

PROGRAMA DE NIVEL AVANZADO

Inglés

Guía del estudiante

PNA

 CollegeBoard



2020-2021

MISSION STATEMENT

The College Board's mission is to connect students to college success and opportunity. We are a not-for-profit membership organization committed to excellence and equity in education.

About the College Board

The College Board is a mission-driven not-for-profit organization that connects students to college success and opportunity. Founded in 1900, the College Board was created to expand access to higher education. Today, the membership association is made up of more than 6,000 of the world's leading educational institutions and is dedicated to promoting excellence and equity in education. Each year, the College Board helps more than seven million students prepare for a successful transition to college through programs and services in college readiness and college success — including the SAT® and the Advanced Placement Program®. The organization also serves the education community through research and advocacy on behalf of students, educators and schools.

For further information, visit www.collegeboard.org.

El College Board Puerto Rico y América Latina (CBPRAL) desarrolla programas y servicios similares a los que se ofrecen en los Estados Unidos, pero especialmente diseñados para poblaciones cuyo vernáculo es el español. Estos programas están dirigidos a sistematizar los procesos de evaluación y admisión universitaria, a fortalecer la orientación académica y personal y a promover la excelencia educativa.

Entre nuestros instrumentos más conocidos se encuentran la PAA™; las Pruebas de Ingreso y Evaluación para el Nivel Secundario (PIENSE™); el Programa de Nivel Avanzado (PNA™); el Inventario CEPA™ (Conoce, Explora, Planifica y Actúa); el English Language Assessment System for Hispanics (ELASH™); las Pruebas de Conocimiento por Área (PC™) y la Prueba de Certificación de Maestros (PCMAS™).

El College Board está comprometido con el principio de igualdad de oportunidades, y sus programas, servicios y política de empleo se rigen por este principio.

El College Board está comprometido con el principio de no discriminación y con combatir el hostigamiento sexual en el reclutamiento de personal, así como en todos los servicios que ofrece y en las actividades que desarrolla.

El College Board basa el empleo en la capacidad personal y la preparación, sin discriminar por razón de raza, color, origen nacional, religión, sexo, edad, condición social, afiliación política, impedimento o cualquier otra característica protegida por la ley.

© 2021 College Board. College Board and the acorn logo are registered trademarks of the College Board. All rights reserved.

TABLE OF CONTENTS

2	Course Description
2	Oral Communication
2	Grammar
6	Reading
10	Essay Topics
11	Course Outline
11	Unit 1: Oral Communication and Grammar Skills
13	Unit 2: The Essay and Expository Writing
14	Unit 3: Short Stories and Novels
16	Unit 4: Poetry
17	Unit 5: Drama
19	Bibliographic References
22	Advanced Level Test – English
22	Description
22	Practice Exercises
28	Practice Answers
29	Answer Sheet
31	Writing
33	Scoring Rubrics for Essays
34	Advanced Level Committee
34	Advanced Level Readers Committee

Course description

The Advanced Level (AL) course in English was developed by the Puerto Rico and Latin America Office of the College Board for high school seniors whose ability to understand and use English is above average for their grade level. The course is comparable to the content and difficulty level of higher achievement level, first-year English courses offered in most colleges and universities in Puerto Rico. You have been selected by your teachers and school officials to take the AL course this year, a recognition you can be very proud of. You will find that the course offers you many rewards and advantages, all of which will be proportionate to the effort you put into your study and class participation.

The most important advantage is the opportunity to take part in an exciting educational experience. The teachers selected to offer this AL course in English possess the skills and preparation needed to guide their students to high levels of achievement. The books and other course materials are the same or similar as those used at the university level in Puerto Rico; they are selected for their teaching effectiveness and their interest and cultural values as well. Finally, classroom activities will consist of challenging, stimulating, and engaging experiences.

The second major advantage of the AL English course is that students who get high scores on the Advanced Level English Test, which is prepared and administered by the College Board, receive some credit for the first-year English requirement at the college or university they decide to attend. Some universities have slightly different policies than others about granting credit for AL courses, so you should find out the specific policies of the university you are planning to attend. Your high school counselor or the admissions office at the university will normally have this information.

Even if you do not go to college or do not get a high enough score on the AL examination to receive college credit, completion of the AL course will still be a positive addition to your high school record and your high school experience. It will make future employers aware of your special academic achievement and your superior command of English. It will also provide you with a variety of skills that will be useful in many of your future endeavors.

In terms of content, the AL course can be roughly divided into four areas: oral communication, grammar, reading, and writing. You should keep in mind, of course, that this “division” is more theoretical than real because the four skill areas combine with each other in effective language use. No one can speak or write well without a good command of the structure of the language, and reading leads to better writing and control over a wider range of grammatical structures. Furthermore, the word “skills” does not adequately cover the increased knowledge and intellectual and cultural development expected from the reading component of the course, which, in turn, promotes mature, more interesting writing and discussion. But for reasons of organization and testing, it is convenient to think of the course in terms of the four principal areas mentioned above.

Oral Communication

Oral communication, the first of these areas, is not tested on the AL English Test. Because there is a high correlation between different language skills, students who are good in other areas are likely to be good in oral communication as well. Furthermore, your teacher’s class evaluation will certainly take into account how well you did in oral reports, group discussions, debates, dramatic presentations, and similar class exercises.

