



*Michigan*

TEST FOR TEACHER CERTIFICATION  
**STUDY GUIDE**

**02 English**



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## **PART 1: General Information About the MTTC Program and Test Preparation**

The first section of the study guide is available in a separate PDF file. Click the link below to view or print this section.

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

## PART 2: Test Objectives and Sample Test Questions

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### INTRODUCTION

This section includes a list of the test objectives, immediately followed by sample test questions and an answer key for the field covered by this study guide.

#### Test Objectives

As noted, the test objectives are broad, conceptual statements that reflect the knowledge, skills, and understanding an entry-level teacher needs in order to teach effectively in a Michigan classroom. Each field's list of test objectives represents the **only** source of information about what a specific test will cover and, therefore, should be studied carefully.

The test objectives are organized into groups known as "subareas." These subareas define the major content areas of the test. You will find a list of subareas at the beginning of the test objective list. The percentages shown in the list of subareas indicate the approximate weighting of the subareas on the test.

#### Sample Multiple-Choice Test Questions

The sample multiple-choice test questions included in this section are designed to give the test-taker an introduction to the nature of the test questions included on the MTTC test for each field. The sample test questions represent the various types of test 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 predict your performance on the test as a whole. Use the answer key that follows the sample test questions to check your answers.

To help you identify which test objective is being assessed, the objective statement to which the question corresponds is listed in the answer key. When you are finished with the sample test questions, you may wish to go back and review the entire list of test objectives and descriptive statements once again.

## TEST OBJECTIVES

Subarea	Approximate Percentage of Questions on Test
Meaning and Communication	20%
Literature and Understanding	26%
Genre and Craft of Language	30%
Skills and Processes	24%

### MEANING AND COMMUNICATION

#### **Understand the integrated nature of the English language arts.**

Includes understanding the integrated nature of listening, speaking, reading, writing, critical thinking, viewing, and visual representation; understanding the relationships among oral, written, enacted, and visual texts; understanding the benefits of using integrated English language arts skills to foster lifelong learning; and recognizing ways in which English language arts skills can be used to explore important issues in other disciplines and communities.

#### **Understand that English is a dynamic language shaped by cultural, social, and historical influences.**

Includes analyzing the development of the English language as influenced by historical and contemporary events; relating English derivatives, borrowings, and slang terms to their origins in other languages and dialects; and analyzing regional and social variations in language in the United States.

#### **Understand concepts relating to the acquisition and use of language.**

Includes applying principles of language acquisition and use (e.g., language development in children, second language and dialect acquisition); recognizing the effects of the primary language on the development of English language skills; and recognizing the connection between language arts and the development of competence in other subject areas.

#### **Understand how language use reflects culture and affects meaning in all modes of communication.**

Includes analyzing how diction, dialect, and patterns of expression transmit culture and affect meaning in all modes of communication; understanding the reciprocal relationship between language and concepts related to identity, customs, and daily life in various cultures; and understanding the sociopolitical uses of language, including issues of censorship.

#### **Understand the complementary nature of listening and speaking.**

Includes analyzing the effects of environmental and circumstantial factors on a listener's ability to understand a spoken message; analyzing the role of critical-thinking skills in effective listening and speaking (e.g., selecting and evaluating supporting data, evaluating a speaker's point of view); recognizing the role of body language, gestures, and visual aids in communicating a point of view; and recognizing the effects of voice and intonation patterns in the presentation and interpretation of oral messages.

**Understand listening and speaking strategies used for effective communication for different purposes.**

Includes evaluating strategies of organization, selection of details, and delivery in relation to audience and purpose; identifying various speaking strategies (e.g., enunciation, pauses) and their effect on meaning; evaluating visual materials for use in oral presentations; identifying elements of effective communication in various contexts (e.g., pacing, repetition, emotion); analyzing elements of effective listening and speaking in conversation (e.g., using clear and appropriate language, providing verbal and nonverbal responses to the speaker); and analyzing elements of effective listening and speaking in small and large groups (e.g., paraphrasing to clarify, interpreting nonverbal cues to monitor reactions, applying discussion techniques).

