

# Ohio's State Tests

**PRACTICE TEST**

**ENGLISH LANGUAGE ARTS II**

**Student Name**

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## Directions:

Today you will be taking the Ohio English Language Arts II Practice Assessment.

There are several important things to remember:

1. Read each question carefully. Think about what is being asked. Look carefully at graphs or diagrams because they will help you understand the question. Then, choose or write the answer you think is best in your Answer Document.
2. Use only a #2 pencil to answer questions on this test.
3. For questions with bubbled responses, choose the correct answer and then fill in the circle with the appropriate letter in your Answer Document. Make sure the number of the question in this Student Test Booklet matches the number in your Answer Document. If you change your answer, make sure you erase your old answer completely. Do not cross out or make any marks on the other choices.
4. For questions with response boxes, write your answer neatly, clearly and only in the space provided in your Answer Document. Any responses written in your Student Test Booklet will not be scored. Make sure the number of the question in this Student Test Booklet matches the number in your Answer Document.
5. If you do not know the answer to a question, skip it and go on to the next question. If you have time, go back to the questions you skipped and try to answer them before turning in your Student Test Booklet and Answer Document.
6. Check over your work when you are finished.

**Passage 1: from *Walden***

by Henry David Thoreau

1 I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts. Every man is tasked to make his life, even in its details, worthy of the contemplation of his most elevated and critical hour.

...

2 Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb-nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion. Our life is like a German Confederacy, made up of petty states, with its boundary forever fluctuating, so that even a German cannot tell you how it is bounded at any moment. The nation itself, with all its so-called internal improvements, which, by the way are all external and superficial, is just such an unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculation and a worthy aim, as the million households in the land; and the only cure for it, as for them, is in a rigid economy, a stern and more than Spartan simplicity of life and elevation of purpose. It lives too fast. Men think that it is essential that the Nation have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether *they* do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get out sleepers, and



forge rails, and devote days and nights to the work, but go to tinkering upon our *lives* to improve *them*, who will build railroads? And if railroads are not built, how shall we get to heaven in season? But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us.

Excerpt from *Walden* by Henry David Thoreau. In the public domain.

## Passage 2: The American Scholar

by Ralph Waldo Emerson

- 3 The first in time and the first in importance of the influences upon the mind is that of nature. Every day, the sun; and, after sunset, night and her stars. Ever the winds blow; ever the grass grows. Every day, men and women, conversing, beholding and beholden. The scholar is he of all men whom this spectacle most engages. He must settle its value in his mind. What is nature to him? There is never a beginning, there is never an end, to the inexplicable continuity of this web of God, but always circular power returning into itself. Therein it resembles his own spirit, whose beginning, whose ending, he never can find,— so entire, so boundless. Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference,—in the mass and in the particle, nature hastens to render account of herself to the mind. Classification begins. To the young mind, every thing is individual, stands by itself. By and by, it finds how to join two things, and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies<sup>1</sup> discovering roots running under ground, whereby contrary and remote things cohere, and flower out from one stem. It presently learns, that, since the dawn of history, there has been a constant accumulation and classifying of facts. But what is classification but the perceiving that these objects are not chaotic, and are not foreign, but have a law which is also a law of the human mind? The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion. The chemist finds proportions and intelligible method throughout matter; and science is nothing but the finding of analogy, identity, in the most remote parts. The ambitious soul sits down before each refractory fact; one after another, reduces all strange constitutions, all new powers, to their class and their law, and goes on for ever to animate the last fiber of organization, the outskirts of nature, by insight.