Since grammar, reading, and essay writing are all tested separately, each of these areas will now be described individually along with the types of questions or exercises you may find on the AL English exam.

Grammar

Grammar refers to the relationships between words and phrases in a single sentence or, occasionally, between two closely related sentences. What are these relationships? There are many kinds; the following are some of the most common:

- Word order determines the position of each word in relation to all the other words in a sequence.
- Agreement, in English, normally means number (singular and plural) correspondence between subjects and verbs and between nouns and pronouns.
- Tense governs the choice of the particular verb form required by the time referred to in the sentence or by grammatical conventions, such as those which determine the verb forms in reported speech and in some types of conditional sentences.

- Verb phrases are a combination of two or more verb forms that create certain tenses or meanings. Some verbs, like those dealing with the future, may be single words in Spanish and verb phrases in English.
- Modal auxiliaries (should, may, can, etc.), connecting words (but, furthermore, otherwise, etc.), and some modifiers (too, very, enough, etc.) affect the meaning of other words or the relationship between sentence parts.
- Comparison refers to the special forms of adjectives and adverbs used when two or more objects or actions are being compared.
- Special sentence types, such as questions and negative sentences, have characteristic verb forms and word order.
- When two or more clauses are linked together, they may have to be modified for grammatical or stylistic reasons.
- The forms of individual words, such as noun plurals or past tenses of verbs, also come under the heading of grammar.

Now, we will observe how different areas of the test could be presented.

On the Advanced Level English Test, grammar and reading are tested through multiple-choice exercises.

A multiple-choice exercise on any College Board examination consists of two parts: (1) a stem or lead, which may be an incomplete sentence or a set of instructions, and (2) a set of five options, of which you are asked to select the best. It is important to remember that the “correct” option is the one that best illustrates good contemporary American English usage; many of Shakespeare’s usages would not be considered correct if they were used today.

An effective device for testing word order is an exercise offering a choice of five different arrangements of sentence elements.

1

Choose the best sentence.

- A) They went home after the meeting quickly.
- B) They went after the meeting quickly home.
- C) Home they went quickly after the meeting.
- D) They went home quickly after the meeting.
- E) Quickly went they home after the meeting.

This fairly simple test item examines whether the student knows that adverbs usually come at the end of an English sentence and that, in a series, adverbs of place come first and adverbs of time come last. The correct choice, then, is (D).

2

If you - - - - me, I - - - - you.

- A) had asked .. would have told
- B) asked .. had told
- C) have asked .. told
- D) had asked .. told
- E) asked .. would have told

Although each of the ten verbs given in the options could occur in different kinds of conditional sentences, the only acceptable combination is (A). This exercise would not be hard for a native speaker of English, but those who learned English as a second language might find it difficult because the answer involves two elements and because the English verbs do not, on the surface, resemble their counterparts (*hubieras preguntado .. hubiera dicho*) in an equivalent Spanish sentence.

The next exercise is on the use of adverbs modifying adjectives.

3

It is - - - cold to go outside without a heavy sweater.

- A) too much
- B) very too
- C) too many
- D) much too
- E) a lot

The answer is D, much too, because it modifies an adjective (cold) that refers to the temperature, which is uncountable. Both C and E are used to refer to countable nouns. The other options are not viable combinations in this context.

Here is an exercise that tests your knowledge of how connecting words bridge the meaning between two clauses.

4

Frank is studying hard; - - - , he is failing in physics.

- A) moreover
- B) besides
- C) however
- D) consequently
- E) furthermore

Among the options, only (C) indicates the contrasting relationship existing between the two clauses. Options (A), (B), and (E) would lead us to expect a continuation in the second clause of the information given in the first. And (D) would suggest that Frank is failing physics because he is studying hard!

The next test items examine your knowledge of parallel structures.

5

On Thanksgiving Day my mother serves the family baked turkey; on Christmas Day

- A) roast pork is served.
- B) she serves roast pork.
- C) the family is served roast pork.
- D) there is roast pork.
- E) we have roast pork served us by my mother.

Adjacent, closely related clauses influence each other stylistically in the sense that the same structural pattern is preferred in both. That is why (B) even "sounds better" than the other options below. Only (B) is parallel in structure to the first part of the statement. (A), (C), and (E) contain passive structures. The subject in (E) is in the predicate.

In a different kind of multiple-choice exercise, the student is asked to choose the option that is closest in meaning to the sentence given in the stem.

6

Could I turn my paper in tomorrow?

- A) Would you be willing to receive my paper?
- B) Could I copy my paper over tomorrow?
- C) Could I change my paper tomorrow?
- D) May I turn in my paper tomorrow?
- E) Could you receive my paper tomorrow?

This exercise is on the meaning of modal auxiliaries, and the correct response is (D). There is similarity in meaning between (A) and (D), but for a person who understands the uses of could and may, (D) is indistinguishable from the stem, while (A) is open to different interpretations.

Verb forms can also be used as subjects or objects of sentences, as well as in other functions. The particular forms required in these functions are very difficult to give rules for; sometimes they just have to be associated with a given context, as they are in the following exercise.

7

On lazy summer afternoons I enjoy - - - light operatic music.

