

Oklahoma School Testing Program



Oklahoma Core Curriculum Tests

2010–2011 Released Items

End-of-Instruction
ACE English II

Oklahoma State Department of Education
Oklahoma City, Oklahoma

Acknowledgements

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The Pearson logo consists of the word "PEARSON" in a white, sans-serif, all-caps font, centered within a solid black rectangular background. A thin white curved line is positioned below the text, arching slightly under the letters.

Section 1

Section 1

Directions



Write a reflective essay about a time when you admired an accomplishment of your own or of someone else's. Discuss what happened and how this experience made you feel. It may have been when you or someone else achieved victory in a contest, made the right decision, or worked to achieve a goal. Be sure to use specific details that help the reader understand the significance of the experience.

Section 2

Read this passage. Then answer the questions that follow.

The Acting Thing

by Hanne Beener



- 1 "AND AGAIN!" The director bellows with false enthusiasm. She's just as tired as we are, but she's the type who's always for "onwards and upwards." We drop our characters like dirty laundry, sag onto various pieces of furniture. Eyes involuntarily close, and moans escape some.
- 2 I pick my head up. "What did you say?" I ask weakly and indifferently. I couldn't care less what she said, I just know that in half an hour I'll be home . . . doing about two hours of homework.
- 3 "Act Two, Scene Three. Again! Come on, you guys, the performance is this Friday!" The director smiles and slaps her script on the table loudly.
- 4 Does she have to remind us? The whole play is a mess, no one knows their lines, no one knows their blocking, no one has their props, no one has their costumes, and everyone is tired. I have been in my school's drama club since the sixth grade and I still have no clue how we're going to pull this all together in the next three days. But we slowly drag ourselves into beginning places for Act Two, Scene Three.
- 5 The director calls, "Curtain!" seeing as the stagehands haven't bothered to close them and open them again.
- 6 Now comes the part only actors can do. The tired, despondent¹ high schoolers disappear at the word "curtain." We pick our characters up off the floor and become others, words written in black on white. But we take the words and turn them into actions, voices, people. That is what acting is about. That is why we are here.
- 7 Of course, you can tell who's new to acting and who's not. The veterans, who carry battle scars of other theatrical ventures, slip easily and at a moment's notice into Mrs. This or Dr. That. After six years of participating in

¹**despondent:** without hope

theater, I am fairly adept at this. And then there is a shy seventh grader, playing a main role, who balks at touching his onstage girlfriend. I mean, the poor thing had his first kiss onstage with all of us watching. That is the true sign of acting talent, even if he still blushes the divinest rosy red after three weeks of practice.

- 8 This year, the director announced with much gusto that we will be producing *The Diary of Anne Frank*. I was cast in the role of Mrs. Frank, Anne's mother, because I was too tall and too old to play Anne. I had auditioned for Anne, but the same seventh grader who is now a professional kisser is about a foot shorter than I am. Therefore, I was content to play Mrs. Frank. My good friend Em plays Anne (she's a little tiny thing—perfect for the part), and she has had the pleasure of being kissed rather badly for three weeks now.
- 9 Caitlin, a friend from a long ways back, plays my other daughter, Margot. This is, incidentally, strange, considering it's usually she who looks after me and coaxes me away from wild exploits that would injure my dignity.
- 10 Anyway, it's 7:30 on a Tuesday night, and dress rehearsal is two days away. We've been working on the play for three months, but these next two days are when we really start pulling it together—when fear motivates us to higher levels, and you start saying your lines in your sleep.
- 11 We go through our Act Two, Scene Three once more, and as soon as the stagehands pull the curtains shut so vigorously they nearly swing off their brackets, we flop. The director comes onstage and begins congratulating us on another great practice, blah, blah. . . . We finish our practice off with a group yell that no one sounds very into.
- 12 It's Friday 6:30 P.M. The performance is at 7:00. Backstage is a zoo. The director decided to have a real cat for this play, and it is terrified and howling. I am anxiously and rather distractedly smearing makeup the consistency² of latex paint across someone's face while trying to tell Caitlin she needs more blush and yelling instructions on how to use a curling iron across the room to Em. Several of the male actors have got ahold of the towels off the set and are snapping one another gleefully. I finish off the makeup of the person in front of me and race over to do Em's hair. It's a usual routine; the last play we did, it took me three hours to do her hair every night because I was so overwhelmed by all the curling irons, hair spray, gel, and other instruments of torture.
- 13 Em's hair is done in fifteen minutes flat, and you can tell, but that's why the audience sits thirty feet away. I am now collecting my towels from various places and trying to find someone's shoes. I stumble over an actor anxiously reciting his lines in a panicked monotone. Aha! The shoes!

