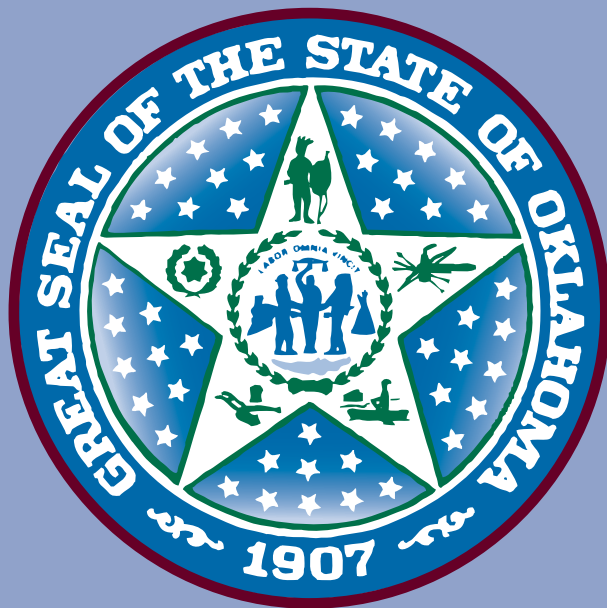


Certification Examinations for Oklahoma Educators™

Oklahoma Subject Area Tests™

STUDY GUIDE

007 English



Oklahoma Commission
for Teacher Preparation

OK-SG-FLD007-03

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STUDY GUIDE INTRODUCTION AND GENERAL INFORMATION ABOUT THE CERTIFICATION EXAMINATIONS FOR OKLAHOMA EDUCATORS

The first two sections of the study guide are available in a separate PDF file. Click the link below to view or print these sections.

[Study Guide Introduction and General Information About the Certification Examinations for Oklahoma Educators](#)



FIELD-SPECIFIC INFORMATION

- Test Competencies
 - Practice Test Questions and Answers
 - Constructed-Response Assignment Scoring
-

INTRODUCTION

This section includes a list of the test competencies, as well as a set of practice selected-response (multiple-choice) questions and one or more practice constructed-response assignments (if applicable), for the test field included in this study guide.

Test Competencies

The test competencies are broad, conceptual statements that reflect the subject-matter skills, knowledge, and understanding an entry-level educator needs to teach effectively in Oklahoma public schools. The list of test competencies for each test field represents the **only** source of information about what a specific test will cover and therefore should be reviewed carefully.

The descriptive statements that follow the competencies are included to provide examples of possible content covered by each competency. These descriptive statements are neither exhaustive nor exclusionary.

Practice Test Questions

The practice selected-response questions and any practice constructed-response assignments included in this section are designed to give you an introduction to the nature of the questions included in this OSAT test field. The practice test 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 strengths and weaknesses or to predict your performance on the test as a whole.

To help you prepare for your OSAT, each practice selected-response question in this section is preceded by the competency it measures and followed by a brief explanation of the correct response. On the actual test, the competencies, correct responses, and explanations will **not** be given.

If the test field included in this guide has a constructed-response assignment, a sample response is provided immediately following the practice constructed-response 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.

A description of the process that is used for scoring the constructed-response assignment is provided in addition to the OSAT performance characteristics and score scale.

When you are finished with the practice test questions, you may wish to go back and review the entire list of test competencies and descriptive statements for your test field.

TEST COMPETENCIES: ENGLISH

SUBAREAS:

- I. Listening, Viewing, and Speaking
- II. Writing Process and Applications
- III. Reading Process and Comprehension
- IV. Language and Literature

SUBAREA I—LISTENING, VIEWING, AND SPEAKING

Competency 0001

Understand listening, viewing, and speaking for information and understanding.

The following topics are examples of content that may be covered under this competency.

Analyze techniques for selecting and organizing information for an oral presentation.

Analyze factors affecting a listener's ability to understand spoken language in different contexts.

Distinguish styles of language and levels of usage (e.g., slang, informal and formal language, jargon, technical language, regionalisms) appropriate for various purposes, content, audiences, and occasions.

Evaluate visual materials for use in an oral presentation.

Interpret messages communicated in news broadcasts, television commercials, and other media.

Competency 0002

Understand listening, viewing, and speaking for critical analysis, evaluation, and persuasion.

The following topics are examples of content that may be covered under this competency.

Evaluate strategies of organization and delivery in relation to given content, audience, purpose, and occasion.

Analyze the role of critical-thinking skills (e.g., selecting and evaluating supporting data, evaluating a speaker's point of view, distinguishing fact from opinion, recognizing bias) in effective listening, viewing, and speaking.

Recognize the roles of body language, gestures, and visual images in communicating a point of view.

Competency 0003

Understand listening, viewing, and speaking for social interaction and personal expression.

The following topics are examples of content that may be covered under this competency.

Recognize language conventions for various social situations (e.g., informal conversations, job interviews, workplace interactions).

Recognize elements of effective listening, viewing, and speaking in conversation (e.g., using appropriate language, providing verbal and nonverbal responses to the speaker, allowing "wait time" for questions from an audience).