- A) hearing to
- B) to hear
- C) to listen to
- D) to listen
- E) listening to

If a verb form follows *enjoy* as its object, that verb form must end in *-ing*. So far, then, both (A) and (E) seem to be possibilities. But *hear* is followed immediately by its object, while *listen* requires the word *to* between itself and its object. Therefore, (E) is the correct option. Notice that, if the lead sentence had the verb *like* instead of *enjoy*, (B), (C), and (E) would all be correct, because *like* can be followed either by the verb form ending in *-ing* or by *to* and the basic verb form.

Another area in which it is hard to give general rules is adverb comparison.

8

The manager urged the men to work

- A) fastly.
- B) more fastly.
- C) fastlier.
- D) more faster.
- E) faster.

(E) is the correct option, because *faster* is the comparative form of the adverb *fast*. On the other hand, *quickly* is the adverbial form of the adjective *quick*, and *more quickly* is the comparative form of *quickly*. How can these differences be explained? A great deal of research into the past history of the English language combined with some shrewd guesses might produce a satisfactory explanation. But for you the important thing is to learn the forms in use, and this requires greater familiarity with them. Using languages properly always requires plenty of work, so do study hard in the AL course!

Later on, you will be given more grammar exercises to practice, but for now, we will turn to the next section of the course.

Reading

There are basically two kinds of readings, prose and poetry, and prose can be divided into fiction and nonfiction. Nonfiction, also called expository prose, is the kind of reading matter we are most familiar with; we find it in newspapers, magazine articles, sets of instructions, textbooks, speeches, and so forth. The booklet you are now reading is an example of expository prose. The purpose of expository prose is usually to give information, develop an idea, or persuade the reader to adopt an opinion or a course of action. The idea or information contained in a piece of nonfiction is sometimes called its content, and the way the idea is organized or developed is called its form. As you will find out in the AL course, there are many different patterns of development: cause and effect, comparison or contrast, examples and illustrations, and others. Form also covers the logically or rhetorically patterned beginning-middle-end structure of a prose unit, the division of the unit into paragraphs, and the transition devices connecting paragraphs and groups of paragraphs with one another. In addition to recognizing the formal properties of prose in reading, you will also learn to apply them in your own compositions.

Fiction is less easily described, because it is, for the most part, about interactions among human beings, and there is no limit to types of human beings or to the ways in which they interact. The form of a work of fiction—a short story or a novel—is called a plot and usually centers on a problem or conflict that grows increasingly complex until it is resolved at a turning point, or climax, in the story. Plot is only one element of fiction. Characterization is also very important, and the physical setting of the story or novel may be a determining factor in a plot or a decisive influence on the characters and their actions. The point of view from which a novel or short story is narrated also affects our interpretation of it. (Is it told to us by one of the characters? By an omniscient author? By an author who heard it from someone else?) Even style—the choice of words and the use of figures of speech and other literary devices—can modify our perceptions in ways that we are not always consciously aware of.

The following short story and the exercises based on it will introduce some of the elements of fiction mentioned above.

The following events had their setting in a subway local plodding toward Fort Hamilton Parkway at an hour long past one in the morning. A young woman who lived out that way with her folks had been to a theater and supper (5) party in Manhattan. One of the men at supper had made what it would be effusive to call a half-hearted offer to see her home, but she had rewarded that heroic gesture by an amiable refusal. Accustomed to pushing competently about in the crowds downtown, the thought of an (10) untimely jaunt into darkest Brooklyn seemed dreary but not alarming.

Her first disquieting sensation came shortly after three forbidding ruffians got into the almost deserted train at the first stop beyond Myrtle Avenue. The man in (15) the middle seemed so drunk that his companions were practically carrying him, and his insouciant legs had the curious detachment of a scarecrow's. The young woman was eyeing these wastrels with distaste when she realized that the man in the middle had fixed one bleary eye upon (20) her, and, nervously following the direction of his gaze, she saw that there on her wrist, defiantly visible, was her bracelet watch with its chains of diamonds. She hastily drew her sleeve down over it, made a slight pretense of looking up and down the car, and then, out of the corner (25) of her eye, reconnoitered. It was true. Slouched down between his friends, he was looking at her, and out of the corners of their eyes, as furtive and as wary as herself, his two companions were looking at her, too.

Her heart sank, two more stops and she would be (30) at her own station. Suppose they followed her? Suppose

there was no one on the echoing platform at that chilly hour, no one in the change booth? In her imagination she was already trying to make her legs walk up the stairway to the street, sick with the knowledge that the monstrous (35) three were following her silently at her heels. Her knees turned to water. Panic possessed her. She had an impulse to tear her foolish watch from her wrist and pitch it across the aisle. She glanced up and down the car. By this time its only occupants were a benign, bespectacled old (40) gentleman and his wife, a serene, white-haired couple who would not be of much help if she should absurdly scream out to them that the mute triumvirate across the car were plotting assault and robbery, when, as some remnant of her reason told her, they were probably doing (45) nothing of the kind. Besides, the old couple were getting up to leave at the next station. They were passing her on their way to the door. She had a numbing sense that all law and order was then and there taking its departure when, without looking at her and without moving his (50) lips, the old gentleman said something.

“Follow us off this train.”