**LITERATURE AND UNDERSTANDING**

**Understand the distinctive features of various genres and recognize recurrent themes in all genres.**

Includes applying literary terminology; analyzing the characteristics of fiction (e.g., plot, character, setting) and the characteristics of types of fictional narratives (e.g., folk legend, fantasy, realistic novel); analyzing the characteristics of drama and dramatic structure; analyzing the content and formal characteristics of various forms of poetry; analyzing the characteristics of nonfiction genres (e.g., documentaries, biographies, essays, letters, informational texts, newspaper accounts of events); and recognizing universal themes and substantive issues in all genres of literature (e.g., human interaction with the environment, conflict and change, relationships with others, self-discovery).

**Understand the variety of purposes for studying literature.**

Includes understanding that literature can enrich the reader's appreciation of differences and similarities in culture, race, gender, religion, ethnicity, socioeconomic status, and national heritage; understanding that studying literature can enhance the reader's appreciation of the experiences of others from a historical perspective; understanding that literature can enrich the reader's language skills; recognizing that studying literature helps the reader to develop self-expression and understanding; and recognizing the benefits of a lifelong enjoyment of reading.

**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.**

Includes analyzing literary works as expressions of cultural values and ideas; understanding the characteristics and cultural significance of mythology and folk literature; evaluating literary responses of major writers to social conditions, historical events, and religious movements; and recognizing how an author's interests and background (e.g., gender, class, ethnicity, region) may influence his or her work.

**Understand various aspects of North American literature, including oral, written, enacted, and visual texts that reflect major themes, characteristics, trends, works, and writers.**

Includes analyzing the significance of writers, works, and movements to the development of North American literature; analyzing changes in literary form and style in U.S. literature from the colonial period to the contemporary period; and analyzing the literary responses of North American writers to social conditions, patterns of inclusion and exclusion, historical events, and cultural movements.

**Understand various aspects of world literature in English, exclusive of North American literature, including oral, written, enacted, and visual texts that reflect major themes, characteristics, trends, works, and writers.**

Includes understanding the significance of major writers, works, and movements in the development of British literature from the Anglo-Saxon period through the twentieth century and other major writings in English from regions other than Great Britain (e.g., Ireland, the Caribbean, English-speaking Africa, India).

**Understand various aspects of world literature in translation, including oral, written, enacted, and visual texts that reflect major themes, characteristics, trends, works, and writers.**

Includes understanding the significance of major literary forms, works, and writers associated with various world cultures from ancient times through the twentieth century and analyzing significant themes and characteristics of major world writers and literary movements.

**Understand the characteristics of literature written for children and adolescents.**

Includes understanding major genres, works, and writers in children's and adolescent literature; applying criteria to evaluate works written for children and young adults; analyzing themes of works written for young people; and applying strategies to select developmentally appropriate literature for children and adolescents.

**Understand varied critical approaches to textual analysis and criticism.**

Includes analyzing the significance of major figures and works of classical rhetoric (e.g., Aristotle's *Poetics*) and the theories associated with them; recognizing the characteristics of neoclassicism and romanticism in literary theory as developed in major writings associated with each movement; identifying concepts and individuals associated with principal movements in twentieth-century literary criticism and theory (e.g., New Criticism, deconstruction, post-colonialism); and recognizing the interpretation of literature and other texts from given critical perspectives (e.g., formalist, feminist, archetypal).

**GENRE AND CRAFT OF LANGUAGE**

**Understand concepts relating to the structure of language.**

Includes distinguishing structural features of languages (e.g., phonological, morphological, syntactic, semantic) and understanding differences between descriptive and prescriptive conventions of usage.

**Apply approaches to reading for literary response.**

Includes interpreting literary devices; analyzing a writer'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, describe setting, or create a mood in a given passage; and recognizing universal themes.

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

Includes evaluating thesis statements and supporting ideas in context; recognizing organizational patterns for a formal essay or a research paper; applying knowledge of writing techniques; and evaluating the appropriateness of language and formats for various expository writing products (e.g., business letter, news article, formal essay).

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

Includes understanding strategies for writing a response to a literary or media selection by referring to the text, to other works, and to personal experience; applying varied critical approaches in textual analysis; relating ideas to supporting details in a clear and logical manner; understanding 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 analyzing an author's use of literary elements.

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

Includes 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; understanding the effects of style, voice, and language choices; recognizing the effective use of transitions to enhance the clarity of an argument; and analyzing fallacies in logic in a piece of persuasive writing.