Analyze techniques for effective listening, viewing, and speaking in small- and large-group situations (e.g., paraphrasing to clarify, monitoring reactions by interpreting nonverbal cues).

Recognize elements of effective listening, viewing, and speaking in situations involving people of various cultures and ages and of different genders.

Competency 0004

Understand listening, viewing, and speaking for literary response and entertainment.

The following topics are examples of content that may be covered under this competency.

Evaluate the effectiveness or appropriateness of given details or examples (e.g., anecdote, analogy) for making a presentation more interesting or appealing.

Recognize the different roles of voice, intonation patterns, pacing, and emphasis in oral presentations of stories, poetry, and drama.

Analyze the uses of oral presentations for explicating and interpreting multiple layers of meaning in literature.

Determine appropriate technological tools and applications for oral presentations related to literature.

SUBAREA II—WRITING PROCESS AND APPLICATIONS

Competency 0005

Understand the writing process.

The following topics are examples of content that may be covered under this competency.

Determine the audience and purpose of writing (e.g., to describe/inform, to explain, to entertain, to persuade, to analyze, to evaluate).

Apply strategies for generating ideas (e.g., brainstorming, drawing on prior knowledge or personal experience) and organizing ideas (e.g., outlining; clustering; using graphic organizers such as Venn diagrams, story maps, and plot pyramids) before writing.

Recognize methods of drafting text so that it shows consistent development of a central idea or theme, including providing strong supporting details and logically organizing key points or events.

Recognize methods of revising text to eliminate wordiness, ambiguity, redundancy, and clichés.

Recognize methods of revising text to clarify meaning, including varying sentence structure, subordinating ideas, maintaining parallel form, using appropriate transitional words and phrases, eliminating distracting details, and keeping related ideas together.

Recognize methods of editing text so that it conforms to the conventions of standard American English (e.g., correcting errors in punctuation, spelling, and capitalization; eliminating sentence fragments and misplaced and dangling modifiers).

Demonstrate familiarity with proofreading techniques (e.g., reading text backward, reading text aloud) and other tools used to finalize a text (e.g., word-processing software with spelling and grammar checks and find-and-replace features).

Recognize methods of adapting a text for publication.

Competency 0006

Understand the elements of effective composition.

The following topics are examples of content that may be covered under this competency.

Recognize the clear, concise, and coherent presentation of original ideas or perspectives in a text.

Recognize the appropriate format (e.g., business/personal letter, formal essay, research report, story, play), tone or voice (e.g., familiar, formal, humorous), and diction (e.g., technical terms, figurative language) to use for various writing purposes and audiences.

Recognize methods of developing an introduction to a text that draws a reader's attention, specifies the topic or issue, or provides a thesis.

Recognize effective ways to organize ideas in a text (e.g., spatially, chronologically, from general to specific, in order of importance).

Recognize effective ways to emphasize, link, and contrast important ideas in a text (e.g., repetition, restatement, parallelism, transitional words and phrases).

Recognize effective ways to incorporate graphic features in a text (e.g., tables, charts, graphs, maps, photographs, illustrations).

Recognize methods of developing a conclusion to a text that provides a resolution or a suggested course of action.

Competency 0007

Understand the conventions of standard American English.

The following topics are examples of content that may be covered under this competency.

Demonstrate the ability to apply correct grammar (e.g., parts of speech, syntax, agreement, verb tense) in written texts.

Demonstrate the ability to apply correct usage (e.g., commonly confused/misused words, active/passive voice, comparative/superlative adjectives and adverbs) in written texts.

Demonstrate the ability to apply correct mechanics (e.g., capitalization, punctuation, forming plurals, spelling) in written texts.

Competency 0008

Understand the process of writing to describe, inform, or explain.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of forms of writing (e.g., newspaper article, formal essay, research report) that are appropriate for describing events, providing information about issues, and answering questions.

Demonstrate the ability to select an appropriate subject or topic for writing and to formulate a specific question to address in writing.

Identify appropriate primary and secondary sources (e.g., interviews/transcripts, surveys, statistical data, encyclopedias, periodicals, electronic databases, the Internet) to use to research a subject or topic.

Evaluate the relevance and reliability of information from various sources.

Recognize methods of developing a thesis statement that expresses the central idea of a piece of writing (e.g., makes a specific claim, provides a focus).

Demonstrate the ability to select an appropriate organizational structure or scheme for developing ideas in writing (e.g., analogy, classification and division, problem and solution, cause and effect).

Demonstrate knowledge of methods of paraphrasing, summarizing, and quoting sources appropriately and of acknowledging and documenting sources to avoid plagiarism.

Competency 0009

Understand the process of writing to persuade or instruct.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of forms of writing that are appropriate for influencing beliefs, arguing a point, expressing an opinion, or explaining rules or procedures (e.g., editorials, petitions, brochures, advertisements, regulations, directions).

Demonstrate the ability to establish a clear position or controlling idea in persuasive writing and to develop it logically with the use of meaningful examples or details, sound reasoning, and effective transitions.

Demonstrate the ability to select relevant, complete, and accurate information or evidence that can be used to support points expressed in persuasive writing.

Demonstrate the ability to anticipate questions, concerns, and counterarguments for points expressed in persuasive writing and to incorporate effective responses to them into the writing.