It took her a second to realize that this was meant for her. In another, she found herself on the station platform, the door closing behind them. In still another, the train (55) grunted, pulled itself together and lurched off into the tunnel, carrying the dreadful three with it. She wanted to laugh hysterically at her own relief. Now the old gentleman was speaking to her.

“My dear,” he said, “I apologize for issuing orders to (60) you, but there was no time for ceremony. Did you notice those men who sat across from you?” It seemed she had.

“Did you observe anything peculiar about that man in the middle?”

“He was very drunk,” the young woman said.

(65) The doctor shook his head. “Perhaps he had been,” he admitted, “but not when they carried him into the train. When they carried him into the train, the man in the middle was dead.”

Here are some exercises of the sort that might be asked about a short story. The commentary accompanying the exercises contains hints about how they should be approached.

9

The brief characterization of the young woman at the beginning of the story shows her as

- A) self-confident and competent.
- B) timid but competent.
- C) excitable but competent.
- D) nervous and incompetent.
- E) incompetent but friendly.

The young woman is characterized in the very first paragraph, which shows her as both self-confident and competent (A). Do not be misled by the fact that she was nervous during her subway experience. Who wouldn't be?

10

In line 53, the word “another” refers to another

- A) station.
- B) train.
- C) stop.
- D) second.
- E) minute.

Like most pronouns, *another* refers to something that has been recently mentioned, and in this instance, it is repeated from the previous sentence, where it clearly referred to “second” in line 52. The rapid repetition of “another” captures the feeling of seconds passing, so (D) is the only possible answer.

11

The point of view in the story is that of

- A) the young woman.
- B) an omniscient author.
- C) the doctor.
- D) a narrator with selective omniscience.
- E) the three ruffians.

Exercises about point of view can be tricky. You might think that, because the story tells us what the young woman is thinking and feeling, it must be told from her point of view. But if you read the story carefully, you will notice that it is not the young woman herself who tells us what she is thinking and feeling. Someone else tells us, and that someone else is a narrator or author who knows a great deal, more than the young woman does—such as the fact that the old gentleman was a “doctor” (line 65)—but who doesn't know everything. The narrator apparently doesn't know that the man in the middle is dead, for example, until the doctor breaks the news. So (D) is the best option.

12

The doctor's participation in the incident demonstrates

- A) admirable bravery.
- B) cowardly behavior.
- C) discreet behavior.
- D) improper behavior.
- E) erroneous bravery.

In view of the doctor's age and the potentially violent circumstances, (C) is the obvious choice.

13

The mood of the story is BEST described as

- A) exciting.
- B) unpleasant.
- C) depressing.
- D) terrifying.
- E) suspenseful.

The clue to selecting the right option for this exercise is the phrase "BEST described," which is used in the stem. There is no doubt that the story is exciting, and some readers might find it unpleasant and terrifying in places. But, from the second paragraph to the very end, the dominant feeling generated by the story is suspense, so its mood must be "BEST described" as suspenseful, which corresponds to (E).

Another literary genre included in the AL course in English is drama, which may be regarded as a special variety of fiction in which the plot is acted out instead of narrated. Indeed, many of the basic elements of fiction—characterization, setting, conflict, turning point—are equally basic to drama, and novels or short stories are frequently dramatized into movies or television programs. Because of these similarities with fiction, drama needs no further elaboration here.

Poetry is a challenging genre. Most of us find poetry more difficult to read than prose—and with good reason. Prose, fiction and nonfiction alike, deals in most cases with objective situations and occurrences that are within most people's range of experience; even if you have never been on a New York subway, you can appreciate the young woman's anxiety in the story above. Poetry, on the other hand, tries to convey the private, interior feelings of an individual, and feelings are not constructed, as ideas are, out of common reason. It is difficult, in fact, to say what feelings are made up of, but we know that they are often shaped by memory and associated with objects to which they are only arbitrarily related. For example, the color gray suggests sadness, and spring in temperate climates brings hopefulness. So poetry sometimes uses a language of association and indirection: connotation, simile, metaphor, ambiguity, symbolism, and irony. Its origins, acknowledged in its use of meter and rhyme, are in music and dance rather than in the shared logic of prose.

This does not mean, obviously, that poetry is impossible to understand; if it were, no one would read or write it. Like the writer of prose, the poet wants to communicate, and the poet, too, deals in ideas and experiences. But the poet's interest in ideas and experiences is different—more personal, more searching—and the methods and language used are appropriate to his or her aims. As a reader of poetry, you should also tap into your own experiences when interpreting a poem.

The following poem and exercises will clarify some of these points.

Dark house, by which once more I stand
Here in the long unlovely street,
Doors, where my heart was used to beat
So quickly, waiting for a hand,

- (5) A hand that can be clasp'd no more—
Behold me, for I cannot sleep,
And like a guilty thing I creep
At earliest morning to the door.

- He is not here; but far away
(10) The noise of life begins again,
And ghastly thro' the drizzling rain
On the bald street breaks a blank day.

14

The time of the poem is

- A) midnight.
- B) early morning.
- C) dusk.
- D) noon.
- E) Christmas Day.

The answer is given directly in the references to "earliest morning" in the last line of the second stanza and to daybreak in the last line of the third stanza. The correct option, therefore, is (B).

15

The narrator cannot sleep because he is

- A) consumed by guilt.
- B) fond of walking at night.
- C) in love.
- D) disturbed by a friend's death.
- E) going to an appointment.

