CSET I: English

Except for a question on miscue analysis, I think TestPrep covered all these topics, although maybe not in enough detail to get the answers correct. I’ve scanned through 5 CSET books and picked out what seem to explanations related to the questions. This is updated with questions from 2nd exam. I’m also more certain as to the correct answers on most of the multiple choice questions and have updated them here. The essay questions on our 3 exams have each had one on spelling words and one on interpreting a passage. I’m putting together a separate powerpoint on how to deal with the spelling word question.
1. Which of the following is a compound sentence?
I picked one that had the word “but” in it.
Correct Answer: I don’t like to fish, but I will go with you.
A compound sentence is two sentences put together. Each half by itself would be a sentence. The two sentences can be joined with a semicolon; or these words can be used to join the two sentences together: for, and, nor, but, or, yet, so. First letters of these joining words spells: fanboys.

**Compound**

A compound sentence consists of two or more independent clauses. Just think of taking two or more complete sentences and attaching them together. One way to do that is by using a semicolon (;). The other option is to use a coordinating conjunction, the list of which has come to be known as the fanboys.

The fanboys: *for, and, nor, but, or, yet, so.*

- The sun is out, yet it’s cold.
- Shelbie’s boss was away on business Monday, so she spent the day playing solitaire on the computer.
- I don’t understand why he’s so angry; all I said was that his story was simplistic and trite.
2. Which of the following sentences is written correctly?
Sentences used their, I, me.
Correct Answer: Someone left their wallet at the movies

Pronouns

Pronouns take the place of nouns or noun phrases and help avoid constant repetition of the noun or phrase. Here is an example.

Blaire is in law school. She studies in her room every day.
[The pronouns she and her refer to the noun Blaire.]

PRONOUN CASES

Pronouns take three case forms: subjective, objective, and possessive. The personal pronouns I, he, she, it, we, they, you refer to an individual or individuals. The relative pronoun who refers to these personal pronouns as well as to an individual or individuals. These pronouns change their case form depending on their use in the sentence.

Subjective Pronouns: I, we, he, it, she, they, who, you
Use the subjective form if the pronoun is, or refers to, the subject of a clause or sentence.

She and I studied for the CSET.
The proctors for the test were she and I.
[She and I refer to the subject proctors.]
She is the woman who answered every question correctly.
I don’t expect to do as well as she.
[She is the subject for the understood verb does.]
Objective Pronouns: me, us, him, it, her, them, whom, you
Use the objective form if the pronoun is the object of a verb or preposition.

Cathy helps both him and me.
She wanted them to pass.
I don't know whom she helped most.

Possessive Pronouns: my, our, his, its, her, their, whose, your
Use the objective form if the pronoun shows possession.

I recommended they reduce the time they study with their friends.
He was the person whose help they relied on.

CLEAR REFERENCE
The pronoun must clearly refer to a particular noun or noun phrase. Here are some examples.

Unclear
Gary and Blaire took turns feeding her cat.
[We can't tell which person her refers to.]
Gary gave it to Blaire.
[The pronoun it refers to a noun that is not stated.]

Clear
Gary and Blaire took turns feeding Blaire's cat.
[A pronoun doesn't work here.]
Gary got the book and gave it to Blaire.
[The pronoun works once the noun is stated.]

AGREEMENT
Each pronoun must agree in number (singular or plural) and gender (male or female) with the noun it refers to. Here are some examples.

Nonagreement in Number
The children played all day, and she came in exhausted.
[Children is plural, but she is singular.]
The child picked up the hat and brought them into the house.
[Hat is singular, but them is plural.]

Agreement
The children played all day, and they came in exhausted.
The child picked up the hat and brought it into the house.

Nonagreement in Gender
The lioness picked up his cub.
[Lioness is female, and his is male.]
3. Which of the following is a run on sentence?
A big box on the floor tied with ribbon.
(this is approximate wording of the correct answer on the test)
A RUN-ON SENTENCE (sometimes called a "fused sentence") has at least two parts, either one of which can stand by itself (in other words, two independent clauses), but the two parts have been smooshed together instead of being properly connected. This is an example of a run-on sentence:
He walked to his house yesterday he had dinner with his family.

<table>
<thead>
<tr>
<th>TABLE VII</th>
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<tbody>
<tr>
<td>SUBJECT/VERB</td>
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<tr>
<td>AGREEMENT</td>
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<tr>
<td>COMMA SPLICES</td>
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<td></td>
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<tr>
<td>RUN-ONS</td>
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<td></td>
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<td>FRAGMENTS</td>
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If the verbs do not agree with the subject in number or tense, then they show areas of need. Comma splices, too, might be present. A comma splice occurs when a student “staples” two complete sentences together, instead of using a period to end one sentence before beginning another or joining them together with a conjunction. Run-on sentences are similar to comma splices, only lazier. Here, the writer not only leaves off a conjunction but also forgets to supply a comma. Sentence fragments are usually sentences that begin with what’s called a subordinating conjunction. You’ll know them when you read them because the thought seems incomplete.