Recognize methods of producing writing that provides instruction or guidance or performs a function related to everyday activities or tasks (e.g., poster/sign, label, recipe, schedule, walking/driving directions, questionnaire).

Competency 0010

Understand the process of writing for personal expression and social interaction.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of forms of writing that are appropriate for expressing personal thoughts and feelings and for exploring various points of view (e.g., journal entry, personal essay, sketch/skit, story, poem, song).

Recognize specific details that are important to include in personal writing to achieve an effect or fulfill a purpose (e.g., establish a tone, create a mood, describe a character or setting).

Apply strategies for composing personal writing by presenting characters and actions directly (i.e., showing) and, alternatively, by interpreting and evaluating the motives of characters and the causes of actions (i.e., telling).

Apply strategies for composing personal writing that makes effective and appropriate use of various literary elements (e.g., figurative language, imagery, dialogue, voice, rhythm).

Apply strategies for writing personal notes and letters that convey a message or point of view clearly and concisely and that engage and maintain the reader's interest.

Competency 0011

Understand the process of writing for literary response and critical analysis.

The following topics are examples of content that may be covered under this competency.

Apply strategies for writing a response to a literary text, including referring to personal experience and prior knowledge.

Apply strategies for writing a cogent analysis of a literary text that offers original insights about the use of various literary elements in the text (e.g., how a character's actions advance the plot, how setting creates a mood, how symbolism suggests a theme, how dialogue reveals the thoughts/feelings of characters).

Identify specific words and phrases as well as general styles and tones in a literary text that can be used to illustrate a point or support an interpretation made about the text.

Relate characters, themes, and points of view from one literary text to characters, themes, and points of view from other literary texts.

SUBAREA III—READING PROCESS AND COMPREHENSION

Competency 0012

Understand strategies for developing vocabulary knowledge and reading comprehension.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of various word identification strategies, including the use of phonics, semantic and syntactic cues, context clues, and word structure (e.g., base words, word roots, prefixes, suffixes).

Demonstrate knowledge of the relationships between words (e.g., homonyms, synonyms, antonyms) and the issues related to word identification and recognition (e.g., denotative and connotative meanings, words with multiple meanings, idioms, similes, metaphors).

Recognize the appropriate reading strategy (e.g., scanning, skimming, in-depth reading, rereading) to use for various texts and purposes (e.g., reading a newspaper for a specific story, reading a textbook to learn about an unfamiliar topic, reading a poem to determine its theme).

Demonstrate knowledge of strategies to use before, during, and after reading to enhance comprehension (e.g., activating relevant prior knowledge, making connections to personal experience, previewing, predicting, using graphic organizers, taking notes, self-questioning, outlining, summarizing).

Demonstrate knowledge of literal comprehension skills (e.g., identifying facts, causal relationships, and the sequence of events in a text) and inferential comprehension skills (e.g., making generalizations from information presented in a text, interpreting information conveyed implicitly in a text).

Competency 0013

Understand strategies for reading expository texts.

The following topics are examples of content that may be covered under this competency.

Recognize accurate summaries of information presented in an expository text.

Distinguish between general statements and specific details presented in an expository text.

Identify the main idea and purpose of an expository text, whether stated explicitly or implied, and details used to support the main idea.

Recognize primary and secondary source material and assess the credibility, objectivity, and appropriateness of various sources of information (e.g., the Internet, print, nonprint).

Demonstrate the ability to make inferences and draw conclusions from information presented in an expository text.

Recognize the organizational structure of an expository text (e.g., cause and effect, compare and contrast) and how that structure helps convey and clarify the ideas in the text.

Interpret graphic features used in an expository text (e.g., tables, charts, maps, photographs).

Competency 0014

Understand strategies for reading persuasive texts.

The following topics are examples of content that may be covered under this competency.

Distinguish between fact and opinion in a persuasive text.

Evaluate the relevance, importance, and sufficiency of facts offered in support of an argument presented in a persuasive text.

Assess the credibility, objectivity, and appropriateness of various sources of information used in a persuasive text.

Analyze how tone, style, and rhetorical techniques (e.g., repetition, exaggeration, euphemisms, testimonials) are used to achieve certain effects in a persuasive text.

Recognize incomplete, inaccurate, extraneous, or unclear information and faulty reasoning in a persuasive text.

Competency 0015

Understand strategies for reading literary texts.

The following topics are examples of content that may be covered under this competency.

Identify a significant theme or central idea being developed in a literary text.

Identify the narrative point of view being used in a literary text.

Recognize specific words and phrases being used in a literary text to create or reveal a particular mood, tone or voice, or style.

Recognize specific examples of figurative language and imagery being used in a literary text to enhance and clarify ideas and meanings.

SUBAREA IV—LANGUAGE AND LITERATURE

A. Fundamentals of Language and Literature

Competency 0016

Understand the historical, social, cultural, and technological influences shaping the English language.

The following topics are examples of content that may be covered under this competency.

Analyze the significance of historical events that have influenced the development of the English language (e.g., the Norman Conquest; interactions among indigenous peoples, peoples of African heritage, and Europeans during the European colonization of North America).

