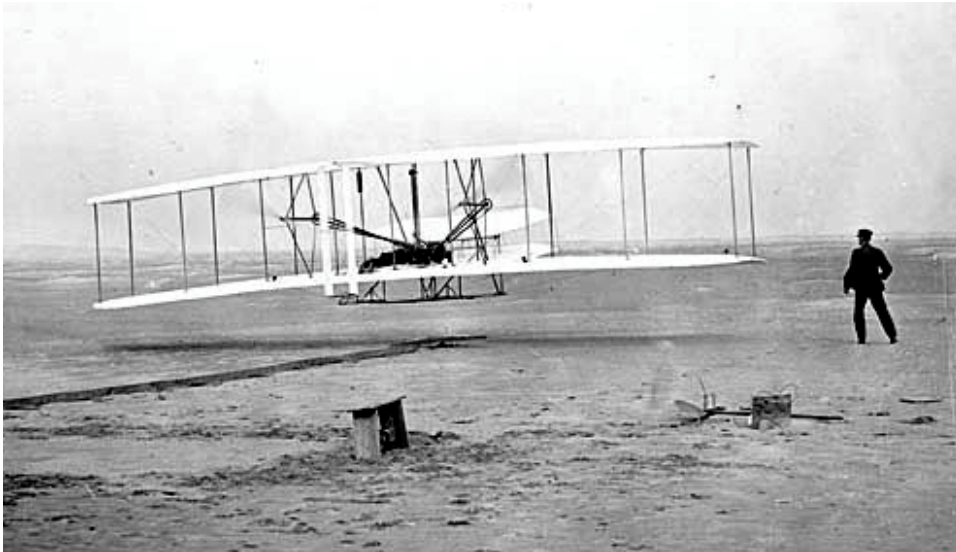
78. Use the description below of a popular U.S. poster from 1942 to answer the question that follows.

A cartoon depicts a man in a suit wearing eight hats stacked atop his head. The man is stopped in front of a store counter on which a men's hat is on display, along with a small sign that reads "Sale." The man in the suit regards the hat on display carefully and thoughtfully—his arms are partially folded across his chest, and his finger is touching his chin.

The image in the poster described above is most likely trying to change which of the following consumer behaviors?

- A. obsessive saving
- B. unwanted haggling
- C. reckless spending
- D. flagrant shoplifting

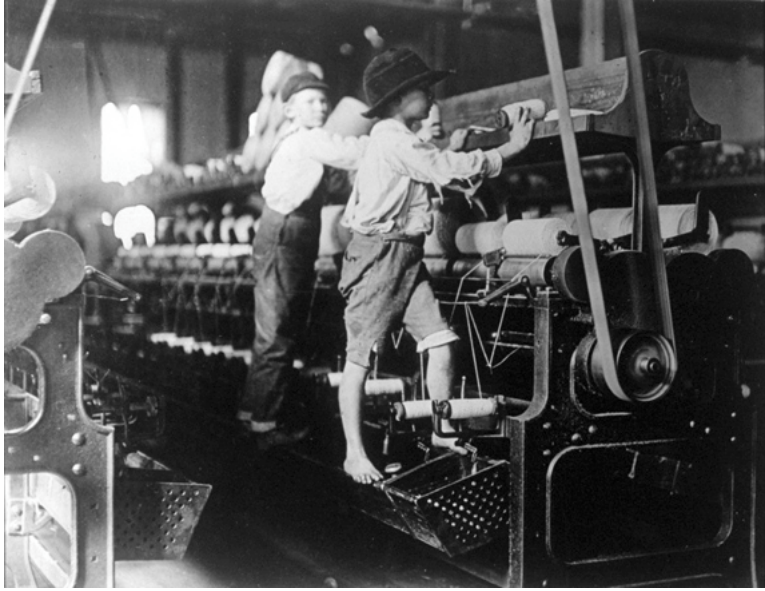
79. Use the photograph below to answer the question that follows.



Which of the following factors would be most significant in helping a viewer analyze the visual image in the photograph above?

- A. being familiar with the advantages that air travel has over other modes of transportation
- B. having a basic understanding of the state of aeronautical technology at the time the photograph was taken
- C. being knowledgeable about the aerodynamic principles of lift and drag
- D. having had firsthand experience piloting primitive aircraft in various weather conditions

80. Use the photograph below, by Lewis Hine (ca. 1909), to answer the question that follows.



The subject matter of this photograph was most likely chosen to effect a change in society's attitude about which of the following issues?

- A. factory worker wages
- B. elementary school truancy
- C. juvenile vandalism
- D. child labor exploitation

Below are the directions for the English performance assignment.