²**consistency:** degree of thickness

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- 14 Someone needs help with her costumes. She's managed to lose them all. That's just great. We tear apart the dressing room and then the bathroom. We find one of her dresses being used as a cleanup rag. I unlock the costume room, and we root frantically through mounds of clothing, trying to find an alternate, every now and then coming up for air.
- 15 I am racing through the bathroom on some errand, when I chance to glance at the clock. It's 6:55. I let out a piercing yelp that is most surely heard in the auditorium, where people have gathered. I have forgotten entirely about my own makeup and costume and hair. I begin hurriedly to cover my face up under layers of loud colors and change into my costume in record time. Forget nylons; they take far too long to put on. I stuff my hair in a net and clamp a hat on my head. I can hear the director going on in an excited voice about our fantastic acting abilities.
- 16 It's 6:59. I dash backstage to find my shoes. There they are! I stuff my feet into them, grab my purse, and slide into my beginning position for Act One, Scene One. The curtain rattles open, and the darkness out there grows big and swallows me. I hear a voice speaking calmly and collectedly. Mrs. Frank's voice.



1

After six years of participating in theater, I am fairly adept at this.

In this sentence from the passage, the phrase adept at means about the same as

- A capable of.
- B fulfilled by.
- C worried about.
- D protected from.

2 It can be concluded that the shy seventh grader is playing the role of

- F Anne Frank's boyfriend.
- G the Frank family's doctor.
- H Margot Frank's boyfriend.
- J the Frank family's neighbor.

3 According to the narrator, why will the play come together only in the last couple of days before the performance?

- A The characters will seem more believable when dressed in full costume.
- B The students' mounting anxiety will push them to work more effectively.
- C The director will spend more time working with the students individually.
- D The students' extreme fatigue will make them eager to be done with the play.

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4 In paragraphs 12 through 14, the backstage atmosphere just before the play begins can best be described as

- F happy.
- G orderly.
- H solemn.
- J frenzied.

5 The narrator can best be described as

- A a cranky costume manager.
- B an experienced student actor.
- C a disorganized stage manager.
- D an ambitious amateur director.

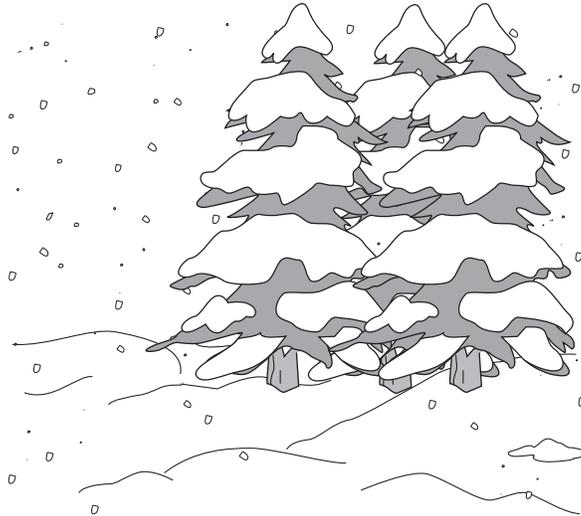
6 This passage is mostly about

- F the friendship between two actors in a play.
- G the qualities necessary for successful acting.
- H a director's efforts to motivate her cast of performers.
- J a student's experience preparing for a theatrical production.

You will now read two related passages and answer questions that follow. Some of these questions will ask you to compare the two passages.

When Winter Came to Visit

by Emily Whitman



- 1 When Winter came to visit, he burst in a symphony of cold air.
Pine trees rustled their needles in harmony.
Crows cawed from perches in still-green branches.
The elm and maple tree heard the song and welcomed Winter
With a dance
First swaying slowly, moving their twigs like fingertips.
Bowing and cavorting¹ to the end of the windy refrain.
- 2 When Winter came to visit, he wore a coat of snow,
Soft and white like feathers.
All night snow fell, landing in silence
On fence post and street lamp, on school yard and bus stop.
Cars slept in garages. Even the schools slept,
Beneath Winter's thick, white coat.
On top of each post, Winter put a rounded cap of snow.
Across the streets, he laid out fluffy blankets.
When we woke, we woke to
The stillness of a morning sleeping late beneath her covers.