Given these examples, go back to the opening paragraph, My Favorite Memory, and try to find the agreement, splice, run-on, and fragment problems in the paragraph. You should be able to identify at least one of each variety quite easily.
4. Which sentence could be interpreted in two ways?
Correct Answer: The soup was served to the woman with a spoon
There are two interpretations, because you don’t know if the soup was served with a spoon, or if it was served to the woman who had a spoon.

**Dangling or Misplaced Modifiers**
A dangling modifier is an introductory phrase that does not refer clearly or logically to a subsequent modifier (usually the subject) in a sentence. A misplaced modifier is one that is placed too close to a word that it could but should not modify. Here’s an example of a dangling modifier: 
*Strolling along the beach, a wave suddenly drenched us.*
This sentence seems to say that the wave is doing the *strolling*. A correct sentence clarifies the modifier as follows:
*While we were strolling along the beach, a wave suddenly drenched us.*
Following is an example of a misplaced modifier:
*Ann prepared a roast for the family that was served burned.*
In this case, because *that was served burned* is so close to *family*, the sentence seems to say that the *family was burned*. Here is a corrected version.
*Ann served a burned roast to the family.*
Note that this correction also eliminates excessive words. (Cliff page 45)
5. Which of these words would structural analysis most help to determine the meaning of?
Correct Answer: dehumanize.
Other choices were: predicament, raconteur.
Structural analysis is the way you can figure out what a word means by looking as the prefixes, suffixes, root and base words. Dehumanize has "de" as a prefix, "ize" as a suffix, and "human" as a base word.

Structural analysis is used to teach children vocabulary using prefixes, suffixes, roots, and base words. Table 4.37 shows an example of the process of structural word analysis applied to the word *antidisestablishmentarianism*.

<table>
<thead>
<tr>
<th>PREFIX</th>
<th>PREFIX</th>
<th>BASE WORD</th>
<th>SUFFIX</th>
<th>SUFFIX</th>
<th>SUFFIX</th>
</tr>
</thead>
<tbody>
<tr>
<td>anti-</td>
<td>dis-</td>
<td>establish</td>
<td>-ment</td>
<td>-arian</td>
<td>-ism</td>
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<tr>
<td><strong>Opposed to</strong></td>
<td><strong>the removal of</strong></td>
<td><strong>the state</strong></td>
<td><strong>believers of</strong></td>
<td><strong>a philosophical position</strong></td>
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</table>
6. What is a miscue analysis used for?
Correct answer: It focuses on how students are identifying words in what they are reading.

Miscue analysis is an assessment that helps a teacher identify the cueing systems used by a reader — the strategies a reader uses to make sense of a text. Instead of focusing on errors, miscue analysis focuses on what the student is doing right, so that he or she can learn to build on existing reading strategies. This section explains how to perform miscue analysis and how to use what you learn from it to help your students. http://www.learnnc.org/lp/editions/readassess/2.0
7. What is the definition of phoneme.
Correct Answer: A phoneme is the smallest part of spoken language that makes a difference in the meaning of words.

English has about 41 phonemes. A few words, such as a or oh, have only one phoneme. Most words, however, have more than one phoneme: The word if has two phonemes (/i/ /f/); check has three phonemes (/ch/ /e/ /k/), and stop has four phonemes (/s/ /t/ /o/ /p/). Sometimes one phoneme is represented by more than one letter. (Cliff page 34)
New question on the 2nd exam: Why do many children have difficulty recognizing phonemes?

Many times phonemes are blended together so it's hard to distinguish individual phonemes.
8. There was a bibliographic entry and the question was what was it referring to.
Correct answer: journal article.
It was formatted like this example: The journal name in this exaple is The California Reader. It is followed by the volume of the journal 37, and then the page numbers 22-37.

Journal Article
8. There was a bibliographic entry and the question was what was it referring to.

Developing a reference list also differs in APA and MLA. First of all, in APA the list of books and journals at the end of the paper used as sources of information for writing the article is called a reference list; however, in MLA style, it is called a work cited list. Second, the way that books, journals, and electronic media are cited differ, too (see Table 7.6).

<table>
<thead>
<tr>
<th><strong>TABLE 7.6</strong></th>
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<tbody>
<tr>
<td><strong>APA REFERENCE LIST</strong></td>
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<tr>
<td><em>Book, Single Author</em></td>
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<tr>
<td><em>Book, Multiple Author</em></td>
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<tr>
<td><em>Journal Article</em></td>
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<tr>
<td><em>Websites</em></td>
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<tr>
<td><em>CD-ROM</em></td>
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</table>
APA bibliographies have the following general format for books:

Last Name, First Initial, Middle Initial. (Year). Title in italics. City of Publication: Publisher.

The book title is in italics and only the first letter in the sentence is capitalized. Proper nouns and words after colons are also capitalized, but the rest are lowercase:

Beating them all: Thirty days to success in English literature.

Journal articles follow roughly the same format. The title is not italicized—but the name of the journal is. Furthermore, the volume number of the journal is given and so are the page numbers at the very end.