Analyze the effects of technological innovations (e.g., printing press, telephone, television, computer) on the English language.

Relate English derivatives and borrowings, including slang terms, to their origins in other languages.

Analyze regional and social variations in language in the United States.

Competency 0017

Understand the characteristics of various genres of fiction and drama.

The following topics are examples of content that may be covered under this competency.

Recognize the characteristics of various types of fictional narratives (e.g., folk legend, epic, fantasy, mystery, realistic novel).

Analyze the use of elements of fiction (e.g., plot, setting, characterization, theme) in works of fiction.

Analyze the use of common literary and rhetorical devices (e.g., dialogue, flashback, foreshadowing, symbolism, personification) in works of fiction.

Recognize the characteristics of major types of dramatic works (e.g., comedy, tragedy).

Demonstrate knowledge of dramatic structure (e.g., introduction/exposition, rising action, climax, falling action, resolution/denouement).

Analyze the use of common dramatic devices (e.g., soliloquy, aside, subplot, irony, suspense) in dramatic works.

Competency 0018

Understand the characteristics of various genres of nonfiction.

The following topics are examples of content that may be covered under this competency.

Recognize the characteristics of various types of nonfiction (e.g., biography, autobiography, essay, memoir, letter/epistle, informational books and articles, newspaper accounts of events).

Analyze how the narrative point of view, tone or voice, and style of a work of nonfiction affect the interpretation of the work.

Analyze how the organizational structure of a work of nonfiction is used to help develop the central idea or theme of the work.

Analyze how common literary and rhetorical devices (e.g., exaggeration, understatement, analogy, anecdote, examples, appeals to emotion or authority) are used in works of nonfiction.

Competency 0019

Understand the characteristics of various forms of poetry.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the formal characteristics of various types of poetry (e.g., ode, villanelle, sonnet, haiku, free verse, blank verse).

Demonstrate knowledge of metrical structures (e.g., iambic pentameter) and stanzaic structures (e.g., couplet, tercet, quatrain).

Analyze the use of formal rhyme schemes and other sound devices in works of poetry (e.g., slant rhyme, alliteration, assonance, consonance, onomatopoeia).

Analyze the use of common poetic devices in works of poetry (e.g., imagery, allusion, simile, metaphor, metonymy, hyperbole).

Analyze how the formal characteristics of a work of poetry relate to the tone, mood, or theme of the work.

Competency 0020

Understand the historical, social, and cultural aspects of literature, including the ways in which literary works and movements both reflect and shape culture and history.

The following topics are examples of content that may be covered under this competency.

Demonstrate knowledge of the characteristics and significance of mythology and folk literature.

Analyze the expression of cultural values and ideas (e.g., regional, ethnic, historical) in literature.

Analyze the role of given authors and works in influencing public opinion about and understanding of social issues (e.g., Harriet Beecher Stowe's *Uncle Tom's Cabin*, Charles Dickens's *Oliver Twist*, Toni Morrison's *Beloved*, N. Scott Momaday's *House Made of Dawn*).

B. History of Literature

Competency 0021

Understand major themes, characteristics, trends, writers, and works in American literature from the colonial period to the present.

The following topics are examples of content that may be covered under this competency.

Analyze the significance of major writers (e.g., Anne Bradstreet, James Fenimore Cooper), works (e.g., *Walden*, *Narrative of the Life of Frederick Douglass*), and movements (e.g., realism, imagism) to the development of American literature.

Analyze changes in literary form and style in American literature of the colonial, nineteenth-century, modern, and contemporary periods.

Analyze within the context of a passage the thematic concerns and stylistic and formal characteristics associated with significant American prose writers and dramatists (e.g., Herman Melville, Willa Cather, Richard Wright, Maxine Hong Kingston, Eugene O'Neill) and poets (e.g., Walt Whitman, Emily Dickinson, Gwendolyn Brooks, Joy Harjo).

Recognize within the context of a passage references to social institutions, historical events, and cultural movements that have influenced the development of American literature (e.g., slavery, civil rights movements, the development of regional subcultures, the Vietnam War, immigration).

Competency 0022

Understand major themes, characteristics, trends, writers, and works in British literature.

The following topics are examples of content that may be covered under this competency.

Analyze the significance of major writers (e.g., Geoffrey Chaucer, William Shakespeare, William Wordsworth, W. B. Yeats), works (e.g., *Paradise Lost*, *Wuthering Heights*, *Pygmalion*), and movements (e.g., alliterative verse, metaphysical poetry) to the development of British literature.

Analyze within the context of a passage major themes (e.g., the ideal of the warrior-hero, the conventions of courtly love) and genres (e.g., the morality play, the Elizabethan sonnet) in British literature from the Anglo-Saxon period, the Middle Ages, and the Renaissance.

Analyze within the context of a passage the thematic concerns and stylistic and formal characteristics associated with major British literary works of the Enlightenment, the Romantic and Victorian periods, and the twentieth century (e.g., the satires of Jonathan Swift, the odes of John Keats, the fiction of Virginia Woolf, the drama of Samuel Beckett).