DIRECTIONS FOR THE PERFORMANCE ASSIGNMENT

This section of the test consists of a performance assignment. **The assignment can be found on the next page.** You are asked to prepare a written response of approximately 2–3 pages on the assigned topic. You should use your time to plan, write, review, and edit your response for the assignment.

Read the assignment carefully before you begin to work. Think about how you will organize your response. You may use any blank space in this test booklet to make notes, write an outline, or otherwise prepare your response. **However, your score will be based solely on the version of your response written in Written Response Booklet B.**

As a whole, your response must demonstrate an understanding of the knowledge and skills of the field. In your response to the assignment, you are expected to demonstrate the depth of your understanding of the content area through your ability to apply your knowledge and skills rather than merely to recite factual information.

Your response will be evaluated based on the following criteria.

- **PURPOSE:** the extent to which the response achieves the purpose of the assignment
- **SUBJECT MATTER KNOWLEDGE:** accuracy and appropriateness in the application of subject matter knowledge
- **SUPPORT:** quality and relevance of supporting details
- **RATIONALE:** soundness of argument and degree of understanding of the subject matter

The performance assignment is intended to assess subject knowledge content and skills, not writing ability. However, your response must be communicated clearly enough to permit scorers to make a valid evaluation of your response according to the criteria listed above. Your response should be written for an audience of educators in this field. The final version of your response should conform to the conventions of edited American English. This should be your original work, written in your own words, and not copied or paraphrased from some other work.

Be sure to write about the assigned topic. Please write legibly. You may not use any reference materials during the test. Remember to review your work and make any changes you think will improve your response.

Below is the scoring scale for the English performance assignment.

SUBJECT TESTS—PERFORMANCE ASSIGNMENT SCORING SCALE

Score Point	Score Point Description
4	<p>The "4" response reflects a thorough knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is fully achieved. • There is a substantial, accurate, and appropriate application of subject matter knowledge. • The supporting evidence is sound; there are high-quality, relevant examples. • The response reflects an ably reasoned, comprehensive understanding of the topic.
3	<p>The "3" response reflects an adequate knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is largely achieved. • There is a generally accurate and appropriate application of subject matter knowledge. • The supporting evidence is adequate; there are some acceptable, relevant examples. • The response reflects an adequately reasoned understanding of the topic.
2	<p>The "2" response reflects a limited knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is partially achieved. • There is a limited, possibly inaccurate or inappropriate, application of subject matter knowledge. • The supporting evidence is limited; there are few relevant examples. • The response reflects a limited, poorly reasoned understanding of the topic.
1	<p>The "1" response reflects a weak knowledge and understanding of the subject matter.</p> <ul style="list-style-type: none"> • The purpose of the assignment is not achieved. • There is little or no appropriate or accurate application of subject matter knowledge. • The supporting evidence, if present, is weak; there are few or no relevant examples. • The response reflects little or no reasoning about or understanding of the topic.
U	<p>The response is unrelated to the assigned topic, illegible, primarily in a language other than English, not of sufficient length to score, or merely a repetition of the assignment.</p>
B	<p>There is no response to the assignment.</p>

Practice Performance Assignment

81. Read the poem below, "Deer Among Cattle" by James Dickey; then complete the exercise that follows.

Deer Among Cattle

Here and there in the searing beam
Of my hand going through the night meadow
They all are grazing

With pins of human light in their eyes.
A wild one also is eating
The human grass,

Slender, graceful, domesticated
By darkness, among the bred-
for-slaughter,

Having bounded their paralyzed fence
And inclined his branched forehead onto
Their green frosted table,

The only live thing in this flashlight
Who can leave whenever he wishes,
Turn grass into forest,

Foreclose inhuman brightness from his eyes
But stands here still, unperturbed,
In their wide-open country,

The sparks from my hand in his pupils
Unmatched anywhere among cattle,

Grazing with them the night of the hammer
As one of their own who shall rise.

Using your knowledge of English language arts and literature, write an essay in which you analyze this poem. In your essay:

- describe the setting depicted in the poem; and
- identify one of the themes of the poem and discuss how imagery, tone, and other resources of language contribute to this theme.

Sample Performance Assignment Response: Score Point 4

James Dickey's "Deer Among Cattle" depicts a nighttime scene in a pasture. The speaker in the poem takes "the searing beam" of his flashlight into "the night meadow" and discovers a single wild deer grazing peaceably among a herd of cattle. The speaker's first indication that these animals are not all of the same species is the way in which the light from his flashlight is reflected in their eyes. The light reflected in the deer's eyes looks very different: "the sparks from my hand in his pupils," the speaker states, were "unmatched anywhere among the cattle" (ll 19-20). As anyone who has seen a deer standing alongside a roadway at night can attest, a deer's eyes reflect light with a unique and luminous green glow. The vision of the two very different life forms grazing together side by side takes on even more significance when the speaker reveals that the cattle are apparently bound for the slaughterhouse the following day. They are "the bred-/for-slaughter," and tonight is "the night of the hammer."