The hand grasp mentioned in the first line of the second stanza is a symbol of intimacy or friendship; the fact that the hand can be grasped "no more," a phrase bearing the resonance of finality, suggests death, an interpretation supported in the next stanza by the information that "He is not here," in contrast to the life beginning far away. The correct answer is (D).

16

The signs of continuing life in the world

- A) give hope to the poet.
- B) remind the poet of the job to be done.
- C) seem gray and horrible to the poet.
- D) remind the poet of the presence of God.
- E) make the poet feel his lack of sleep.

Although continuing life is often presented as a hopeful sign, the poet's language clearly points to (C) as the correct option: life is "noise," and the "blank" day breaks "ghastly" on the "bald" street.

17

In line 7, the poet describes himself as similar to a "guilty thing" in his

- A) movements.
- B) sorrow.
- C) sleeplessness.
- D) unnatural friendship.
- E) rejection of life.

The movement described by the word creep is frequently associated with stealth or guilt, though it can also, as in the poem, be associated with sorrow or despair. Notice that the poet does not say that he feels guilty, but only that his movements are similar to those of a guilty person. The correct answer is (A).

Before going on to the writing component of the course, which uses a completely different testing system, you may want to examine more examples of multiple-choice exercises and try to answer them. (For that purpose, turn to the section on practice exercises.) If not, continue with the next section, titled Essay Topics.

Essay Topics

Consider the following sample topics for writing essays.

Part 4
Essay Topic - English
Time limit - 25 minutes

DIRECTIONS Read the essay topic carefully. Take a few minutes to analyze it and be sure that you understand what is being asked. Organize your ideas before you start writing. You should write exclusively about the specified topic. Write your essay in English. **YOUR TEST WILL BE INVALIDATED IN FULL IF YOU DEVELOP A DIFFERENT TOPIC IN YOUR ESSAY, WRITE IN A DIFFERENT LANGUAGE, OR DON'T ANSWER THIS PART OF THE EXAM AT ALL.**

Some people believe that classes in the arts (for example music, drawing, painting, drama, and appreciation of art/ music) should be required in all public and private schools in Puerto Rico.

Do you agree or disagree with this statement? Please support your opinion with clear and relevant arguments in your composition.

Part 4
Essay Topic - English
Time limit - 25 minutes

DIRECTIONS Read the essay topic carefully. Take a few minutes to analyze it and be sure that you understand what is being asked. Organize your ideas before you start writing. You should write exclusively about the specified topic. Write your essay in English. **YOUR TEST WILL BE INVALIDATED IN FULL IF YOU DEVELOP A DIFFERENT TOPIC IN YOUR ESSAY, WRITE IN A DIFFERENT LANGUAGE, OR DON'T ANSWER THIS PART OF THE EXAM AT ALL.**

Some educators believe that students should be required to do community service as part of their high school graduation requirements.

Do you agree or disagree with this statement? Please support your opinion with clear and relevant arguments in your composition.

COURSE OUTLINE

Unit 1: Oral Communication and Grammar Skills

Oral communication and grammar skills must be emphasized to achieve the objectives for each of the following units (units 2, 3, 4, and 5). Appropriate and relevant oral communication and grammar activities should be incorporated throughout the school year.

Part A: Oral Communication Skills

I. Description

This section aims to improve students' oral communication in planned and spontaneous speech situations. The students will prepare formal and informal presentations and participate in group discussions and role-playing situations. Through these activities, the students will develop effective communication skills and improve their pronunciation.

II. Objectives

A. General

Students will be able to

1. organize and express their thoughts.
2. communicate in planned and spontaneous situations.
3. communicate effectively in formal and informal speech situations.
4. speak with greater fluency.

B. Specific

More specifically, students will be able to

1. utilize correct pronunciation to achieve effective communication.
2. interact orally in small group activities.
3. retell stories, conversations, and anecdotes.
4. understand and use the general conventions of beginning, ending, and interrupting a conversation for purposes of clarification.
5. comprehend and use idiomatic expressions.

III. Content

The content of this part is based on the following:

- A. Formal and informal oral communication in different contexts
- B. Pronunciation
- C. Idiomatic expressions
- D. Means of overcoming cultural and linguistic barriers to communication
- E. Discussing controversial issues

Students will

1. use appropriate persuasive vocabulary and semantic structures to present their argument.
2. use examples and evidence that support their position.
3. consider different points of view.

Part B: Grammar Skills

I. Description

This subunit aims to improve students' grammatical skills and their knowledge of correct language usage in both oral and written communication. A strong foundation in grammar will improve students' understanding, interpretation, and appreciation of written texts. Students will be actively involved in the acquisition of grammar skills, which will always be presented and practiced in context. Interactive and collaborative grammar activities will help students acquire grammatical knowledge in an applied and contextual environment, which will enable them to use the English language correctly in oral and written discourse.

II. Objectives

A. General

Students will be able to

1. express their thoughts in grammatically correct sentences and phrases in both oral and written form.
2. understand the meaning of different verb tenses, modal auxiliaries, and word order in sentences, reported speech, questions, and phrases.
3. recognize grammatical modifications for stylistic reasons.
4. identify, analyze, and use diverse language structures in context.