Recognize within the context of a passage references to historical events and cultural movements that have influenced the development of British literature (e.g., the reign of Elizabeth I, the Industrial Revolution, World War I, the dissolution of the British Empire).

Competency 0023

Understand major themes, characteristics, trends, writers, and works in the literatures of Asia, Africa, continental Europe, Latin America, and the Caribbean.

The following topics are examples of content that may be covered under this competency.

Distinguish major literary forms (e.g., epic, pastoral ode), works (e.g., *The Iliad*, the Upanishads), writers (e.g., Homer, Li Po, Ovid), and characteristics of literatures from ancient civilizations.

Recognize major literary forms (e.g., T'ang poetry, romance), works (e.g., *The Tale of Genji*, *Don Quixote*), writers (e.g., Murasaki Shikibu, Leo Tolstoy), and characteristics of world literature written before the modern period in languages other than English.

Recognize major literary forms, works, writers, and characteristics of modern and contemporary literature written in English outside Great Britain and the United States (e.g., the fiction of J. M. Coetzee and Margaret Atwood, the drama of Wole Soyinka, the poetry of Derek Walcott).

Recognize major literary forms, writers, works, and characteristics of modern and contemporary world literature in languages other than English (e.g., the drama of Bertolt Brecht, the fiction of Aleksandr Solzhenitsyn and Gabriel García Márquez).

PRACTICE TEST QUESTIONS AND ANSWERS: ENGLISH

Practice Selected-Response Questions

Competency 0002

Understand listening, viewing, and speaking for critical analysis, evaluation, and persuasion.

1. When determining whether a message being conveyed by a speaker is based on fact or opinion, a listener would be best advised to take which of the following approaches?
 - A. noting what kinds of supporting details are provided by the speaker
 - B. evaluating the speaker's educational background and professional credentials
 - C. observing the nonverbal cues that the speaker is giving
 - D. identifying the organizational pattern used by the speaker

Correct Response: A. Generally, statements of fact will be accompanied by specific factual information based on objective reality (e.g., precise data, specific cases, logical deductions), while statements of opinion express conclusions drawn from subjective experience or insight and are thus often accompanied by statements of probability, likelihood, experience, and supposition.

Read the excerpt below; then answer the 3 questions that follow. Note that each sentence in the excerpt has been individually numbered and that errors have been intentionally included.

¹Born Samuel Langhorne Clemens, Mark Twain grew up in Hannibal, Missouri. ²Despite extensive travel later in life, he never forgot the Mississippi River town where he spent his earliest years. ³With his father's death, he left school at age eleven to learn the printing trade. ⁴In such works as *The Adventures of Tom Sawyer* (1876) and *Life on the Mississippi* (1883), he turned his boyhood experiences into memorable fictional narratives. ⁵Hannibal and the Mississippi also provided the backdrop for his most influential novel, *The Adventures of Huckleberry Finn* (1884). ⁶In it, Twain combined broad-ranging humor with biting social satire in a masterful exploration of the freedom and innocence of youth.

⁷_____ ⁸To be sure, he continued to write successful books. ⁹Nor did he ever lose the extraordinary command of language that had marked his writing from the outset. ¹⁰But his increasingly dark vision of society and human nature, formed an unappealing contrast with the cheerful skepticism of earlier novels. ¹¹As the personal, economic, and physical misfortunes of old age clouded once vibrant memories of youth, Twain became ever more embittered, and his work suffered as a consequence.

Competency 0005

Understand the writing process.

2. Which of the following sentences should be removed from the excerpt to eliminate a distracting detail?
- A. Sentence 2
 - B. Sentence 3
 - C. Sentence 5
 - D. Sentence 6

Correct Response: B. The first paragraph describes the influence that Twain's boyhood experiences on the Mississippi had on his literary works. Sentence 3 turns to earlier events that are essentially irrelevant to those reflected in his literary works.

Competency 0006

Understand the elements of effective composition.

3. Which of the following sentences, if inserted as Sentence 7, would provide the best transition between the two paragraphs in this excerpt?
- A. In later novels, Twain never recaptured the balance between humor and pessimism that made *Huckleberry Finn* so compelling.
 - B. After *Huckleberry Finn*, Twain adopted a different tack in his work.
 - C. *A Connecticut Yankee at King Arthur's Court* (1889), *The Tragedy of Pudd'nhead Wilson* (1894), and other later novels were not nearly as well received as *Huckleberry Finn*.
 - D. *Huckleberry Finn* was the best, but by no means the last, of Twain's novels.

Correct Response: A. Sentence 6 describes the felicitous balance between humor and satire that accounted for the success of *Huckleberry Finn*. It is clear from Sentences 8–11 that this balance was subsequently lost and the darker side of Twain's vision came to dominate his later works. The transition from the first paragraph to the second paragraph is based on the transition in Twain's work that was characterized by the loss of this balance between humor and pessimism. This transition is best expressed by response choice A.

Competency 0007

Understand the conventions of standard American English.

4. Which of the following changes is needed in this excerpt to correct an error in punctuation?
- A. Sentence 2: Insert a comma after "town."
 - B. Sentence 5: Delete the comma after "novel."
 - C. Sentence 9: Insert a comma after "language."
 - D. Sentence 10: Delete the comma after "nature."