The theme of the poem has to do with the contrast between domestication and wildness. On the one hand, there is the docile herd of domesticated cattle, oblivious to the fact that they are about to be killed. They have "pins of human light in their eyes," indicating that their once-wild spirits have been subdued by human means. In fact, they now exist strictly for human consumption ("bred-/for-slaughter") and bow obediently to the confines of "paralyzed fences." The deer, on the other hand, represents the freedom and mystery of animal wildness—a wildness in which cattle, on a much diminished level, still participate. It is also a wildness that resonates with the human speaker, in spite of the fact that the humans have restricted nature with the forces of culture, cultivation, and technology. (Humans have fenced in the meadow, turning it into a "green frosted table"; they have learned to breed animal forms, once wild like themselves, as an easy source of food and to eliminate the inconveniences and dangers of hunting.) This particular human speaker perceives the deer as a savior of the domesticated cows, as "one of their own who will rise." After this last night of communion with its doomed companions, the deer will spring back over the fence into the woods, thus keeping alive the spirit of the wild.

Since tone is the attitude of the narrator/author toward his subject, we can see that the tone here is one of reverence for the mystery and almost magical energy of the wild. The "slender, graceful" deer "can leave whenever he wishes,/Turn grass into forest,/Foreclose inhuman brightness from his eyes" (ll 14-16). The language of the poem emphasizes the dynamic nature of the deer as opposed to that of the static, domesticated cows: the verbs used to describe the deer's actions include "bounded," "inclined," "turn," and "rise," while the only verb used in relation to the cattle is "are." The imagery supports the theme and suggests a last supper in which the once-wild spirit of the doomed cows will survive with the deer. The deer has communion with the cows at a "table"; he inclines "his branched forehead" (we recall that Jesus wore a crown of thorns); and he is "one of their own who will rise."

Acknowledgments

Practice Question

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5. Lee, Li-Young, "I Ask My Mother to Sing" from *Rose*. Copyright © 1986 by Li-Young Lee. Used with the permission of The Permissions Company, Inc., on behalf of BOA Editions, Ltd., www.boaeditions.org.
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8. Abbey, E. (1962). *Fire on the Mountain*. New York: Avon Books, p. 2. Reprinted by permission of Don Congdon Associates, Inc. © 1962 by Edward Abbey, renewed 1990 by Clarke Abbey.
10. and 11. "Coca-Cola and Coco Frío", from *CITY OF COUGHING AND DEAD RADIATORS* by Martín Espada. Copyright © 1993 by Martín Espada. Used by permission of W. W. Norton & Company, Inc.
20. *OUR TOWN* by Thornton Wilder. Copyright © 1938 by The Wilder Family LLC. Reprinted by arrangement with The Wilder Family LLC and The Barbara Hogenson Agency, Inc. All rights reserved.
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34. and 35. Angelou, Maya. "Still I Rise", copyright © 1978 by Maya Angelou, from *AND STILL I RISE* by Maya Angelou. Used by permission of Random House, Inc. For on line information about other Random House, Inc. books and authors, see the Internet Web site at "<http://www.randomhouse.com>"
79. *Wright 1903 First Flight Photograph*. Archives Division, National Air and Space Museum, Smithsonian Institution (SI 2002-16646). Reprinted with permission.
81. Dickey, James. "Deer Among Cattle" from *The Whole Motion: Collected Poems 1945–1992* © 1992 by James Dickey. Reprinted with permission of Wesleyan University Press.