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

Includes demonstrating an awareness of the aesthetic aspects of language (e.g., imagery, figurative language, rhythm, sentence variety); understanding the effects of style, voice, and language choices; demonstrating awareness of connotation and figurative meaning when selecting language for a given expressive purpose; judging effectiveness of alternative leads and endings; identifying details appropriate for specific purposes (e.g., creating a mood, describing a setting, creating suspense, characterization); identifying passages that show rather than tell; analyzing the effectiveness of narrative or descriptive materials and identifying appropriate revisions; understanding uses and forms of expressive and creative writing (e.g., personal essay, short story, poem, dramatic monologue); and applying strategies for composing personal notes and letters that entertain and interest the recipient.

**Understand the writing process.**

Includes applying strategies to generate ideas before writing (e.g., brainstorming, clustering, researching, discussing, questioning, reading, listing, viewing, drawing); evaluating the appropriateness of different writing forms for various purposes and audiences; applying knowledge of research techniques, including the use of reference materials; evaluating the appropriateness of given details to develop a main point; recognizing details that interfere with the development of a main point; and revising problems related to text organization and content.

**Understand processes and purposes of revising and editing written texts.**

Includes understanding revision to address the writer's purpose and audience (e.g., reflecting, refocusing, clarifying, improving word choice, eliminating ambiguity and redundancy); understanding techniques for revising texts for clarity and economy of expression (e.g., revising sentences and passages to vary sentence structure, subordinate ideas, maintain parallel structure, and keep related ideas together); recognizing resources for revision (e.g., conferences with peers or teachers, reference materials and computers); applying copy-editing and proofreading principles; and understanding the processes involved in preparing texts for publication in various contexts.

**Understand the active and constructive nature of viewing and visually representing information.**

Includes identifying elements of visual language (e.g., symbols, shapes, composition); analyzing the contextual importance of cultural, social, economic, and historical factors to visual communication; recognizing the role of viewers' prior experiences in their understanding of visual images; and understanding how to use visual, auditory, and technological media to explore and create print and nonprint texts.

**SKILLS AND PROCESSES****Apply reading strategies for the acquisition, interpretation, and application of information.**

Includes applying knowledge of word structure and context to determine meaning; distinguishing between general statements and specific details; and, from a given passage, drawing conclusions, interpreting information, and providing a summary.

**Understand the use of metacognitive techniques in reading comprehension.**

Includes 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 enhancing reading comprehension (e.g., recalling prior knowledge related to a topic, making predictions, generating questions to be answered from reading).

**Apply techniques of critical analysis and evaluation.**

Includes identifying a writer's intended audience and purpose for a given passage; recognizing the persuasive strategy used in a given passage; distinguishing between fact and opinion in a given 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 writer uses tone and style to present a particular message or point of view; identifying and analyzing bias; analyzing consumer information; and evaluating workplace and community documents for purpose, organization, accuracy, and relevance.

**Understand strategies for eliciting and using readers' responses to texts.**

Includes strategies such as using reading journals to record and share personal responses; identifying methods used in relating texts to personal experiences; and comparing multiple interpretations of a text.

**Understand the connection between writing and learning across the curriculum.**

Includes examining the uses of a variety of written forms (e.g., journals, learning logs, dialogues, diaries, letters) to make connections across the curriculum, record progress, and reflect on completed tasks, and understanding how writing can be used to generate authentic questions for inquiry, reflect on content and the process of learning, and explore ideas and solve problems in all content areas.

**Understand the influence of the mode of representation on the content of communication.**

Includes identifying forms of visual communication (e.g., graphics, television, theater, film) and their characteristics; recognizing alternative ways to communicate information; interpreting contextual information presented in charts, graphs, tables, models, and cartoons; and evaluating and selecting appropriate print and electronic visual materials for a given purpose and audience.

**Understand techniques for the critical evaluation of information, media, and technology.**

Includes recognizing purposes (e.g., to entertain, persuade, inform) of media messages; recognizing the influence of propaganda techniques (e.g., bandwagon, glittering generality, testimonial); identifying strategies for analyzing media messages based on various factors (e.g., content, nonverbal cues, objectivity); recognizing the mutual reinforcement of combined media (e.g., picture to clarify print, music to enhance visual images); and analyzing the effect of visual and electronic media (e.g., posters, print, broadcasting) in shaping social attitudes.