¹**cavorting:** prancing merrily

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- 3 When Winter came to visit, he called the children out to play.
They flew out their doors in a rainbow—
Red hats, blue scarves, purple coats, orange mittens—
Cascading down the steps into bright, white snow.
Winter started a snowball fight, putting snowballs in outstretched hands
To fling after fleeing jackets.
At Winter’s heeding, children slid down snow-covered steps on toboggans,²
Flopped on their backs and waved arms to make snow-angels,
Piled up flakes into forts and igloos,
Snapped off icicles and licked them like lollipops,
Until—
Tiring, Winter beckoned the grownups
Who brought shovels to clear pathways in the joy.
- 4 When Winter came to visit, he peeked inside.
Boots dripped puddles by the door. Coats huddled in piles.
In the kitchens, children held mugs of hot chocolate,
Steam rising around their faces.
Pots of soup simmered on stoves:
Bean and tomato, onion and chicken soup,
Waiting for crackers to crumble and toast to dip.
Winter watched them and then, gathering his snowflakes closely about him,
He tiptoed down the steps and snuck away.

²**toboggans:** long, narrow, wooden sleds

7 Which phrase best describes the source of the imagery in stanza 1 of “When Winter Came to Visit”?

- A winter sports
- B rainbow colors
- C wind and storms
- D rhythm and music

8 Which line from “When Winter Came to Visit” contains an example of onomatopoeia?

- F Crows cawed from perches in still-green branches.
- G Cars slept in garages. Even the schools slept.
- H Across the streets, he laid out fluffy blankets.
- J Steam rising around their faces.

9 “When Winter Came to Visit” can best be described as narrative poetry because it

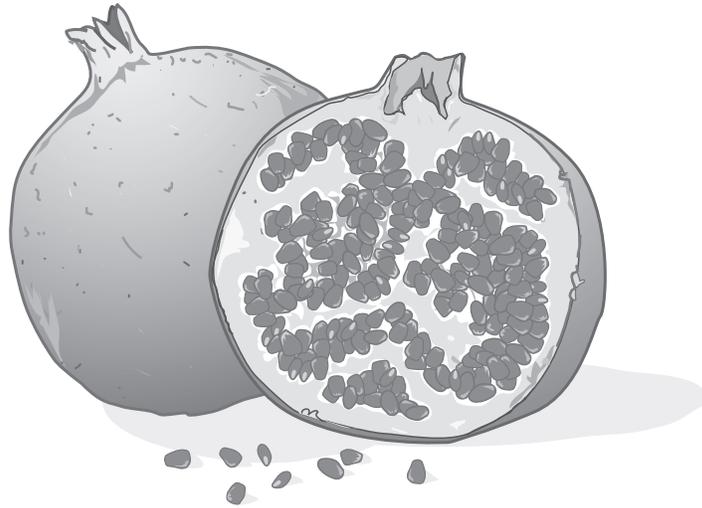
- A tells a story.
- B uses free verse.
- C repeats phrases.
- D includes imagery.

Section 2

Read this passage, which goes with the previous passage. Then answer the questions that follow.

How the Pomegranate Brought Winter

by Emily Whitman



- 1 In winter, the fields lie fallow.¹ No grasses grow, no grains wave heavy heads in the wind. Above ground there are only barren soil, bare branches, and bleak sky. Plows sit in storage, unused. Life on Earth waits, hidden underground. And all because of the pomegranate, a small, red fruit more powerful than the mighty ruler Zeus himself.
- 2 It began one day when Demeter left the shores of her lake in the vale² of Enna. Her daughter Persephone stayed behind. She was gathering armloads of the flowers that grew so abundantly in the rich, dark soil. When Demeter returned, Persephone was nowhere to be seen.
- 3 Demeter searched the vale. Then she combed the surrounding forest. Still not finding her daughter, she began to wander the entire earth. For nine days and nights she searched, neither eating nor sleeping. She was on foot when the evening stars appeared in the darkening sky. When Eos, the dawn, arose with glowing face and dew-drenched hair, she saw Demeter still roaming the earth.
- 4 Finally, Demeter heard that Persephone had been seen beneath the surface of the earth. She was standing by the side of Hades, ruler of the nether

¹**fallow:** left unplanted

²**vale:** valley

worlds. Her demeanor³ was regal, and she wore a brilliant golden crown. She was his queen.