Correct Response: D. The comma after "nature" in Sentence 10 is incorrect because it appears between the subject and verb of the sentence, suggesting erroneously a separation of clauses. This comma interrupts the progression of a simple indicative statement.

Competency 0012

Understand strategies for developing vocabulary knowledge and reading comprehension.

5. Which of the following strategies would likely be most effective and appropriate to use in virtually all reading contexts?
- A. reading carefully word for word
 - B. looking up the meaning of each unfamiliar word as it is encountered
 - C. making predictions about the text
 - D. outlining the entire text before reading it carefully

Correct Response: C. The process of making predictions about a text, no matter how closely it needs to be read and for whatever purpose, is generally an effective reading strategy because it engages the reader's attention and initiates cognitive activity and thus improves comprehension.

Competency 0016

Understand the historical, social, cultural, and technological influences shaping the English language.

6. From the seventeenth century to the middle of the twentieth century, Britain ruled a vast colonial empire that included parts of North America, the Caribbean, Africa, Asia, and the South Pacific. The interactions between British citizens and the peoples of the colonies produced which of the following long-term effects on the English language?
- A. The pronunciation of common English words became uniform throughout the world.
 - B. English vocabulary was inundated with slang terms that perpetuated unconventional and inconsistent spellings of many words.
 - C. Areas under British rule developed distinctive English dialects shaped by local languages.
 - D. The structure of English grammar was elaborated with features derived from languages spoken in the colonized regions.

Correct Response: C. A major linguistic effect of Britain's colonization around the world has been the incorporation of specific vocabulary from the native peoples' languages into the English language. The combination of the imposition of the English language and borrowings from native languages and pronunciations has resulted in a wide variety of English language dialects.

Competency 0019

Understand the characteristics of various forms of poetry.

7. **Read the excerpt below from a work of poetry; then answer the question that follows.**

The creatures that we met this morning
 marveled at our green skins
 and scarlet eyes.
They lack antennae
 and can't be made to grasp
 your lawful proclamation that they are
 our lawful food and prey and slaves
 nor can they seem to learn
 their body-space is needed to materialize
 our oxygen absorbers—
which they conceive are breathing
 and thinking creatures whom they implore
at first as angels or (later) as devils
 when they are being snuffed out
 by an absorber swelling
 into their space. . . .
We need their space and oxygen
 which they do not know how to use,
 yet they will not give up their gas unforced,
and we feel sure,
 whatever our "agreements" made this morning,
 we'll have to cook them all:
 the more we cook this orbit,
 the fewer next time around.

Which of the following statements best describes the way in which a literary technique is used in this excerpt to draw the reader into an unexpected point of view?

- A. A metaphor from science fiction is extended to reveal a particular sensibility.
- B. A distinctive diction and vivid sensory images create a convincing aura of exoticism.
- C. A meditative monologue unfolds the speaker's most intimate thoughts and feelings.
- D. A passionate poetic voice makes an emotional appeal that is difficult to resist.

Correct Response: A. The science fiction metaphor of a conquering race occupying a planet and killing the native inhabitants for their resources reveals a particular sensibility that is characteristic of the many indigenous peoples around the world who throughout history have been forced to suffer cruel and inhuman treatment by colonizing peoples.

Competency 0020

Understand the historical, social, and cultural aspects of literature, including the ways in which literary works and movements both reflect and shape culture and history.

8. Read the excerpt below from *Antigone*, a play by Sophocles; then answer the question that follows.

In this excerpt, Antigone has been sentenced to death for illegally burying her brother's body.

Chorus: You showed respect for the dead.
So we for you: but power
is not to be thwarted so.
Your self-sufficiency has brought you down.

Antigone: Unwept, no wedding-song, unfriended, now I go
the road laid down for me.
No longer shall I see this holy light of the sun.
No friend to bewail my fate.

Based on this excerpt, which of the following statements best describes the likely attitude of the ancient Greeks toward this tragic protagonist?

- A. surprise at the catastrophic force of her passions
- B. detachment from her suffering an inevitable punishment
- C. absorption in the psychological sources of her conflict
- D. admiration for her individualism and self-expression

Correct Response: B. The chorus, as representative of the ancient Greeks generally, speaks first of respect and then of the inevitability of Antigone's punishment for her individual actions. The chorus's references to the dangers of thwarting power and the inevitability of the punishment that ensues have an impersonal tone and convey detachment from Antigone's individual plight.

Competency 0021

Understand major themes, characteristics, trends, writers, and works in American literature from the colonial period to the present.

9. Read the excerpt below from *Big Sur*, an autobiographical novel by Jack Kerouac; then answer the question that follows.

When the cab leaves I therefore turn on my railroad lantern for a timid peek but its beam gets lost just like the car lights in a void and in fact the battery is fairly weak and I can hardly see the bluff at my left—As for the bridge I cant see it anymore except for graduating series of luminous shoulder buttons going off further into the low sea roar—The sea roar is bad enough except it keeps bashing and barking at me like a dog in the fog down there, sometimes it booms the earth but my God where is the earth and how can the sea be underground!—"The only thing to do," I gulp, "is to put this lantern shinin right in front of your feet, *kiddo*, and follow that lantern and make sure it's shinin on the road rut and hope and pray it's shinin on ground that's gonna be there when it's shining," in other words I actually fear that even my lamp will carry me astray if I dare to raise it for a minute from the ruts in the dirt road—

Which of the following characteristics of the Beat literature of the 1950s and 1960s is best exemplified in this excerpt?