**SAMPLE MULTIPLE-CHOICE TEST QUESTIONS**

1. An English teacher has students write their own poetry during an integrated unit about poets from the United States. Before the students can submit their poems to the teacher, they must read them aloud to at least three people. The primary benefit of this requirement will be that it encourages the students to:
  - A. exercise caution when selecting topics for their writing.
  - B. identify overused sentiments or expressions by soliciting the opinions of other people.
  - C. select poetic structures that are readily understood by others.
  - D. consider the clarity of the language they have chosen by using it in a second modality.
2. When teaching literature, the books of Virginia Hamilton, Sandra Cisneros, Laurence Yep, and N. Scott Momaday are particularly useful in:
  - A. encouraging students to resist societal pressures.
  - B. introducing students to the diversity of cultures in the United States.
  - C. encouraging students' interest in United States history.
  - D. familiarizing students with regional literature.
3. Which of the following events began the transition from Old English to Middle English?
  - A. the Viking invasions of the ninth century
  - B. the Norman Conquest of 1066
  - C. the Statute of Pleading in 1362
  - D. the printing of the King James Bible in 1611
4. One of the most recognizable novelistic genres in British literature is the comedy of manners, which is concerned with the conflict between characters formed by particular social and cultural conditions. Which of the following writers is best known for her work in this genre?
  - A. Emily Brontë
  - B. Elizabeth Gaskell
  - C. Jane Austen
  - D. Charlotte Brontë

5. Read the excerpt below, from the poem "Nuyorican Lament" by Gloria Vando; then answer the question that follows.

San Juan you're not for me.  
My cadence quails and stumbles  
on your ancient stones:

there is an inner beat here  
to be reckoned with—  
*a seis chorreao, a plena,*  
an inbred *¡Oyeeee!*  
and *¡mira tú!* against which  
my Manhattan (sorry  
wrong island) responses fell flat.

*¡Vaya!* How can I deal with that?

And yet . . . once, long ago,  
your beach was mine; Luquillo  
was my bridle path to ride—  
back then, before the turning of the tide  
when Teddy's blue-eyed shills  
secured the hill  
and tried in vain to blot  
the language out. . .

In this poem, the poet moves back and forth between English and Spanish primarily to:

- A. emphasize her skills as a bilingual poet.
- B. make the poem more accessible to Spanish speakers.
- C. enhance the poem by adding a splash of local color.
- D. reflect a cultural identification with San Juan.

6. In a conversation, speakers can best adjust their message to improve its effectiveness by analyzing:

- A. the listener's attitudes.
- B. the length of time already spent on the conversation.
- C. the social context of the conversation.
- D. the listener's feedback.

7. Which of the following sentences violates the principles of conventional syntax?

- A. Where is the rock greenly sleeping?
- B. Shun the fruminous Bandersnatch!
- C. The quertl chased from the room.
- D. It could have been; but it was not to be.

8. Read the excerpt below, from *A Story A Story, An African Tale Retold*, by Gail E. Haley; then answer the question that follows.

"Oh Nyame," said Ananse, bowing low, "here is the price you ask for your stories: Osebo the leopard-of-the-terrible-teeth, Mmboro the hornets-who-sting-like-fire, and Mmoatia the fairy-whom-men-never-see."

Nyame the Sky God called together all the nobles of his court and addressed them in a loud voice: "Little Ananse, the spider man, has paid me the price I ask for my stories. Sing his praise. I command you."

"From this day and going on forever," proclaimed the Sky God, "my stories belong to Ananse and shall be called 'Spider Stories.' "

"Eeeee, Eeeee, Eeeee," shouted all the assemble nobles.

So Ananse took the golden box of stories back to earth, to the people of his village. And when he opened the box all the stories scattered to the corners of the world, including this one.

Which of the following commonly expressed themes in children's literature is best exemplified by this passage?

- A. the importance of obedience
- B. an explanation of how things came to be the way they are
- C. a belief in the magic of storytelling
- D. the triumph of achieving the impossible

Read the excerpt below from Rebecca Harding Davis's *Life in the Iron Mills*; then answer the three questions that follow.

A cloudy day: do you know what that is in a town of iron-works? The sky sank down before dawn, muddy, flat, immovable. The air is thick, clammy with the breath of crowded human beings. It stifles me. I open the window, and, looking out, can scarcely see through the rain the grocer's shop opposite, where a crowd of drunken workers are puffing Lynchburg tobacco in their pipes. I can detect the scent through all the foul smells ranging loose in the air. . .