B. Specific

More specifically, students will be able to use correctly and understand

1. the meaning of a number of verb tenses (see below for more details), subject-verb agreement, modal auxiliaries, active and passive voice sentences and verb structures, verbals, different types of questions and answers, and various ways of expressing negation in both oral and written form.
2. adjectives and adverbs in their basic, comparative, and superlative forms, and word order.
3. modifying phrases and clauses.
4. different types of nouns and pronouns as well as pronoun antecedent agreement.
5. prepositions and prepositional phrases in context.
6. connecting words and expressions, especially in writing, to form different types of sentences (complex, compound, and compound-complex) for stylistic purposes and logical development.
7. parallel structures in written discourse.

III. Content

The content of this part is based on the following language components:

A. Verbs

1. Tenses (simple present, present progressive, simple past, past progressive, future, future progressive, and present perfect, including irregular verbs)
2. Active/passive voice
3. Subjunctive mood
4. Sequence of verb tenses (compound/complex sentences)
5. Direct/indirect quotations (reported speech)

6. Verbals (infinitives, participles, and gerunds used as adjectives and nouns)
7. Modal auxiliaries (can, could, shall, should, will, would, must, have to, may, might, ought to)
8. Subject-verb agreement (compound subjects, indefinite pronouns, collective nouns, and inverted word order)
9. Negation

B. Questions and answers

1. Tag questions
2. Direct and indirect questions

C. Adjectives and adverbs (comparative and superlative)

D. Misplaced, ambiguous, and dangling modifiers

E. Pronouns

1. Pronoun consistency
2. Pronoun-antecedent agreement (reference)
3. Use of different types of pronouns (subject, object, possessive, possessive adjective, reflexive, and demonstrative).

F. Connecting words and expressions (coordinating and subordinating conjunctions, conjunctive adverbs, transitional expressions, relative pronouns, and correlative conjunctions).

G. Parallelism

H. Prepositions and prepositional phrases

1. Prepositions (such as *about, across, after, among, around, at, before, behind, below, beside, between, by, during, except, for, from, in, into, of, off, on, over, through, to, under, until, and with*).
2. Prepositional phrases (such as *according to, because of, except for, in addition to, in front of, instead of, in spite of, and with respect to*).

Unit 2: The Essay and Expository Writing

I. Description

This unit includes the reading, discussion, and analysis of nonfiction prose to improve the students' reading and critical thinking skills, which in turn will enable students to enhance their writing skills. Through guided practice in the writing process, students will compose well-developed essays.

II. Objectives

A. General

Students will be able to

1. improve their comprehension and analytical skills through the reading of nonfiction prose.
2. use models of expository writing as the basis for further development of their composition skills.
3. express themselves effectively in writing through ongoing practice.
4. write different types of essays in response to texts read in and out of class.
5. improve their problem-solving and critical thinking skills.

B. Specific

More specifically, students will be able to

1. understand the meaning of an essay by grasping the main idea or thesis of an essay
 - a. following the development of the central idea.
2. recognize, understand, and explain the structural components of an essay and different expository patterns of development, such as narration, definition, analysis, comparison, contrast, and argumentation.
 - a. recognize the basic organization of an essay (chronological, spatial, deductive, or inductive).
 - b. recognize the different types of paragraphs (introductory, developmental, transitional, and summary).
 - c. understand the use of punctuation, connectives, and other transitional devices used between phrases, clauses, sentences, and paragraphs.

3. read a selection critically and respond to it orally and in writing.
4. use a variety of prewriting techniques, such as free-writing, outlining, clustering, brainstorming, and keeping a journal.
5. write, revise, and edit their drafts as well as engage in peer reviewing process to develop clear and well-organized essays.

III. Content

This unit includes the following:

A. Reading comprehension and analysis

1. Thesis or central, controlling idea; appropriate title; author's purpose
2. Major supporting ideas and specific details
3. Reading strategies, such as distinguishing between fact and opinion, drawing conclusions, and making inferences

B. Patterns of development

1. Major types of essays and rhetorical modes (narration, description, exposition, argumentation, formal, and informal)
2. Types of paragraph development (narration, description, comparison, contrast, cause and effect, definition, process, classification, examples, illustrations, reasons, opinions, specific details, facts, analogy, anecdotes, repetition or restatement, analysis, exposition, argumentation, persuasion, and testimony of experts and authorities)
3. Paragraph structure (topic sentence, supporting sentences, and concluding sentence)
4. Coherence (devices used to establish relationships among sentences) through
 - a. pronouns and their antecedents.
 - b. transitional expressions and sentences to add similar ideas, contrast ideas, give an example, introduce a result, show cause or reason, and summarize ideas.