Websites are cited by offering the date of retrieval, along with the URL. Because Websites change rapidly, it is important to state the date that you visited and extracted the material from the site because it might disappear eventually.
8. There was a bibliographic entry and the question was what was it referring to.

CONTINUED:

MLA bibliographies, on the other hand, have a number of distinguishing characteristics. Books are cited as follows:

Last name, First Name, Middle Initial. Title Underlined. City, State of Publication: Publisher, Year.

Journal articles in MLA are referenced as follows:

Last name, First Name, First Initial. “Title in Quotation Marks.” Journal Title Underlined. Volume, Number (Year): Pages.

Websites in MLA are cited like this:

Last Name, First Name [if any]. Title of Page. [Date Created:] Day Month Year. [Date Visited:] Day Month Year. URL
9. If you’re giving a speech, why is it better to speak from an outline rather than a prepared text?
Correct Answer: It would seem more natural to an audience.

Speech
CSET candidates should be familiar with conventions of effective speech presentation. Some key points to consider when evaluating a speech include the following issues.

**Eye contact:** A good speaker establishes eye contact with the audience in a manner that is engaging and appropriate. A good speaker avoids looking down, looking over the heads of the audience, or addressing just one member or one section of the audience.

**Volume and tone of voice:** An effective speaker’s tone varies naturally and appropriately according to the content. His or her volume is clear and suitable for the audience and venue. A good speaker modulates his or her volume at appropriate points in the delivery to engage the audience in the content.

**Pacing and clarity:** Effective speakers enunciate clearly and properly, using a natural pace that is governed by the syntax and content. Words are never slurred or run together. Good speakers do not use fillers such as um, ah, and like.

**Hand gestures:** Effective speakers also know when to use hand gestures and how to employ them appropriately to enhance their presentation. Poor speakers keep their hands in their pockets, play with their hair, or fidget inappropriately.

**Posture:** Good speakers face the audience squarely with a natural stance; they do not shift their weight or stand askew; they do not lean informally to one side or the other, nor do they lean on a lectern or podium.
10. At what stage of learning a second language would people start to talk more naturally. Correct Answer: Intermediate fluency.

SECOND LANGUAGE ACQUISITION
Most of what we’ve already covered applies to learners of English both as a first and second language, but there are theories and concepts specifically related to English Language Learners (now referred to in education as ELL, not ESL) that you need to know. This should be basic review for anyone who’s been through a teacher credentialing program in California.

Stages of Second Language Acquisition
There are five generally accepted stages of second language acquisition.

Preproduction
The preproduction stage is also known as the silent period. During this state, students observe, listen, absorb, and develop an understanding of up to 500 words, but may not speak for several months, or may communicate only with gestures and a few basic words.
CONTINUED:

**Early Production**
Early production occurs when students understand and can use approximately 1,000 words. They speak in one- to two-word phrases and can demonstrate understanding by answering simple (yes/no, either/or) questions. This stage can last up to six months after preproduction.

**Speech Emergence**
The speech emergence stage can last up to another year; by now, students have usually developed about 3,000 words and are beginning to speak in short sentences, ask simple questions, and engage in basic conversation.

**Intermediate Language Proficiency**
Intermediate language proficiency is also known as intermediate fluency. At this stage, students have a vocabulary of about 6,000 words. They understand more complex concepts and use longer and more detailed sentences when speaking and writing, though their English is punctuated by frequent grammatical errors. This stage may take up to a year.

**Advanced Language Proficiency**
Advanced language proficiency is also known as advanced fluency. It takes several years for students to reach this stage, but by this point, their English is comparable to their grade-level native English-speaking peers.
11. What are children likely to learn first?
Correct Answer: s and ed before ing and ion (or similar answer)

Other Choices: chicken and robin before bird; Love before table; Adverbs before adjectives
11. What are children likely to learn first?

Semantic Acquisition. The meaning of certain words and phrases are acquired in an order. In the beginning, children overextend and underextend the meanings of words. For example, a "woof-woof" may be any animal with four legs and a tail (dogs, cats, beavers, lions, etc.), and "kitty" may only refer to the child's cat and to no other catlike animal. Subordinate clauses and passive voice sentences are among the last things to be acquired. These elements can be acquired as late as fourth grade, if not beyond. The problem is understanding the meaning that these sentences convey. A sentence like

If I had run for just twenty-five minutes longer, then I would have won the race and I would not have to be here writing this book.

is a pretty complicated sentence to understand (for anyone), and it makes sense that the form is acquired late.

Passive and complex constructions are also acquired quite late (Turner & Rommetveit, 1967).

A. Cookie Monster ate the cookie.
B. The cookie was eaten by Cookie Monster.
C. I will have been standing here for five hours when the clock strikes three.