<sup>1</sup>anomalies: unusual or unexpected things

## English Language Arts II—Part 1

- 4 Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul?—A thought too bold,—a dream too wild. Yet when this spiritual light shall have revealed the law of more earthly natures,—when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part. One is seal, and one is print. Its beauty is the beauty of his own mind. Its laws are the laws of his own mind. Nature then becomes to him the measure of his attainments. So much of nature as he is ignorant of, so much of his own mind does he not yet possess. And, in fine, the ancient precept, “Know thyself,” and the modern precept, “Study nature,” become at last one maxim.<sup>2</sup>

<sup>2</sup>maxim: a guiding motto; words to live by

Excerpt from “The American Scholar” by Ralph Waldo Emerson. In the public domain.



1. Read this sentence from Passage 1.

“It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look” (paragraph 1)

Why does Thoreau make this comparison to the visual arts?

- A. to associate daily life with the slow process of painting and sculpting
  - B. to compare finding one's focus to the challenge of making beautiful things
  - C. to suggest people should spend more time appreciating the beauty in details
  - D. to imply that human perspective can be shaped as readily as physical objects
2. In Passage 1, what is Thoreau's purpose in using the phrase “this chopping sea of civilized life”?
- A. to emphasize his concern for the dangers people face each day
  - B. to introduce his contempt for the complexities of modern life
  - C. to describe the struggles he faces while working on many projects
  - D. to compare his current situation with the way he formerly lived life

## English Language Arts II—Part 1

3. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

### Part A

In Passage 2, what does Emerson suggest is the relationship between nature and the scholar?

- A. Nature is a teacher of the scholar, providing instruction on many things.
- B. Nature and the scholar are companions, working toward a similar cause.
- C. Nature and the scholar are equals, each belonging to the same classification system.
- D. Nature is an adversary of the scholar, each fighting for control of the natural world.

### Part B

Which detail from the passage supports the answer in Part A?

- A. “The first in time and the first in importance of the influences upon the mind is that of nature.” (paragraph 3)
- B. “Far, too, as her splendors shine, system on system shooting like rays, upward, downward, without centre, without circumference . . .” (paragraph 3)
- C. “To the young mind, every thing is individual, stands by itself.” (paragraph 3)
- D. “By and by, it finds how to join two things, and see in them one nature; then three, then three thousand . . .” (paragraph 3)



4. What does Thoreau mean when he says “We do not ride on the railroad; it rides upon us” at the end of Passage 1?
- A. He is critiquing those who live a life marked by luxury and excessive expenses.
  - B. He is commenting on the rapid growth of the transportation system and the danger it poses to society.
  - C. He is using the train as an example of how technological progress moves people further from personal freedom.
  - D. He is criticizing the historical expansion of the railways and the destruction it brings to the surrounding landscape.
5. This question has two parts. In the **Answer Document**, first, answer Part A. Then, answer Part B.

**Part A**

What is a key idea in Passage 2?

- A. Scholars have an obligation to be in touch with nature.
- B. Young people should spend more time connecting with nature.
- C. Scientists should be devoted to cataloguing and classifying nature.
- D. Humans should understand nature in order to understand themselves.

**Part B**

What details from the passage help develop the key idea?

- A. metaphors connecting humans and nature
- B. narratives of how nature has shaped people
- C. examples from real life displaying the benefits of studying nature
- D. comparisons between those who are connected to nature and those who are not

## English Language Arts II—Part 1

6. In paragraph 3, Emerson states that “science is nothing but the finding of analogy.” How does this idea help Emerson develop his overall purpose?
- A. It appeals to emotion by highlighting the importance of nature in the lives of humans.
  - B. It appeals to logic by emphasizing the connection between nature and the human mind.
  - C. It appeals to logic by listing examples of scientific findings and explains how each led to important progress.
  - D. It appeals to emotion by providing examples of different types of scientists to show how nature is important to each.
7. Read the sentence from Passage 2.

“The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion.” (paragraph 3)

How does this sentence develop Emerson’s claims?

- A. It explains humanity’s place in the world relative to nature.
- B. It establishes scientists’ ability to effect change in the world.
- C. It demonstrates that things that seem unrelated are actually closely connected.
- D. It gives an example of disciplines scholars should study to improve themselves.