- A. use of literary texts to expound radical political views
- B. imitation in words of the disconnected quality of raw experience
- C. assertion of individualism as basic to American culture
- D. adoption of the language of visionary spiritual philosophies

Correct Response: B. Kerouac's descriptions in this passage are characterized by a direct expression of actual sense experience, in contrast to common knowledge of reality. For example, his inability to see the entirety of the bridge because of the weak beam of the railroad lantern gives rise to the expression of the possibility that the ground itself upon which he is walking, and which one would have every reason to logically suppose must continue to be present, may actually disappear.

Competency 0023

Understand major themes, characteristics, trends, writers, and works in the literatures of Asia, Africa, continental Europe, Latin America, and the Caribbean.

10. The best-known works of Jorge Luis Borges, Gabriel García Márquez, and Isabel Allende share which of the following characteristics?
- A. a blending of realism and fantasy
 - B. a naturalistic style of writing
 - C. a stream-of-consciousness format
 - D. the use of formal philosophical analysis

Correct Response: A. The best known works of Borges, García Márquez, and Allende belong to the literary school referred to as magical realism, characterized by a mixture of realism and fantasy.

Practice Constructed-Response Assignment

11. Read "Fishing" (1991) below, a prose poem by Joy Harjo; then complete the exercise that follows.

This is the longest day of the year, on the Illinois River or a similar river in the same place. Cicadas are part of the song as they praise their invisible ancestors while fish blinking back the relentless sun in Oklahoma circle in the muggy river of life. They dare the fisher to come and get them. Fish too anticipate the game of fishing. Their ancestors perfected the moves, sent down stories that appear as electrical impulse when sunlight hits water. The hook carries great symbology in the coming of age, and is crucial to the making of warriors. The greatest warriors are those who dangle a human for hours on a string, break sacred water for the profanity of air then snap fiercely back into pearly molecules that describe fishness. They smell me as I walk the banks with fishing pole, nightcrawlers and a promise I made to that old friend Louis to fish with him this summer. This is the only place I can keep that promise, inside a poem as familiar to him as the banks of his favorite fishing place. I try not to let the fish see me see them as they look for his tracks on the soft earth made of fossils and ashes. I hear the burble of fish talk: When is that old Creek coming back? He was the one we loved to tease most, we liked his songs and once in awhile he gave us a good run. Last night I dreamed I tried to die, I was going to look for Louis. It was rather comical. I worked hard to muster my last breath, then lay down in the summer, along the banks of the last mythic river, my pole and tackle box next to me. What I thought was my last breath floated off as a cloud making an umbrella of grief over my relatives. How embarrassing when the next breath came, and then the next. I reeled in one after another, as if I'd caught a bucket of suckers instead of bass. I guess it wasn't my time, I explained, and went fishing anyway as a liar and I know most fishers to be liars most of the time. Even Louis when it came to fishing, or even dying. The leap between the sacred and profane is as thin as a fishing line, and is part of the mystery on this river of life, as is the way our people continue to make warriors in the strangest of times. I save this part of the poem for the fish camp next to the oldest spirits whose dogs bark to greet visitors. It's near Louis's favorite spot where the wisest and fattest fish laze. I'll meet him there.

Using your knowledge of literary forms and techniques, write an essay in which you analyze the poem above, supporting your points with specific references to the text. In your essay:

- analyze how the author's choice of words and use of literary and rhetorical devices help develop a significant theme in the poem; and
- explain how the theme that you have identified is characteristic of themes in American literature from the twentieth century.



FOR YOUR REFERENCE ONLY—*The constructed response item is written to assess understanding in Subarea IV, Language and Literature, which consists of the competencies listed below.*

Understand the historical, social, cultural, and technological influences shaping the English language.

Understand the characteristics of various genres of fiction and drama.

Understand the characteristics of various genres of nonfiction.

Understand the characteristics of various forms of poetry.

Understand the historical, social, and cultural aspects of literature, including the ways in which literary works and movements both reflect and shape culture and history.

Understand major themes, characteristics, trends, writers, and works in American literature from the colonial period to the present.

Understand major themes, characteristics, trends, writers, and works in British literature.

Understand major themes, characteristics, trends, writers, and works in the literatures of Asia, Africa, continental Europe, Latin America, and the Caribbean.

A Very Good Response to the Practice Constructed-Response Assignment

In "Fishing," the poet uses metaphor and personification to explore themes of intergenerational continuity and connectedness that are characteristic of twentieth-century Native American literatures. The poet's physical journey to the banks of Oklahoma's Illinois River to go fishing becomes at once a metaphor for her spiritual journey to the "river of life" to commune with "invisible ancestors," observe ancient rites, and share stories with past and future generations--all recurring motifs in Native American literatures. Further, the poet's personification of the fish in this poem demonstrates a storytelling technique characteristically used in Native American animal trickster tales, in which one clever animal takes its animal, or human, counterpart through a series of exploits, trials, or rites of passage before allowing that counterpart to attain a state of wisdom or maturity.