Because position dominates in understanding what sentences mean, sentence A is easy to understand. The agent (subject) carries out the action on the goal (object). However, sentence B is tricky, and a child might act out the sentence with a puppet by having the cookie eat Cookie Monster instead of the other way around. The child might believe that the first position of the sentence always contains the agent, so he or she acts upon that belief. Again, position is what the child might rely upon for meaning and thus accounts for why passive sentences are acquired later. The last sentence is highly complex and requires knowledge of time and contingencies to be fully understood. Cognitively speaking, some children may not be ready to understand such a sentence without the experience and knowledge of time.
11. What are children likely to learn first?

CONTINUED:

- **Developmental Stages.** Some aspects of first and second language acquisition are subject to nearly identical developmental stages (Pfaff, 1987). For example, learning *wh*-questions, like *Where is Chris going?*, happens in a particular order by both children learning English as a first language and adolescents and adults learning English as a second language. These shared stages are thought to indicate that there is a psycholinguistic aspect to language acquisition (e.g., it is not a matter of simply memorizing the correct forms).

- **Developmental Orders.** Like developmental stages, certain aspects of first and second language acquisition occur in an order. Consider how the morpheme /s/ is acquired: The plurals (cars) occur before the possessives (*Chris's*), and the third singular -s (*runs*) is acquired last. Again, this fact lends credence to the shared psycholinguistic aspects of first and second language acquisition (Larsen-Freeman, 1976).

- **Hypothesis Testing.** First and second language learners test out their current level of language acquisition against reality (Bley-Vroman, 1986). For example, when a child says *goed* to form the past tense of *go*, he or she does so with the belief that he or she is correct. Only later does he or she change this assumption through exposure to the correct form. Second language learners do the same thing, for example, when English learners say *wented* to form the past tense.
11. What are children likely to learn first? CONTINUED

**Morphology.** Inflectional affixes are acquired in a particular order that is common to all children learning English as a first language (Brown, 1973). As mentioned earlier, children tend to learn the plural -s before the possessive -s. Third singular -s (runs, hits, jumps) tends to be last. The reason is probably because the plurals and possessives are concrete and third singular is abstract: It is easy to understand plural and possessive forms, but third singular -s is more for decoration; therefore, this third singular form is learned later.

Learning how to form the past tense morphologically occurs in stages. First, the child learns the form -ed to make the past tense, and then *overgeneralizes* this inflectional ending to any verb to make the past tense (see Table 4.53).

Table 4.53 shows how a child might move from one stage of hypothesis testing to another on the way to learning how to correctly form the past tense for irregular verbs in English (*go/went, run/ran, sit/sat*). Please note that the forms that the child uses in stages one through three (*goed* and *wented*) are seldom heard in the environment since the child’s caregivers (parents and teachers) probably use the correct forms of the verb when speaking to the child, yet the child uses these incorrect forms *anyway* because they make the most sense to him or her. *Overgeneralized* forms (*goed*) and hypercorrected forms (*wented*) are common here.
11. What are children likely to learn first?
CONTINUED:

<table>
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<tr>
<th>TABLE 4.53</th>
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<tbody>
<tr>
<td><strong>STAGE ONE</strong></td>
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<tr>
<td><em>Overgeneralization</em></td>
</tr>
<tr>
<td>Parent: You went to the store?</td>
</tr>
<tr>
<td>Child: Yes. I <em>goed</em> to the store got a toy.</td>
</tr>
</tbody>
</table>

**Syntax.** Developmental stages affect the acquisition of English syntax. Below are the most common areas (Bloom, 1994; Cairnes, 1996; Chomsky, 1969).

*Holophrases* occur around 12 to 18 months. These are one-word utterances that the child uses to mean a variety of phrases. For example, the word *me* can mean a variety of things: I'm hungry, I’m tired, I need to be changed, I’m really hot in this jumpsuit—could you please take it off? Often, the child’s caregiver is able to understand what the child wants based on a single word either by intonation or simple trial and error.

The *Two-Word Stage* occurs shortly after the one word (holophrastic) stage when children put two words together. *Chris car, kitty here, and no wash* are probably things that I said at this stage when I was a child, and so did you. The important idea to note is that a grammar is emerging at this stage, though it is very reduced and stripped down.

The *Telegraphic Stage* occurs when the child strings words together with a discernable grammar. *Daddy go, Milk all gone, and I now tired* are examples of the telegraphic stage. In each case, there is a subject and a verb form in the utterance; and it is becoming structurally correct, though the utterances lack “unessential” elements like determiners, prepositions, and so forth.

*Compound Subjects and Adverbial Modifiers* are in place and in production about
11. What are children likely to learn first?

Compound Subjects and Adverbial Modifiers are in place and in production about kindergarten. For example, Mike and Chris ran and jumped far is a viable sentence at this stage, while prepositional phrases as modifiers may be in place by the end of kindergarten. This is because spatial concepts for words like in, on, near, and far must be established first before attaching a spoken or written label to them.

As the children improve in their language, they go through other stages. Question and Negation Forms as shown in Table 4.54 are examples that emerge around age 2 (Klima & Bellugi, 1966).