8. In Passage 2, how does Emerson describe the development of the mind?
- A. It develops in a circular manner, by constantly learning and then re-learning facts.
  - B. It develops in partnership with others, by learning from teachers who have acquired knowledge.
  - C. It develops by moving from a complicated lifestyle with many distractions toward a more focused lifestyle.
  - D. It develops by moving from discrete understandings toward perceiving the connections that form the natural world.

9. Read the sentence from Passage 2.

“And, in fine, the ancient precept, ‘Know thyself,’ and the modern precept, ‘Study nature,’ become at last one maxim.” (paragraph 4)

In the **Answer Document**, select the letter before one detail from paragraph 4 that develops this point.

**A** “Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. **B** And what is that Root? Is not that the soul of his soul?— **C** A thought too bold,—a dream too wild. **D** Yet when this spiritual light shall have revealed the law of more earthly natures,— **E** when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. **F** He shall see, that nature is the opposite of the soul, answering to it part for part.”

## English Language Arts II—Part 1

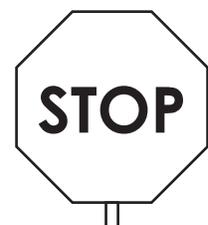
10. Read the sentence from Passage 2.

“By and by, it finds how to join two things, and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies discovering roots running under ground, whereby contrary and remote things cohere, and flower out from one stem.” (paragraph 3)

What is the meaning of cohere in the sentence?

- A. blossom
  - B. expand
  - C. thrive
  - D. unite
11. Emerson and Thoreau were major figures of the American Transcendentalist movement. Below are three key Transcendentalist principles. In the **Answer Document**, complete the chart by selecting whether Passage 1, Passage 2, or both passages reflect each principle.

	Passage 1	Passage 2
Quest for heightened consciousness	A	B
Disdain for materialism	C	D
Importance of the individual	E	F



Do not go on

Do not go on

Do not go on

**Passage 1: Androcles and the Lion**

by Aesop

- 1 It happened in the old days at Rome that . . . Androcles escaped from his master and fled into the forest, and he wandered there for a long time till he was weary and well nigh spent with hunger and despair. Just then he heard a lion near him moaning and groaning and at times roaring terribly. Tired as he was Androcles rose up and rushed away, as he thought, from the lion; but as he made his way through the bushes he stumbled over the root of a tree and fell down lamed, and when he tried to get up there he saw the lion coming towards him, limping on three feet and holding his forepaw in front of him. Poor Androcles was in despair; he had not strength to rise and run away, and there was the lion coming upon him. But when the great beast came up to him instead of attacking him it kept on moaning and groaning and looking at Androcles, who saw that the lion was holding out his right paw, which was covered with blood and much swollen. Looking more closely at it Androcles saw a great big thorn pressed into the paw, which was the cause of all the lion's trouble. Plucking up courage he seized hold of the thorn and drew it out of the lion's paw, who roared with pain when the thorn came out, but soon after found such relief from it that he fawned upon Androcles and showed, in every way that he knew, to whom he owed the relief. . . .
- 2 But one day a number of soldiers came marching through the forest and found Androcles, and as he could not explain what he was doing they took him prisoner and brought him back to the town from which he had fled. Here his master soon found him and brought him before the authorities, and he was condemned to death because he had fled from his master. Now it used to be the custom to throw murderers and other criminals to the lions in a huge circus, so that while the criminals were punished the public could enjoy the spectacle of a combat between them and the wild beasts. So Androcles was condemned to be thrown to the lions, and on the appointed day he was led forth into the Arena and left there alone with only a spear to protect him from the lion. The Emperor was in the royal box that day and gave the signal for the lion to come out and attack Androcles. But when it came out of its cage and got near Androcles, what do you think it did? Instead of jumping upon him it fawned upon him and stroked him with its paw and made no attempt to do him any harm. It was of course the lion which Androcles had met in the forest. The Emperor, surprised at seeing such a strange behavior in so cruel a beast, summoned Androcles to him and asked him how it happened that this

particular lion had lost all its cruelty of disposition. So Androcles told the Emperor all that had happened to him and how the lion was showing its gratitude for his having relieved it of the thorn. Thereupon the Emperor pardoned Androcles . . . , while the lion was taken back into the forest and let loose to enjoy liberty once more.