- 5 Demeter's face darkened as if a storm lashed inside her. As Hades's queen, Persephone would spend her life underground. Never again would she walk in rich, blossoming fields in the warmth of the sun. Never again would she sit by her mother's side.
- 6 In fury, Demeter cried, "Earth, you who let my daughter pass to her new home, you will suffer! No more will I nurture your crops. No more will I feed your flocks. Your hunger will be like the hunger in my heart."
- 7 At her command, the sun blasted the fields with its heat, and the crops withered. Then rain fell without cease, and floods swept away the soil. When farmers tried to sow new seed, flocks of birds descended and ate every last kernel. Earth lay trembling.
- 8 Zeus saw the devastation⁴ and knew something must be done. He called Demeter to his throne and asked, "Why do you blight the earth? Persephone is now a mighty queen. A mother should welcome such a marriage."
- 9 Demeter would not be appeased. "She is a queen I will never see! Send her back to me and the earth shall again have its crops."
- 10 Zeus, fearing for the earth, felt he had no choice. He called for his messenger. On winged feet, Hermes flew to the court of Hades and demanded Persephone's return.
- 11 When she appeared before his throne, Zeus said, "You may go home to your mother's hearth, provided you have not eaten in the lands beneath the earth. Those who taste Hades's food must stay in his kingdom."
- 12 Persephone sighed. One day, while walking in her husband's gardens, she had come across a pomegranate tree laden with red fruit. She had plucked one of the heavy globes, peeled back its leathery rind, and exposed the plump, shining seeds. With unthinking fingers she had pried out seven little seeds, and swallowed their sweet juice. It was such a little taste. But it was enough to bind Persephone to the nether realms forever.
- 13 Zeus saw Demeter's blazing eyes. He looked once again at Earth's empty fields. And then he spoke.
- 14 "Persephone is bound to the lands beneath the earth, but the world cannot survive without her. I command a compromise. For half the year, Persephone will live in the realms of Hades and wear her golden crown. She will spend the other half of the year above the soil, by her mother's side."

³**demeanor:** attitude, manner

⁴**devastation:** destruction

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- 15 Demeter agreed. At once the air warmed and grasses began to sprout in the fields.
- 16 And so it is every year. When Persephone rules underground beside Hades, seeds hide silently beneath the earth. The short, spare days are windblown and frost-filled. Farmers mend their tools, waiting through long nights for the coming of spring.
- 17 Then Persephone returns to Demeter, who showers the earth with her joy. Her breath weaves gentle breezes through the green branches of the olive trees. With every step she takes, the soil grows black and moist beneath her feet. The seeds burst their casings, send out hungry shoots, and unfurl bright new leaves. The sun that now shines on Persephone beckons them upward. Farmers glory in their growth. They await the harvest, grateful to the pomegranate and its sweet, red juice.

10

Demeter's face darkened as if a storm lashed inside her.

In this sentence from "How the Pomegranate Brought Winter," the word lashed means about the same as

- F** raged.
- G** halted.
- H** moved.
- J** settled.

11 In "How the Pomegranate Brought Winter," the pomegranate seeds most likely represent

- A** the rise of Eos over the earth.
- B** Demeter's search for her daughter.
- C** Zeus's concern for the crops on Earth.
- D** the tie between Persephone and the Underworld.

12 If a reader wanted to learn more about Persephone, which of these books would be most helpful?

- F** *The Origins of the Seasons*
- G** *Famous Daughters in Literature*
- H** *The History of the Pomegranate*
- J** *Women of Ancient Greek Literature*

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13 Which sentence from “How the Pomegranate Brought Winter” contrasts with the arrival of Winter in the first stanza of “When Winter Came to Visit”?

- A Life on Earth waits, hidden underground.
- B “Your hunger will be like the hunger in my heart.”
- C Zeus, fearing for the earth, felt he had no choice.
- D “Those who taste Hades’s food must stay in his kingdom.”

14 Choose the relation that **best** describes the contrast between Winter in “When Winter Came to Visit” and winter in “How the Pomegranate Brought Winter.”