<table>
<thead>
<tr>
<th>DO + QUESTION</th>
<th>WH- + QUESTION</th>
<th>NEGATION</th>
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<tbody>
<tr>
<td>You like?</td>
<td>Where go?</td>
<td>No run.</td>
</tr>
<tr>
<td>Do you like it?</td>
<td>Where you did go?</td>
<td>I'm not running.</td>
</tr>
<tr>
<td></td>
<td>Where did you go?</td>
<td></td>
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</tbody>
</table>

The orders for learning the do, wh-question, and negation forms are quite universal for children learning English as a first language. The orders seem inescapable (linguistics do not bother studying these forms anymore, because they are so common). These orders suggest that there is a psycholinguistic aspect to learning English as a first language. In the first place, children are not hearing phrases such as “you like” or “where go” or “no run” in the environment, yet they produce them. Some kind of linguistic structuring must be taking place in the child’s mind for these odd forms to be produced on the way to learning how to correctly form the syntax of each of these statements.
12. How do you know when a writer is showing bias in their work?
Correct Answer: They use arguments others have rejected.

Other Choices: They say they know they are showing bias. They don’t give any supporting evidence for what they say.
13. A person is beginning to rewrite an essay. What is the first thing he should consider?
Correct Answer: Determine if the piece flows well and uses good transitions between paragraphs.

Other Choice: determine if correct English conventions were being used.

Writing Strategies:

Step 1: Prewriting
Prewriting is the initial brainstorming step in which the writer gathers ideas and examples. The purpose of the prewriting process is to organize one’s thoughts and plan the order to present points, examples, arguments, and so on. The most popular methods of prewriting include clustering, webbing, outlining, and note taking.

Step 2: Drafting
The drafting step logically follows prewriting. At this stage, you develop the initial draft of actual sentences and paragraphs. You should not worry about correctness or editing; rather, you should follow the organizational plan set up in the prewriting stage and incorporate all ideas into the essay. The purpose of drafting is simply to get all of the prewriting ideas into print.

Step 3: Revising
At the revising stage, writers begin fine-tuning the wording of the draft and/or rearranging the ideas or paragraphs. This is the time to think about changes that will make the writing more logical and forceful. For instance, you may decide to move a paragraph to a different location, rewrite a topic sentence, add a new example, or improve the essay through addition or deletion. The goal of revising is to ensure that the ideas flow logically and that the writer’s points are presented with clarity.

Step 4: Editing
During the editing step, writers clean up diction and syntax. You may decide to combine some sentences for effect or reword others for clarity. Of course, you may choose to move entire paragraphs around or combine them during editing, but the more you practice planning in the prewriting phase, the less you should need to make such major changes during the editing step. The purpose of editing is to check the flow of ideas and precision of presentation.

Step 5: Proofreading
This final proofreading step of the writing process allows writers to check the text for mechanical and diction errors (spelling, punctuation, grammar, etc.). This step allows you to ensure that the final draft is as accurate and error-free as possible using the conventions of standard written English.
14. Person is writing a report and is trying to decide if detailed background information should be included.
Correct Answer: What is the background of the readers.

Other Choices: Would it be of interest to the readers. Would the information be easily available to the readers if it wasn’t included. Would it contribute to the tone of the report.

FOUND NOTHING ON THIS. THINK I WOULD PICK WHAT IS BACKGROUND OF READERS.
15. Put these 4 sentences into the correct order:
This was the ORIGINAL order of the sentences:
Sentence 1: Someone determined there really were over 25,000 words in their vocabulary
Sentence 2: This complexity is shown by something.
Sentence 3: Native Americans didn’t have very many words in their vocabulary
Sentence 4: Something about the complexity of the language.

Correct Order: Native Americans didn’t have very many words in their vocabulary. Someone determined there really were over 25,000 words in their vocabulary. Something about the complexity of the language. This complexity is shown by something.

Answers are set up to look like this and you pick the one that has sentences in the correct order. :
3-1-4-2
SENTENCES MAY BE SCRAMBLED ON EACH TEST.

Pick the first sentence, then see which other answers start with that same sentence number. This narrows down the number of choices of order to 2 choices.

On passages where they ask you to move sentences around in a paragraph that is already written, TestPrep said to be sure to look at how moving a sentence changes what is left behind, not just where you are moving it to. Example: if there are six sentences and it asks if it’s better to move sentence 2 after sentence 5, look to see if sentences 1 and 3 read better by having 2 moved away from them; not just if 2 works better after 5.
16. There was a short (4 line) passage and it asked what it was referring to. Approximate Wording: Most Children learn the syntax of sentences easily. Syntax is the use of nouns and verbs. Most don’t need a lot of help to do this.

What does this passage indicate?

Answer: People have an innate ability to learn a language.

(Innate means natural, instinctive, inbred.)
17. What is this passage demonstrating.

Henderson and McGuire were talking about their company. They claimed they didn’t know the company had done anything wrong. If they had known it, they would not have said anything about it. They didn’t say anything about it therefore that proves they knew about it.

Correct Answer: A logical fallacy.