Excerpt from "Androcles and the Lion" by Aesop, retold by Joseph Jacobs. In the public domain.

### Passage 2: from *Androcles and the Lion*

by George Bernard Shaw

*In this scene from the play Androcles and the Lion, George Bernard Shaw imagines the events that lead the emperor to pardon Androcles and the lion.*

- 3 ANDROCLES (*naively*)  
Now I wonder why they all run away from us like that. (*The lion combining a series of yawns, purrs, and roars, achieves something very like a laugh*)
- 4 THE EMPEROR (*standing on a chair inside his box and looking over the wall*)  
Sorcerer, I command you to put that lion to death instantly. It is guilty of high treason. Your conduct is most disgra—(*The lion charges at him up the stairs*)  
Help! (*He disappears. The lion rears against the box; looks over the partition at him, and roars. The Emperor darts out through the door and down to Androcles, pursued by the lion.*)
- 5 ANDROCLES  
Don't run away, sir: he can't help springing if you run. (*He seizes the Emperor and gets between him and the lion, who stops at once*) Don't be afraid of him.
- 6 THE EMPEROR  
I am NOT afraid of him. (*The lion crouches, growling. The Emperor clutches Androcles*) Keep between us.
- 7 ANDROCLES  
Never be afraid of animals, your Worship: that's the great secret. He'll be as gentle as a lamb when he knows that you are his friend. Stand quite still; and smile; and let him smell you all over just to reassure him; for, you see, he's afraid of you; and he must examine you thoroughly before he gives you his confidence. (*To the lion*) Come now, Tommy; and speak nicely to the Emperor, the great, good Emperor who has power to have all our heads cut off if we don't behave very, VERY respectfully to him.

## English Language Arts II—Part 2

- 8 *(The lion utters a fearful roar. The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit. Androcles rushes after the lion; overtakes him as he is descending; and throws himself on his back, trying to use his toes as a brake. Before he can stop him the lion gets hold of the trailing end of the Emperor's robe.)*
- ...
- 9 ANDROCLES  
We mustn't let him lash himself into a rage. You must show him that you are my particular friend—if you will have the condescension. *(He seizes the Emperor's hands, and shakes them cordially)* Look, Tommy: the nice Emperor is the dearest friend Andy Wandy has in the whole world: he loves him like a brother.
- 10 THE EMPEROR  
You little brute . . . I'll have you [punished] for daring to touch the divine person of the Emperor. *(The lion roars)*
- 11 ANDROCLES  
Oh don't talk like that, sir. He understands every word you say: all animals do: they take it from the tone of your voice. *(The lion growls and lashes his tail)* I think he's going to spring at your worship. If you wouldn't mind saying something affectionate. *(The lion roars)*
- 12 THE EMPEROR *(shaking Androcles' hands frantically)*  
My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms. *(He embraces Androcles)* Oh, what an abominable smell of garlic!
- 13 *(The lion lets go the robe and rolls over on his back, clasping his forepaws over one another coquettishly above his nose.)*
- 14 ANDROCLES  
There! You see, your worship, a child might play with him now. See! *(He tickles the lion's belly. The lion wriggles ecstatically)* Come and pet him.
- 15 THE EMPEROR  
I must conquer these unkingly terrors. Mind you don't go away from him, though. *(He pats the lion's chest)*



16 ANDROCLES

Oh, sir, how few men would have the courage to do that—

17 THE EMPEROR

Yes: it takes a bit of nerve. Let us invite the Court in and frighten them. Is he safe, do you think?