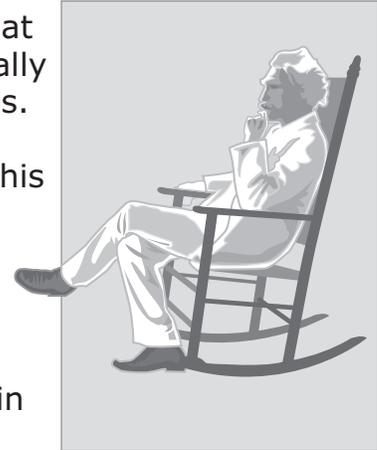
- F lazy vs. nonchalant
- G playful vs. repetitive
- H friendly vs. punishing
- J colorful vs. unpredictable

Read this letter. Then answer the questions that follow.

A Letter By Mark Twain

Although noted for his humor and his love of poking fun at anything he considered stuffy, Mark Twain was fundamentally serious and a man of high ethical standards and lofty ideals. In the letter included here his approach is witty but his purpose deeply serious. Nowhere does his humor obscure his intentions.

After talking with Mark Twain, Edward Bok wrote, with the humorist's permission, an account of the conversation. To make certain that his article was accurate in every respect, Bok sent the manuscript to Mark Twain. He got in return a letter of frank literary criticism in which Mark Twain explained his objections to the interview as a literary type.



To Edward Bok

My Dear Mr. Bok,

- 1 No, no—It is like most interviews, pure twaddle, and valueless.
- 2 For several quite plain and simple reasons, an "interview" must, as a rule, be an absurdity. And chiefly for this reason: it is an attempt to use a boat on dry land or a wagon on water, to speak figuratively. Spoken speech is one thing, written speech is quite another. Print is a proper vehicle for the latter, but it isn't for the former. The moment "talk" is put into print you recognize that it is not what it was when you heard it; you perceive that an immense something has disappeared from it. That is its soul. You have nothing but a dead carcass left on your hands. Color, play of feature, the varying modulations of the voice, the laugh, the smile, the informing inflections, everything that gave that body warmth, grace, friendliness and charm and commended it to your affection—or, at least, to your tolerance—is gone and nothing is left but a pallid, stiff and repulsive cadaver.
- 3 Such is "talk," almost invariably, as you see it lying in state in an "interview." The interviewer seldom tries to tell one how a thing was said; he merely puts in the naked remarks, and stops there. When one writes for print his methods are very different. He follows forms which have but little resemblance to conversation, but they make the reader understand what the writer is trying to convey. And when the writer is making a story and finds it

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necessary to report some of the talk of his characters observe how cautiously and anxiously he goes at that risky and difficult thing.

- 4 “If he dared to say that thing in my presence,” said Alfred, taking a mock heroic attitude, and casting an arch glance upon the company, “blood would have flowed.”
- 5 “If he dared to say that thing in my presence,” said Hawkwood, with that in his eye which caused more than one heart in that guilty assemblage to quake, “blood would have flowed.”
- 6 “If he dared to say that thing in my presence,” said the paltry blusterer, with valor on his tongue and pallor on his lips, “blood would have flowed.”
- 7 So painfully aware is the novelist that naked talk in print conveys no meaning that he loads, and often overloads, almost every utterance of his characters with explanations and interpretations. It is a loud confession that print is a poor vehicle for “talk”; it is a recognition that uninterpreted talk in print would result in confusion to the reader, not instruction.
- 8 Now, in your interview, you have certainly been most accurate; you have set down the sentences I uttered as I said them. But you have not a word of explanation; what my manner was at several points is not indicated. Therefore, no reader can possibly know where I was in earnest and where I was joking; or whether I was joking altogether or in earnest altogether. Such a report of a conversation has no value. It can convey many meanings to the reader, but never the right one. To add interpretations which would convey the right meaning is a something which would require—what? An art so high and fine and difficult that no possessor of it would ever be allowed to waste it on interviews.
- 9 No; spare the reader and spare me; leave the whole interview out; it is rubbish. I wouldn’t talk in my sleep if I couldn’t talk better than that.
- 10 If you wish to print anything print this letter; it may have some value, for it may explain to a reader here and there why it is that in interviews, as a rule, men seem to talk like anybody but themselves.

Very sincerely yours,

Mark Twain

- 15** In paragraph 2, why does Mark Twain compare an interview to using “a boat on dry land or a wagon on water”?
- A** to demonstrate the futility of presenting speech in written form
 - B** to offer commentary on the interviewing style of some newspaper journalists
 - C** to show the level of journalistic skill necessary to conduct a successful interview
 - D** to describe the difficulty of presenting an interview that is both interesting and factually accurate

- 16** In paragraph 2, when Twain uses the phrase “dead carcass,” he is referring to
- F** a printed interview.
 - G** the interview subject.
 - H** an interviewer’s style.
 - J** the interview’s question.