The last 2 sentences are saying something like: A is true because B is true; B is true because A is true
17. There was a short passage (4 lines) that asked what it was demonstrating. I picked logical fallacy based on the last sentence that seemed to be contradicting itself.

**RECOGNIZE INVALID ARGUMENTS**

Valid arguments are reasonable. Valid arguments are objective and supported by evidence. Invalid arguments are *not* reasonable. They are not objective. Invalid arguments usually reflect one of the following fallacies.

- **Ad hominem**
  - Arguing against a person to discredit their position, rather than an argument against the position itself.

- **Ad populum**
  - An argument that appeals to the emotions of the person.

- **Bandwagon**
  - Arguing for position because of its popularity.

- **Begging the question**
  - Assuming that an argument, or part of an argument, is true without providing proof.

- **Circular logic**
  - Using a statement of a position to argue in favor of that position.

- **Either/or**
  - Stating that the conclusion falls into one of two extremes, when there are more intermediate choices.
17. There was a short passage (4 lines) that asked what it was demonstrating. I picked logical fallacy based on the last sentence that seemed to be contradicting itself.

CONTINUED:

<table>
<thead>
<tr>
<th>Faulty analogy</th>
<th>Using an analogy as an argument when the analogy does not match the situation under discussion</th>
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</thead>
<tbody>
<tr>
<td>Hasty generalization</td>
<td>Reaching a conclusion too quickly, before all the information is known</td>
</tr>
<tr>
<td>Non sequitur</td>
<td>A conclusion that does not logically follow from the facts</td>
</tr>
<tr>
<td>Post hoc, ergo propter hoc</td>
<td>Falsely stating that one event following another is caused by the first event (faulty cause and effect)</td>
</tr>
<tr>
<td>Red herring</td>
<td>An irrelevant point, diverting attention from the position under discussion</td>
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</tbody>
</table>
18. There was a passage and it asked which was most used in the passage. Choices were: Personification, Simile, Metaphor, Alliteration. Picked: personification. THIS PAGE AND NEXT HAVE GOOD DEFINITIONS OF THINGS THEY ARE LIKELY TO ASK ABOUT PASSAGES.

**Personification**
The assignment of a human trait to a nonhuman item or characteristic.
The angry sea crashed against the wall.

**Metaphor**
A figure of speech in which something is described as though it were something else.
In Robert Frost’s “The Road Not Taken,” the diverging roads are a metaphor for the choices people must make in their lives.

**Simile**
A figure of speech that has a direct comparison between unlike things using *like* or *as*.
You are as quiet as a mouse.

**Alliteration**
The repetition of usually initial consonant sounds in two or more words or syllables.
Alliteration is found in a poem entitled “The Searchers” by Kenyan poet, John Roberts. *I remember a dog ran out from an alley, sniffed my trousers, scented rags...* The /s/ sounds in the words *sniffed* and *scented* mimic the sounds of smelling, and thereby create an image for the reader of the act of smelling.
More terms about poems and passages they may ask about:

**Analogy**
A comparison of similar traits between dissimilar things in order to highlight a point of similarity.
We scored a touchdown on the educational assistance plan.

**Figurative Language**
A word or phrase that departs from literal language. The most common examples are metaphor and simile.
*Winter’s end* implies the end of a person’s life.

**Hyperbole**
Deliberate exaggeration for effect.
The whole world’s problems are on my shoulders.

**Imagery**
Words or phrases that appeal to the senses (sound, smell, taste, and feel).
The siren in the night played a haunting tone.

**Ironic**
The use of words to suggest the opposite of their intended meaning.
A parent tells a teenager, “Oh, your room is really clean.”

**Literal Language**
The actual definition of the word.
*Winter’s end* is the end of winter.

**Symbol**
Usually concrete objects or images that represent abstract ideas.
The eagle is often used as a symbol of freedom.

**Paradox:** A statement that seems to be self-contradicting but, in fact, is true. The figure in a Donne sonnet that concludes “I never shall be chaste except you ravish me” is a good example of the device.
22. This poem by Emily Dickinson was on the test.
What is illustrated by this poem?
Answer: The second and third stanzas provide more detail about the first stanza.

“Success is Counted Sweetest
Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory

As he defeated-dying-
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear.
On second exam:
What does the term “wilderness” mean when used in the context of the passage?

The Creative Process by James Baldwin

Perhaps the primary distinction of the artist is that he must actively cultivate that state which most men, necessarily, must avoid; the state of being alone. That all men are, when the chips are down, alone, is a banality — a banality because it is very frequently stated, but very rarely, on the evidence, believed. Most of us are not compelled to linger with the knowledge of our aloneness, for it is a knowledge that can paralyze all action in this world. There are, forever, swamps to be drained, cities to be created, mines to be exploited, children to be fed. None of these things can be done alone. But the conquest of the physical world is not man’s only duty. He is also enjoined to conquer the great wilderness of himself. The precise role of the artist, then, is to illuminate that darkness, blaze roads through that vast forest, so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place.