18 ANDROCLES

Quite safe now, sir.

Excerpt from *Androcles and the Lion* by George Bernard Shaw. In the public domain.

1. How does the structure of Passage 1 create a different effect from Passage 2?
  - A. The slower narration creates a more serious mood.
  - B. The long paragraphs create a dramatic atmosphere.
  - C. The introductory paragraph establishes playfulness.
  - D. The detailed description lends a greater sense of mystery.

2. Read this excerpt from Passage 2.

“I must conquer these unkingly terrors. Mind you don’t go away from him, though.” (paragraph 15)

What do these sentences reveal about the emperor?

- A. He tries to continually improve himself.
- B. He believes rulers should appear courageous.
- C. He would rather fight than befriend Androcles.
- D. He feels he has to show he is physically stronger than the lion.

## English Language Arts II—Part 2

3. In the **Answer Document**, select whether each statement would be included in a summary of Passage 1 or Passage 2.

	Passage 1 Only	Passage 2 Only
Androcles is captured and taken as a prisoner to be thrown to the lions.	A	B
A lion is released to freedom after he shows his loyalty and friendship to Androcles.	C	D
Androcles sees a lion in pain and decides to help by removing a thorn from the lion's paw.	E	F
A lion that was supposed to attack prisoners instead terrorizes the crowd and chases the emperor.	G	H
Androcles guides the emperor in order to keep the emperor from being attacked by a lion.	I	J

4. In the **Answer Document**, select **two** details from Passage 2 that show how the emperor pretends to change in order to avoid being attacked by the lion.
- A. "I am NOT afraid of him." (paragraph 6)
  - B. *(The Emperor dashes madly up the steps, across the landing, and down again on the other side, with the lion in hot pursuit.)*(paragraph 8)
  - C. THE EMPEROR *(shaking Androcles' hands frantically)* (paragraph 12)
  - D. "My dearest Mr. Androcles, my sweetest friend, my long lost brother, come to my arms." (paragraph 12)
  - E. "Mind you don't go away from him, though." (paragraph 15)

5. Read these sentences from Passage 2.

3 ANDROCLES (*naively*)

Now I wonder why they all run away from us like that. (*The lion combining a series of yawns, purrs, and roars, achieves something very like a laugh*)

What tone does this establish?

- A. formal
- B. hopeless
- C. humorous
- D. mysterious

6. Read this sentence from paragraph 16.

16 ANDROCLES

Oh, sir, how few men would have the courage to do that—

How does the word choice in this sentence add irony to the passage?

- A. It adds irony because Androcles is afraid of his own situation.
- B. It adds irony because the emperor wants to frighten the court.
- C. It adds irony because the emperor does not want to touch the lion.
- D. It adds irony because Androcles does not think the emperor is brave.

## English Language Arts II—Part 2

7. How does Passage 2 transform the characters of Androcles and the lion?
- A. It suggests they are more concerned about achieving social status.
  - B. It shows them as more actively involved in changing their fate.
  - C. It suggests that they are more sympathetic toward one another.
  - D. It portrays them as more fearful of government and authority.
8. What does the word condescension mean as it is used in paragraph 9?
- A. pretending to show affection to a friend
  - B. having courage in the face of great danger
  - C. assuming equality with someone viewed as inferior
  - D. feeling sympathy for someone in a similar situation



**Writing Prompt**

9. Construct a multi-paragraph written response in which you examine how the development of the characters of Androcles, the Emperor, and the lion helps advance the plot in each passage. Explain how this development is similar and how it is different in each passage. Your response must be based on ideas and information that can be found in the sources.

Manage your time carefully so that you can

- review the sources;
- plan your response;
- write a thorough response; and
- revise and edit your response.

Be sure to

- include an introduction;
- use evidence from the sources to support your explanation; and
- include a conclusion.

Write your multi-paragraph response in the space provided in the **Answer Document**.