In this poem, the Illinois River itself is of no particular importance. As the poet explains, it could be any "similar river in the same place." The river rather serves as a metaphor for life: the "river of life" along and through which all living creatures pass. The "fishing" that the poet does on the river involves not only connecting with the fish, who seem to "anticipate the game of fishing," waiting for her to "come and get them," but also connecting with her "old friend Louis," who exists on the river in spiritual form only, waiting for her to "keep that promise" that she made to go fishing with him.

The poet uses the "river of life" metaphor to describe a place where the physical and the spiritual, the living and the dead, the present and the past, flow closely alongside one another, sometimes even connecting or communing with one another, if only tenuously and fleetingly. Each has its place: the living belong to the physical world and the dead belong to the spiritual world, just as the fish belongs in the river water and the fisher belongs along the riverbanks. The two may sometimes connect momentarily, but one may never cross over entirely into the other's realm. To do so, to "break sacred water," as the fish tries to do, "for the profanity of air" is to break with one's true purpose and place, and forcing such a break creates an imbalance or disharmony in the universe. This idea that everything has an equal place in the universe and that individuals should work toward balance and harmony by remaining connected is expressed frequently in the works of many twentieth-century Native American writers such as Leslie Marmon Silko, Louise Erdrich, and Linda Hogan.

(continued)

A Very Good Response to the Practice Constructed-Response Assignment (continued)

In this poem, too, Joy Harjo, or the speaker in the poem, attempts, in a dream at least, to break from the sacred to the profane when, "going to look for Louis," she tries to die. Like the fish, though, who snaps "fiercely back into pearly molecules that describe fishness"--back into sacred water, where it belongs--she snaps back into the world of the living--back into sacred air, of which, she realizes, she is unable to take her "last breath." She finally comes to occupy truly her place in life, along the river, while remaining closely connected with the spirit of her friend.

The poet's physical and spiritual journey along the river also establishes a connection with the fish, who are personified in this poem as waiting to engage the fisher, "blinking back the relentless sun. . . . They dare the fisher to come and get them." The fish exhibit human behavior: they "anticipate," they "tease," they even "talk." They are watchful and clever. These attributes are characteristic of trickster figures in many Native American stories. Here, the fish appear to tease and trick the fisher, but their object is not to thwart the fisher's efforts; rather, the fish desire to engage the fisher, to connect with him or her. For the fish, connecting with the fisher is a trial, a "coming of age" rite that is "crucial to the making of warriors." The fish occupy a place equal to the fisher, and the strongest fish, "the greatest warriors," can "dangle a human for hours on a string."

In "Fishing," the poet's journey ends with the attainment of wisdom; she finds herself "near Louis's favorite spot where the wisest and fattest fish laze." The wisdom that she attains consists of an understanding of her place in the world and an appreciation of the tenuous connections--"thin as a fishing line"--between the past and the present, the spiritual and the physical worlds.

CONSTRUCTED-RESPONSE ASSIGNMENT SCORING

All responses to OSAT constructed-response assignments (written and oral) are scored using scoring scales that describe varying levels of performance. These scales were approved by committees of Oklahoma educators who reviewed both the performance characteristics and the scoring scales.

Each response is scored by multiple scorers according to standardized procedures during scoring sessions held immediately after each administration of the CEOE. Scorers with relevant professional backgrounds are oriented to these procedures before the scoring session and are carefully monitored during the scoring sessions.

A constructed-response assignment response is designated unscorable if it is blank, not on the assigned topic, illegible or unintelligible, not in the appropriate language, or of insufficient length to score. If you do not provide a scorable response for each constructed-response assignment on your test, you cannot pass the test regardless of your scores on the other section(s) of the test.

Sample Performance Characteristics for Constructed-Response Assignments

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

Sample Scoring Scale for Constructed-Response Assignments

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 a general 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 generally supports the discussion; there are some relevant examples. • The response reflects a general understanding of the topic.
2	<p>The "2" response reflects a partial 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 little or no 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	The response is unscorable because it is illegible, not written to the assigned topic, written in a language other than English, or of insufficient length to score.
B	There is no response to the assignment.

ACKNOWLEDGMENTS

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- 2-19 Carter Revard. "Discovery of the New World." *Ponca War Dances*, 1980. Reprinted with permission of author.
- 2-21 *Antigone*, by Sophocles. E. Wyckoff, trans., as appears in *The Complete Greek Tragedies*, (1960) D. Grene & R. Lattimore, eds. University of Chicago Press. Reprinted with permission.
- 2-22 *Big Sur* (1962) Jack Kerouac. Farrar, Straus & Giroux. Reprinted by permission of Sterling Lord Literistic, Inc. Copyright by Jack Kerouac.
- 2-24 Harjo, Joy. "Fishing" as appears in *Poetry: An Introduction* (4th ed.). Meyer, Michael (ed.). Boston, MA: Bedford/St. Martin's. p. 495. Reprinted with permission.

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