Getting a person in touch with themselves so they can help others.
An Experiment in Autobiography by H. G. Wells

Another very important acquaintance of my early Sandgate time, now too little appreciated in the world, was the American Stephen Crane. He was one of the earliest of those stark American writers who broke away from the genteel literary traditions of Victorian England and he wrote an admirable bare prose. One or two of his short stories, *The Open Boat*, for example, seem to me imperishable gems. He made his reputation with a short book about the Civil War, *The Red Badge of Courage*. It was an amazing feat of imaginative understanding. It was written, as Ambrose Bierce said, not with ink but blood. And forthwith the American newspapers pounced upon him to make him a war correspondent. He was commissioned to go to Cuba, to the Spanish-American war and to the Turko-Greek war of, 1897. He was a lean, blond, slow-speaking, perceptive, fragile, tuberculous being, too adventurous to be temperate with anything and impracticable to an extreme degree. He liked to sit and talk, sagely and deeply. How he managed ever to get to the seats of war to which he was sent I cannot imagine. I don’t think he got very deeply into them. But he got deeply enough into them to shatter his health completely.
On both exams: Arturo’s Flight by Judith Ortiz Cofer

I have to admit, I’m good at this poetry biz. Not a talent that’ll get you very far in the barrio. I’ve always done real good in English class. The grammar bores me, but the lit-te-ra-turrr, like Miss Rathbone says it, is easy. I can get into those stories.

But it was a poem that started the mess. It was when Rathbone asked me, no, ordered me in her marine-drill-sergeant voice, to recite, not just say, but recite, a part of John Donne’s poem “The Flea.” Jesus, I could feel myself burning up. I sweated right through my jeans and flannel shirt. I tried to fake not knowing it, but she knew I did because I had been stupid enough to tell her, I had thought, in confidence, after she had told us to find a poem in our book that we could relate to. Man, she’s like in a time warp. Relate to. Who says that anymore? So I had flipped

1. Differences between two different cultures

2. It helped to set the scene.

1 What does this passage illustrate?

2 The use of idiom and slang in the passage shows what?
On second exam: What literary element does this poem illustrate?
New York At Night by Amy Lowell

A near horizon whose sharp jags
Cut brutally into a sky
Of leaden heaviness, and crags
Of houses lift their masonry
Ugly and foul, and chimneys lie
And snort, outlined against the gray
Of lowhung cloud. I hear the sigh
The goaded city gives, not day
Nor night can ease her heart, her anguished labours stay.

Below, straight streets, monotonous,
From north and south, from east and west,
Stretch glittering; and luminous
Above, one tower tops the rest
And holds aloft man’s constant quest:
Time! Joyless emblem of the greed
Of millions, robber of the best
Which earth can give, the vulgar creed
Has seared upon the night its flaming ruthless screed.

Personification

Personification is the assignment of a human trait to a nonhuman item or characteristic.
Essay questions:

From First Exam: Passage written by Huang. Baby (2004). Discuss the use of personification in the passage. Discuss the tone of the passage. Passage was describing a warm night without a wisp of fog. Scene took place in 1972 in the San Francisco Mission District. Breeze playing in curtains was compared to a toddler playing hide and seek in its mother’s skirts. Seeing the curtains from the street was like a flirtation with the window. Then it said the apartment was taking a nap. Music drifting out of the apartment window. Dishes clanking was compared to twinkling stars.

Personification
The assignment of a human trait to a nonhuman item or characteristic.

The angry sea crashed against the wall.

Tone is a slippery word, and almost everyone has trouble with it. It’s sometimes used to mean the mood or atmosphere of a work, although purists are offended by this definition. It can also mean a manner of speaking, a tone of voice, as in “The disappointed coach’s tone was sardonic.” But its most common use as a term of literary analysis is to denote the inferred attitude of an author. When the author’s attitude is different from that of the speaker, as is usually the case in ironic works, the tone of voice of the speaker, which may be calm, businesslike, or even gracious, may be very different from the satiric tone of the work, which reflects the author’s disapproval of the speaker. Because it is often hard to define tone in one or two words, questions on tone do not appear frequently on multiple-choice exams, but an essay topic may well ask for a discussion of the tone of a poem or a passage of prose.
From the web: While on the surface this poem appears to be about a panther, Rainer Rilke used his poem as a powerful metaphor to the way humans erect barriers. Mankind tends to erect barriers to keep people out or to hide our vulnerabilities. However, these barriers end up subjugating the person rather than freeing him or her. Our barriers box us into a corner that end up exhausting us. Like the panther, we often get a glimpse of the outside world and the freedom that we could have. However, our hearts have become so hard that we can not hold any other ideas, and so the image of freedom dies.

These lines are a simile (uses the words like or as to compare two things):
the movement of his powerful soft strides is like a ritual dance around a center in which a mighty will stands paralyzed.

FROM MARK’S CSET TEST:
Discuss the use of metaphor in this poem:

The Panther by Rainer Maria Rilke

His vision, from the constantly passing bars, has grown so weary that it cannot hold anything else. It seems to him there are a thousand bars; and behind the bars, no world.