Can you see how foggy the day is? As I stand here, idly tapping the window-pane, and looking out through the rain at the dirty back-yard and the coalboats below, fragments of an old story float up before me,—a story of this old house into which I happened to come to-day. You may think it a tiresome story enough, as foggy as the day, sharpened by no sudden flashes of pain or pleasure.—I know: only the outline of a dull life, that long since, with thousands of dull lives like its own, was vainly lived and lost: thousands of them,—massed, vile, slimy lives, like those of the torpid lizards in yonder stagnant water-butt.—Lost? There is a curious point for you to settle, my friend, who study psychology in a lazy, dilettante way. Stop a moment. I am going to be honest. This is what I want you to do. I want you to hide your disgust, take no heed to your clean clothes, and come right down with me,—here, into the thickest of the fog and mud and foul effluvia. I want you to hear this story. There is a secret down there, in this nightmare fog, that has lain dumb for centuries.

9. This passage best exemplifies which of the following types of fiction?
- A. folklore
  - B. realist
  - C. gothic
  - D. idealist
10. In this passage, the author primarily addresses which of the following nineteenth century issues?
- A. the environmental damage caused by industrialization
  - B. the trend of intemperance in industrial centers
  - C. the darker side of American industrial prosperity
  - D. the social mobility brought about by industrialization
11. In writing a literary response to this passage, it would be most appropriate to approach the text through an analysis of:
- A. imagery.
  - B. conflict.
  - C. character.
  - D. symbolism.

12. A teacher wants students to develop resources for revising their writing and wants them to be comfortable sharing their written drafts with others. Which of the following strategies would most effectively address both of these goals?
- A. modeling procedures for small group revision
  - B. beginning each writing period with a brainstorming session
  - C. asking students to read their drafts aloud to the class
  - D. showing examples of final drafts to the students
13. The bandwagon approach to influencing people's decisions or behavior is typically characterized by:
- A. the use of vague or meaningless slogans.
  - B. efforts to give negative information without proof.
  - C. the personal testimony of a well-known person.
  - D. appeals to the human urge to belong to a group.
14. Students watch a videotaped news story about events that took place during a political protest. The camera operator has taken only "live" footage. To initiate a discussion of the methods that can be used to create visual messages, which of the following questions should the teacher ask *first*?
- A. Which elements of the protest did the camera operator choose to record?
  - B. Does this footage make you want to participate in a protest like this one?
  - C. Why was the camera operator sent to videotape this political protest?
  - D. Will viewers understand what happened during this protest?

15. Read the passage below; then answer the question that follows.

In contrast to European fairy tales and folk tales, American Indian folk tales and legends are not always self-contained stories but are frequently portions of lengthy episodes that flow one into the next. These episodes often reach back to a nation's most ancient traditions.

Characters in American Indian stories often transform their personalities unexpectedly and without explanation. Coyote, a prominent figure in southwestern Indian tales, is one example of this type of character. One minute Coyote is manipulative and cowardly, while in the next he is brave and powerful. He is much like a "shape-shifter" or trickster and his behavior reflects the dualities of nature.

These ancient tales are told for adults and children alike, often within the context of important religious ceremonies. They serve to teach people lessons about human and animal behavior. If one tries to apply a "Western" aesthetic to American Indian tales, one can miss their power and beauty.

Which of the following facts from the passage best supports the writer's contention that American Indian tales are quite different from European folk tales?

- A. Coyote, a prominent figure in southwestern Indian tales, is a character that can change personalities unexpectedly.
- B. The lengthy episodes of which many American Indian folk tales are a part often reach back to a nation's most ancient traditions.
- C. American Indian folk tales are generally not self-contained stories, but parts of longer tales that comprise many stories.
- D. American Indian folk tales serve to teach people lessons about human and animal behavior.

Read the excerpt below from Ralph Ellison's novel *Invisible Man*; then answer the two questions that follow.

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

Nor is my invisibility exactly a matter of a biochemical accident to my epidermis. That invisibility to which I refer occurs because of a peculiar disposition of the eyes of those with whom I come in contact. A matter of the construction of their *inner* eyes, those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that, out of resentment, you begin to bump people back. And, let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you. And, alas, it's seldom successful.