ANSWER KEY

Field 02: English

Question Number	Correct Response	Objective
1.	C	Understand and apply reading strategies for the acquisition, interpretation, and application of information.
2.	D	Understand and apply reading strategies for the acquisition, interpretation, and application of information.
3.	B	Understand and apply reading strategies for the acquisition, interpretation, and application of information.
4.	C	Understand and apply reading strategies for the acquisition, interpretation, and application of information.
5.	C	Understand and apply approaches to reading for literary response.
6.	A	Understand and apply reading strategies for the acquisition, interpretation, and application of information.
7.	D	Understand and apply approaches to reading for literary response.
8.	B	Understand and apply approaches to reading for literary response.
9.	B	Understand and apply techniques of critical analysis and evaluation.
10.	B	Understand and apply approaches to reading for literary response.
11.	D	Understand and apply approaches to reading for literary response.
12.		TEST QUESTION REMOVED
13.	C	Understand and apply techniques of critical analysis and evaluation.
14.	A	Understand and apply techniques of critical analysis and evaluation.
15.	A	Understand the use of metacognitive techniques in reading comprehension.
16.	B	Understand the use of metacognitive techniques in reading comprehension.
17.	C	Understand the use of metacognitive techniques in reading comprehension.
18.	D	Understand the use of metacognitive techniques in reading comprehension.
19.	B	Understand the characteristic features of various genres of fiction, drama, nonfiction, and poetry.
20.	D	Understand the characteristic features of various genres of fiction, drama, nonfiction, and poetry.
21.	D	Understand the characteristic features of various genres of fiction, drama, nonfiction, and poetry.
22.	A	Understand the characteristic features of various genres of fiction, drama, nonfiction, and poetry.
23.	D	Understand the historical, social, and cultural aspects of literature and the ways in which both literary works and movements, including their major themes, characteristics, trends, and writers, reflect and shape culture and history.

(continued on next page)

Question Number	Correct Response	Objective
24.	B	Understand the historical, social, and cultural aspects of literature and the ways in which both literary works and movements, including their major themes, characteristics, trends, and writers, reflect and shape culture and history.
25.	B	Understand the historical, social, and cultural aspects of literature and the ways in which both literary works and movements, including their major themes, characteristics, trends, and writers, reflect and shape culture and history.
26.		TEST QUESTION REMOVED
27.	D	Understand the forms, techniques, and stylistic requirements of writing to impart and explain information.
28.	D	Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.
29.	B	Understand the forms, techniques, and stylistic requirements of writing to impart and explain information.
30.	C	Understand the forms, techniques, and stylistic requirements of writing to impart and explain information.
31.	A	Revise written texts for clarity and economy of expression and conformity to conventions of standard English usage.
32.	A	Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.
33.	C	Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.
34.	C	Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.
35.	A	Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.
36.	B	Understand the forms, techniques, and stylistic requirements of writing for personal expression and social interaction.
37.	D	Understand the forms, techniques, and stylistic requirements of writing for personal expression and social interaction.
38.	C	Understand the forms, techniques, and stylistic requirements of writing for personal expression and social interaction.
39.	A	Understand the forms, techniques, and stylistic requirements of writing to impart and explain information.
40.	D	Understand the forms, techniques, and stylistic requirements of persuasive writing.
41.	C	Understand the writing process.
42.	B	Understand the forms, techniques, and stylistic requirements of persuasive writing.
43.	D	Understand the forms, techniques, and stylistic requirements of persuasive writing.

(continued on next page)

Question Number	Correct Response	Objective
44.	C	Understand the forms, techniques, and stylistic requirements of persuasive writing.
45.	D	Understand the forms, techniques, and stylistic requirements of persuasive writing.
46.	B	Understand the writing process.
47.	C	Understand the writing process.
48.	A	Revise written texts for clarity and economy of expression and conformity to conventions of standard English usage.
49.	D	Understand the writing process.
50.	C	Revise written texts for clarity and economy of expression and conformity to conventions of standard English usage.
51.	B	Understand the writing process.
52.	A	Revise written texts for clarity and economy of expression and conformity to conventions of standard English usage.
53.	C	Revise written texts for clarity and economy of expression and conformity to conventions of standard English usage.
54.	D	Understand listening and speaking strategies used for acquiring, interpreting, applying, and communicating information.
55.	A	Understand listening and speaking strategies used for acquiring, interpreting, applying, and communicating information.
56.	A	Understand listening and speaking strategies used for acquiring, interpreting, applying, and communicating information.
57.	D	Understand listening and speaking strategies used for acquiring, interpreting, applying, and communicating information.
58.	B	Understand listening and speaking strategies used for acquiring, interpreting, applying, and communicating information.
59.	B	Understand listening and speaking strategies used to enhance personal appreciation and provide entertainment.
60.	C	Understand listening and speaking strategies used to enhance personal appreciation and provide entertainment.
61.	B	Understand listening and speaking strategies used to enhance personal appreciation and provide entertainment.
62.	A	Understand listening and speaking strategies used to enhance personal appreciation and provide entertainment.
63.	C	Understand listening and speaking strategies used for purposes of critical analysis, evaluation, and persuasion.
64.	D	Understand listening and speaking strategies used for purposes of critical analysis, evaluation, and persuasion.
65.	D	Understand listening and speaking strategies used for purposes of critical analysis, evaluation, and persuasion.