As he paces in cramped circles, over and over, the movement of his powerful soft strides is like a ritual dance around a center in which a mighty will stands paralyzed.

Only at times, the curtain of the pupils lifts, quietly--. An image enters in, rushes down through the tensed, arrested muscles, plunges into the heart and is gone.
Read the excerpt below from The Story of My Life (1903), Helen Keller's autobiography; then complete the exercise that follows.

Have you ever been at sea in a dense fog, when it seemed as if a tangible white darkness shut you in, and the great ship, tense and anxious, groped her way toward the shore with plummet and sounding-line, and you waited with beating heart for something to happen? I was like that ship before my education began, only I was without compass or sounding-line, and had no way of knowing how near the harbor was. "Light! give me light!" was the wordless cry of my soul, and the light of love shone on me in that very hour.

In this passage from Helen Keller’s autobiography, Ms. Keller compares herself, "before [her] education began," to a fogbound ship, without instruments of navigation, adrift in ignorance and fear. We know that Ms. Keller was both deaf and blind, without any outwardly expressive language in early childhood. In this passage she speaks of the isolation she then felt, "groping" and wordlessly trapped in her "tangible white darkness."

The imagery of the fog is an evocative analogy of social isolation and sensory deprivation. It is most telling that the light that came to shine on her and led her to the acquisition of knowledge was not a visible light, but the light of love, as tangible as the darkness that had surrounded her.

By comparing herself to the "tense and anxious" ship that "groped her way toward the shore" Keller creates a tone of uncertainty and yearning that culminates in the desperate supplication "Light! give me light!"
Personification is the assignment of a human trait to a nonhuman item or characteristic.

Example: The angry sea crashed against the wall.

Human characteristics are used to describe the animal:
Gallant and courageous, Peasant, plebian, smug existence
Hide is clothed in bristle. Eyes show suspicion.

FROM BECKY’S 2ND EXAM:

Discuss the use of “personification” in this passage.

How do specific words show the meaning of the passage?

From *West With the Night* by Beryl Markham
(page 90)

I know animals more gallant than the African warthog, but none more courageous. He is the peasant of the plains — the drab and dowdy digger in the earth. He is the uncomely but intrepid defender of family, home, and bourgeois convention, and he will fight anything of any size that intrudes upon his smug existence. Even his weapons are plebeian – curved tusks, sharp, deadly, but not beautiful, used inelegantly for roots as well as for fighting.

He stands higher than a domestic pig when he is full grown, and his hide is dust-colored and tough and clothed in bristles. His eyes are small and lightless and capable of but one expression — suspicion.
2. Teacher gave a spelling test and there is a list of 7 words and how the student spelled them. Discuss the students spelling development.

Robin’s answer:
It looks like in 3/7 words the student over utilized the need for a double consonant/vowel (e.g., kk, oo, hh, ee). As for the last 2 words it appears the student spelled both words phonetically rather than committing the proper spelling to memory through the use of automatic word recognition. Overall it seems that the student is struggling with recognizing proper spelling patterns when asked to listen to a word & then transcribe it.

Stepped spelled correctly
Heads spelled correctly
Reefreshhing for refreshing
Moovmint for movement
Talkked for talked
Pamint for payment
Terned for turned
This fifth-grade student has demonstrated a knowledge of sound-symbol relationships on all the words in this list as far as beginning sounds and blends are concerned, such as the blend "sp" in special. An understanding of consonant-doubling is demonstrated in the words yelloe and muffin. However, there are mistakes in some of the ending sounds, such as the "oe" in yelloe and the "er" in doctor. These mistakes are common for a first or second grader but are not expected of a fifth grader. The fifth-grade student’s sight vocabulary should be such that these mistakes are eliminated due to practice and exposure to written words. Another weakness of this student is in the area of medial sounds, as shown in the words natural/nacheral and special/spechul. This student’s development is at the transitional level, and the student is still using sign-symbol relationships mastered at the lower grade level. This student could build up a better understanding of the correct spelling of words though practice and exposure to more literature. More reading would also help to develop better morphological understanding, as of the relationship between natural and nature.
Spelling Words from 2<sup>nd</sup> exam:

Use the information below to complete the exercise that follows.
A second grade student spells the following words:

<table>
<thead>
<tr>
<th>Target Word</th>
<th>Student’s Spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written</td>
<td>wrrtn</td>
</tr>
<tr>
<td>Car</td>
<td>car</td>
</tr>
<tr>
<td>Fullest</td>
<td>flisd</td>
</tr>
<tr>
<td>Captain</td>
<td>capdn</td>
</tr>
<tr>
<td>New</td>
<td>new</td>
</tr>
<tr>
<td>Wear</td>
<td>yare</td>
</tr>
<tr>
<td>Easy</td>
<td>eze</td>
</tr>
</tbody>
</table>

Write a response in which you describe the student's spelling development. Make sure to cite specific examples to support your conclusions.