- 17** Why does Twain give examples of three different characters who repeat the same line of dialogue in paragraph 2?
- A** to make the conversation between literary characters more realistic
 - B** to demonstrate how description can be used to clarify the speaker’s words
 - C** to provide advice about how to create lively characters when writing a novel
 - D** to show how repetition can be used effectively to emphasize an author’s ideas

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18 Why is Twain's letter the best form to convey his message?

- F** It forces Twain to face the seriousness of the situation at hand.
- G** It encourages the reader to enter into a debate with Twain and Bok.
- H** It suggests that Twain thinks most forms of communication are useless.
- J** It allows Twain to express his ideas in a conversational, relaxed manner.

19 Based on the views presented in the passage, how would Twain most likely compare a televised interview with a print interview if he were alive today?

- A** A televised interview is inferior to a print interview because it lacks the interviewer's interpretation.
- B** A print interview is more likely to capture the subtlety of the interview subject's meaning than a televised interview.
- C** A televised interview has advantages over a print interview because it reveals the speaker's body language and inflections.
- D** A print interview is better than a televised interview because it offers readers greater opportunity to reflect on the subject's meaning.

A student wrote a report on famous educators. Read the first part of the report, think about what suggestions you would make, and then answer the questions.

Leaders in Education

1 They read about them in the newspaper and see them on television. There
2 are many leaders who may not be well known but have had a direct impact on
3 our lives. Some of these role models were teachers. Some historic examples
4 include Booker T. Washington, John Dewey, and Maria Montessori.

5 Booker T. Washington was an African American man. Born in Virginia in 1856.
6 After the American civil War, Washington worked in coal mines and attended
7 school with other freed slaves. Eventually he was accepted into college. After
8 graduating, Washington taught other minority students and soon became a
9 popular, skilled speaker. He encouraged other minorities to improve
10 themselves through education and to become self-reliant members of the
11 growing economy. Washington founded several organizations still in operation
12 today. There mission was advancement for minorities.

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20 What change, if any, should be made to the sentences in line 5?

- F Booker T. Washington, an African American man born in Virginia in 1856.
- G Booker T. Washington was an African American man born in Virginia in 1856.
- H An African American man, Booker T. Washington. He was born in Virginia in 1856.
- J no change

21 What change, if any, should be made to American civil War in line 6?

- A american Civil War
- B American Civil war
- C American Civil War
- D no change

22 What change, if any, should be made to There in line 12?

- F Their
- G Theyre
- H They're
- J no change

Read the next part of the report, think about what suggestions you would make, and then answer the question.

13 John Dewey was born in 1859. He graduated from the University of Vermont,
14 and, after earning a doctorate degree, he taught at many different universities.
15 Throughout his teaching career, he was interested in how the different nations
16 of the world educated its students. He enjoyed writing and lecturing on the
17 differences he found between American education and that of other countries.
18 One of his most influential ideas was that students learn more from doing a
19 variety of activities than from studying in a classroom-only environment.

23 What change, if any, should be made to its in line 16?

- A his
- B her
- C their
- D no change

Section 2

Read the last part of the report, think about what suggestions you would make, and then answer the questions.

20 Maria Montessori was born in Italy she was also educated in Italy. She is best
21 known for her research and ideas regarding the education of young children.
22 Montessori believed that if children could choose activities that interested
23 them, they would learn quickly and independently. Montessori wrote and
24 published her ideas in the early 1900s. Today, many schools use her methods.
25 Teachers have found that students instructed with the Montessori method
26 learn to read at an earlier age than other students.

27 In many ways, these people have directly affected the way students are
28 educated today. Their ideas and principals have shaped schools, classrooms,
29 and textbooks. Though you have never met them, they have probably even
30 influenced you.

24 What change, if any, should be made to the sentence in line 20?

- F** Maria Montessori was born and educated in Italy.
- G** Maria Montessori was born in Italy, she was educated there too.
- H** Maria Montessori was born in Italy and she was also educated in Italy.
- J** no change

25 What change, if any, should be made to principals in line 28?

- A** principils
- B** principels
- C** principles
- D** no change

STOP

END OF SECTION 2