(continued on next page)

Question Number	Correct Response	Objective
66.	B	Understand listening and speaking strategies used for purposes of critical analysis, evaluation, and persuasion.
67.	B	Understand listening, speaking, and questioning strategies used in a variety of formal and informal personal interactions, including group discussions.
68.	A	Understand listening, speaking, and questioning strategies used in a variety of formal and informal personal interactions, including group discussions.
69.	C	Understand listening, speaking, and questioning strategies used in a variety of formal and informal personal interactions, including group discussions.
70.	B	Understand listening, speaking, and questioning strategies used in a variety of formal and informal personal interactions, including group discussions.
71.	A	Understand listening, speaking, and questioning strategies used in a variety of formal and informal personal interactions, including group discussions.
72.	C	Understand the use of visual and electronic media in communicating information, creative expression, and entertainment.
73.	B	Understand the use of visual and electronic media in communicating information, creative expression, and entertainment.
74.	C	Understand the use of visual and electronic media in communicating information, creative expression, and entertainment.
75.	A	Understand the use of visual and electronic media in communicating information, creative expression, and entertainment.
76.	A	Understand the use of visual and electronic media to influence attitudes and behavior.
77.	A	Understand the use of visual and electronic media to influence attitudes and behavior.
78.	C	Understand the use of visual and electronic media to influence attitudes and behavior.
79.	B	Understand the use of visual and electronic media to influence attitudes and behavior.
80.	D	Understand the use of visual and electronic media to influence attitudes and behavior.

PREPARATION RESOURCES

Field 02: English

The resources listed below may help you prepare for the AEPA test in this field. These preparation resources have been identified by content experts in the field to provide up-to-date information that relates to the field in general. You may wish to use current issues or editions to obtain information on specific topics for study and review.

Online Sources:

Arizona Department of Education, Content Standards
<http://www.ade.state.az.us/standards/contentstandards.asp>

Arizona Department of Education, Other Standards
<http://www.ade.state.az.us/sbtl/otherstandards.asp>

Blackboard Resources, Elementary and Secondary Education Links
<http://resources.blackboard.com/scholar/sa/112/portal.jsp>

International Reading Association
<http://www.ira.org>

National Communication Association
<http://www.natcom.org>

National Council of Teachers of English
<http://www.ncte.org>

Journals:

Communication Education, National Communication Association.

English Journal, National Council of Teachers of English.

Journal of Adolescent and Adult Literacy, International Reading Association.

Quarterly Journal of Speech, National Communication Association.

Reading Research Quarterly, International Reading Association.

Research in the Teaching of English, National Council of Teachers of English.

Voices from the Middle, National Council of Teachers of English.

Other Resources:

- Berger, A. (2006). *Seeing is Believing: An Introduction to Visual Communication* (3rd ed.). New York, NY: McGraw-Hill.
- Berko Gleason, Jean (editor). (2004). *The Development of Language* (6th ed.). Boston, MA: Allyn & Bacon.
- Burke, J. (2003). *The English Teacher's Companion: A Complete Guide to Classroom, Curriculum, and the Profession* (2nd ed.). Portsmouth, NH: Heinemann.
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- Buss, Kathleen and Karnowski, Lee. (2002). *Reading and Writing Nonfiction Genres*. Newark, NJ: International Reading Association.
- Carnicelli, T. (2001). *Words Work: Activities for Developing Vocabulary, Style, and Critical Thinking*. Portsmouth, NH: Heinemann.
- Donelson, K. L. and Nilsen, A. P. (2004). *Literature for Today's Young Adults* (7th ed.). New York, NY: Longman.
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- Golub, J. (2000). *Making Learning Happen: Strategies for an Interactive Classroom*. Portsmouth, NH: Heinemann.
- Lapp, Diane, Flood, James, and Farnan, Nancy. (2004). *Content Area Reading and Learning: Instructional Strategies* (2nd ed.). Mahwah, NJ: Lawrence Erlbaum.
- Maxwell, R. and Meiser, M. J. (2004). *Teaching English in Middle and Secondary Schools* (4th ed.). Upper Saddle River, NJ: Prentice Hall.
- Mellor, B. and Patterson, A. (2001). *Investigating Texts: Analyzing Fiction and Nonfiction in High School*. Urbana, IL: National Council of Teachers of English.
- Olson, Carol Booth. (2006). *The Reading/Writing Connection: Strategies for Teaching in the Secondary Classroom* (2nd ed.). New York, NY: Allyn & Bacon/Longman.
- Potter, W. J. (2005). *Media Literacy* (3rd ed.). Thousand Oaks, CA: SAGE Publications.