C. Order (spatial, climactic, importance, inductive, deductive, chronological, process, and logical organization)

D. Author's style/stylistic devices

1. Diction (denotation, connotation, word choice, use of certain parts of speech, abstract, concrete, appropriate, complicated, formal, informal, conversational, colloquial, scientific, technical, and jargon)
2. Sensory imagery (visual, auditory, gustatory, olfactory, tactile, thermal, and kinesthetic)
3. Figurative language and other literary devices, as these terms and concepts relate to the meaning and purpose of the essay (personification, hyperbole, understatement, metaphor, simile, paradox, allusions, analogy, pun, and oxymoron)
4. Syntax (length and structure of sentences, parallelism, punctuation, complexity, simplicity, word order)
5. Tone/voice (e.g., affectionate, amusing, angry, belligerent, challenging, compassionate, condescending, contemptuous, conversational, despairing, didactic, disappointed, ecstatic, enthusiastic, excited, fanciful, formal, friendly, frightening, gloomy, happy, hopeless, humorous, indignant, ironic, judgmental, loving, melancholic, merciless, optimistic, pessimistic, philosophical, pitiful, playful, resigned, reticent, sad, sarcastic, satirical, satisfied, sentimental, serious, shocking, solemn, sorrowful, and sympathetic)

E. Expository writing

Students are guided through the writing process, which includes prewriting, drafting, revising, editing, and proofreading. Special attention will be given to writing argumentative essays.

Unit 3: Short Stories and Novels

I. Description

This unit includes the study of the elements of fiction through the reading of selected short stories and novels. Oral and written analyses of these literary works will enable students to comprehend, interpret, and respond to fiction.

II. Objectives

A. General

Students will be able to

1. read, comprehend, and interpret short stories and novels.
2. analyze the elements of fiction in selected works.
3. read short stories and novels independently.
4. respond orally and in writing to short stories and novels.
5. think critically about literature.

B. Specific

More specifically, students will analyze the following elements of the short story and the novel

1. plot and method of presentation.
2. setting, mood, and atmosphere.
3. characterization.
4. theme, ideas, and purpose.
5. stylistic devices.
6. point of view.

III. Content

The content of this unit is based on the following aspects:

A. Theme and central ideas

B. Plot details and plot structure

1. Comprehension of the events that make up the plot
2. Exposition, conflict, complication, rising action, crisis, turning point or climax, falling action, resolution (open or closed), and suspense

- C. Method of presentation (chronological sequence, flashback, foreshadowing, dramatic, episodic, summary, and in the middle of the action [in medias res])
- D. Setting, mood, and atmosphere.
- E. Point of view (narrator, first-person [protagonist, major character, secondary or minor character], third-person [limited omniscience, complete omniscience, participant, observer], naïve narrator, and unreliable narrator)
- F. Characterization (character traits [internal and external], motivation, types of characters [minor, major, secondary, round, flat, static, dynamic, stock, and foil], and method of character development/depiction/portrayal)
- G. Stylistic devices
 1. Diction (denotation, connotation, word choice, use of certain parts of speech, abstract, concrete, appropriate, complicated, formal, informal, conversational, colloquial, dialect, scientific, technical, and jargon)
 2. Sensory imagery (visual, auditory, gustatory, olfactory, tactile, thermal, and kinesthetic)
 3. Figurative language and other literary devices, as these terms and concepts relate to the meaning and purpose of the short story or novel (personification, hyperbole, understatement, metaphor, simile, paradox, allusions, symbolism, stream of consciousness, interior monologue, dialogue, narration, description, repetition, analogy, pun, and oxymoron)
 4. Syntax (length and structure of sentences, parallelism, punctuation, complexity, simplicity, and word order)
 5. Tone/voice (e.g., affectionate, amusing, angry, belligerent, challenging, compassionate, condescending, contemptuous, conversational, despairing, didactic, disappointed, ecstatic, enthusiastic, excited, fanciful, formal, friendly, frightening, gloomy, happy, hopeless, humorous, indignant, ironic, judgmental, loving, melancholic, merciless, optimistic, pessimistic, philosophical, pitiful, playful, resigned, reticent, sad, sarcastic, satirical, satisfied, sentimental, serious, shocking, solemn, sorrowful, sympathetic, dispassionate and apathetic)

- 6. Different types of irony (verbal, situational, and dramatic).

IV. Reading Suggestions

The novel has become a major—if not *the* major—literary genre of our time. There is tremendous variety within this genre, from classical novels with plenty of characters, a brisk plot, and an omniscient narrator using crisp prose to antinovels that shatter many of the conventions associated with the genre. Some of the works credited with being the first English-language novels are Aphra Behn’s *Oroonoko*, from 1688, and Daniel Defoe’s *Robinson Crusoe*, from 1719. The novel continues to develop vibrantly, with literally thousands of titles published each year, spanning many subgenres.

The groups below try to give you a sense of the breathtaking variety of works that fall under the category of novels written in English. You should read **at least one** novel from each group. We offer brief recommendations for further reading for each group.

Group A

Jane Austen, *Pride and Prejudice*

Charlotte Brontë, *Jane Eyre*

Emily Brontë, *Wuthering Heights*

Kate Chopin, *The Awakening*

Charles Dickens, *Hard Times*

George Eliot, *Middlemarch*

Henry Fielding, *Tom Jones*

Thomas Hardy, *Tess of the D’Urbervilles*

Mary Shelley, *Frankenstein*

Edith Wharton, *The House of Mirth*

Oscar Wilde, *The Picture of Dorian Gray*

If you enjoy the novels in this group very much... try volume package 2 of *The Norton Anthology of English Literature* and volume package 2 of *The Norton Anthology of American Literature*. Most of these works will have entered the public domain, so you can find them on sites like the Internet Archive. If you were particularly interested in *Jane Eyre*, you may want to choose *Wide Sargasso Sea* from group C.