16. Which of the following statements most accurately identifies the significance of the narrator's invisibility?
- A. The narrator's invisibility is the fantastic science fiction premise that introduces the theme of an alien's isolation among humankind.
  - B. The concept of the narrator's invisibility symbolizes his personal dilemma stemming from a sense of social exclusion.
  - C. The narrator's feeling of invisibility reflects his perception that other people are incapable of appreciating his superiority.
  - D. The narrator's invisibility represents the first stage in his recognition that he has died and now exists as a ghost among the living.
17. The voice of this passage was most likely employed by the author for the purpose of:
- A. involving the reader more immediately in the experience of the author's own writing process.
  - B. creating a sense of the uncanny through the reader's shared experience of this character's strange situation.
  - C. drawing the reader in on a direct, personal level to the narrator's emotional experience.
  - D. reinforcing the narrator's self-centered egotism and aloof detachment from those around him.

18. Which of the following techniques is most effective in enhancing reading comprehension?
- A. refraining from considering implications of the text until one has completed the reading
  - B. reading the text slowly enough so that every word can be understood
  - C. generating questions about the text before and during the course of reading
  - D. attempting to read the text in its entirety in an uninterrupted period
19. When reviewing students' reading journal responses to a play, an English teacher notices that students' various cultural and personal experiences result in their having different interpretations of the text. The teacher can enhance all students' learning most effectively in this situation by:
- A. providing the class with professional critiques of the text from different perspectives.
  - B. encouraging students to share their interpretations of the text in a class discussion.
  - C. dividing the class into discussion groups whose members have similar interpretations of the text.
  - D. responding in students' reading journals with an explanation of the teacher's interpretation of the text.

20. Read the math problem below; then answer the question that follows.

There are 320 children entering the first grade at Briarwood Elementary. 85 percent of these students have been vaccinated. How many students still need to receive their shots?

- A high school math teacher requires students to write a step by step description of the way they solve word problems such as the one shown above. Which of the following is the primary benefit of having students write about their solutions to math problems?
- A. Students have multiple opportunities to practice and memorize a variety of math facts.
  - B. The students and the teacher gain insight into the thought processes and problem-solving strategies that individual students use.
  - C. The teacher can provide students with more difficult and complex math problems.
  - D. The teacher and the students can make meaningful connections between school math problems and the uses of math in everyday life.

## ANSWER KEY FOR THE SAMPLE MULTIPLE-CHOICE TEST QUESTIONS

Item Number	Correct Response	Objective
1.	<b>D</b>	Understand the integrated nature of the English language arts.
2.	<b>B</b>	Understand the variety of purposes for studying literature.
3.	<b>B</b>	Understand that English is a dynamic language shaped by cultural, social, and historical influences.
4.	<b>C</b>	Understand various aspects of world literature in English, exclusive of North American literature, including oral, written, enacted, and visual texts that reflect major themes, characteristics, trends, works, and writers.
5.	<b>D</b>	Understand how language use reflects culture and affects meaning in all modes of communication.
6.	<b>D</b>	Understand listening and speaking strategies used for effective communication for different purposes.
7.	<b>C</b>	Understand concepts relating to the structure of language.
8.	<b>B</b>	Understand the characteristics of literature written for children and adolescents.
9.	<b>B</b>	Understand the distinctive features of various genres and recognize recurrent themes in all genres.
10.	<b>C</b>	Understand various aspects of North American literature, including oral, written, enacted, and visual texts that reflect major themes, characteristics, trends, works, and writers.
11.	<b>A</b>	Understand the forms, techniques, and stylistic requirements of writing for literary response and analysis.
12.	<b>A</b>	Understand processes and purposes of revising and editing written texts.
13.	<b>D</b>	Understand techniques for the critical evaluation of information, media, and technology.
14.	<b>A</b>	Understand the active and constructive nature of viewing and visually representing information.
15.	<b>C</b>	Apply reading strategies for the acquisition, interpretation, and application of information.
16.	<b>B</b>	Apply approaches to reading for literary response.
17.	<b>C</b>	Understand the forms, techniques, and stylistic requirements of writing for personal and artistic expression and social interaction.
18.	<b>C</b>	Understand the use of metacognitive techniques in reading comprehension.
19.	<b>B</b>	Understand strategies for eliciting and using readers' responses to texts.
20.	<b>B</b>	Understand the connection between writing and learning across the curriculum.

## ACKNOWLEDGMENTS

### Sample Question

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### Passage Preceding Questions 16 & 17.

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