Group BJoseph Conrad, *Heart of Darkness*William Faulkner, *The Sound and the Fury*F. Scott Fitzgerald, *The Great Gatsby*E. M. Forster, *A Passage to India*Henry James, *A Portrait of a Lady*James Joyce, *A Portrait of the Artist as a Young Man*Ernest Hemingway, *A Farewell to Arms*Malcolm Lowry, *Under the Volcano*George Orwell, *Nineteen Eighty-Four*Virginia Woolf, *Mrs. Dalloway*Oscar Wilde, *The Picture of Dorian Gray*

If you enjoy the novels in this group very much... try reading other works by the same authors. Library of America publishes superb editions of American authors. Sites like the Internet Archive host those novels that have entered the public domain.

Group CPaul Auster, *The New York Trilogy (City of Glass, Ghosts, The Locked Room)*Samuel Beckett, *Trilogy (Molloy, Malone Dies, The Unnamable)*J. M. Coetzee, *Disgrace*Don DeLillo, *White Noise*Philip K. Dick, *Do Androids Dream of Electric Sheep?*Dave Eggers, *You Shall Know Our Velocity!*Ralph Ellison, *Invisible Man*Joseph Heller, *Catch-22*Lois Lowry, *The Giver Quartet (The Giver, Gathering Blue, Messenger, Son)*Cormac McCarthy, *The Road*Geraldine McCaughrean, *The White Darkness*Ian McEwan, *Saturday*Jean Rhys, *Wide Sargasso Sea*Kurt Vonnegut, *Slaughterhouse-Five*Toni Morrison, *Beloved*Richard Powers, *The Overstory*

If you enjoy the novels in this group very much... try keeping up with contemporary trends by reading works that are shortlisted for the Man Booker Prize, as well as anthologies like *The Best American Nonrequired Reading* (published yearly)

and the selections of the best young British and American novelists published by the literary magazine *Granta*.

Unit 4: Poetry**I. Description**

This unit includes different types of poems and the study of the elements of poetry. Oral and written analyses of selected poems will enable students to comprehend, interpret, and appreciate this literary genre.

II. Objectives**A. General**

Students will be able to

1. read, understand, and interpret the content of a poem.
2. recognize the various elements of a poem.
3. understand the similarities and differences between poetry and different types of prose.
4. react orally and in writing to selected poems.
5. appreciate the connections between poetic form and content.

B. Specific

More specifically, students will be able to

1. analyze, paraphrase, and explicate a poem orally and in writing .
2. analyze specific elements of a poem and explain how they relate to each other.
3. describe the effect of a poem on the reader.

III. Content

This unit includes the following:

A. Theme and purpose**B. Speaker/persona and listener****C. Understanding ideas in poems****D. Stylistic devices**

1. Diction (denotation, connotation, word choice, use of certain parts of speech, abstract, concrete, appropriate, complicated, formal, informal, conversational, colloquial, scientific, technical, and jargon)
2. Sensory imagery (visual, auditory, gustatory, olfactory, tactile, thermal, and kinesthetic)

3. Figurative language and other literary devices, as these terms and concepts relate to the meaning and purpose of the poem (e.g., personification, hyperbole, understatement, metaphor, extended metaphor, simile, paradox, allusion, symbolism, synecdoche, metonymy, repetition, anaphora, pun, and oxymoron)
4. Syntax (punctuation, parallelism, and inverted word order)
5. Tone/voice (e.g., affectionate, amusing, angry, belligerent, challenging, compassionate, condescending, contemptuous, conversational, despairing, didactic, disappointed, ecstatic, enthusiastic, excited, fanciful, formal, friendly, frightening, gloomy, happy, hopeless, humorous, indignant, ironic, judgmental, loving, melancholic, merciless, optimistic, pessimistic, philosophical, pitiful, playful, resigned, reticent, sad, sarcastic, satirical, satisfied, sentimental, serious, shocking, solemn, sorrowful, dispassionate, apathetic, and sympathetic)
6. Form and structure used to convey meaning.
7. Sound techniques, as these terms and concepts relate to the meaning and purpose of the poem (e.g., rhyme, internal rhyme, end rhyme, cacophony, euphony, assonance, consonance, onomatopoeia, and alliteration)
8. Types of poems (e.g., sonnet, villanelle, elegy, ballad, narrative, lyric, dramatic, dramatic monologue, and ode)

Unit 5: Drama

I. Description

This unit includes the reading of selected plays and the study of the elements of drama. Oral and written analyses of dramatic works will enable students to comprehend, interpret, and appreciate this literary genre.

II. Objectives

A. General

Students will be able to

1. read, understand, and interpret plays.
2. recognize the various elements of drama by identifying and defining those elements in a play.
3. think critically about the plays and discuss the relationship between the playwright's subject matter and style.
4. relate the play to its historical and social background and its pertinence to today's society.

B. Specific

More specifically, students will be able to

1. understand the plot and structure of a play.
2. identify the setting.
3. describe the characters and their development.
4. state and explain the theme.
5. recognize and understand key aspects of the author's style.

III. Content

This unit includes the following:

A. Plot and structure

1. Plot summary (orally and in writing)
2. Conflicting forces in the play
3. Structural elements of the plot, such as exposition, rising action or complication, climax, falling action, and resolution or denouement

4. Division of the play into acts and scenes and their relationship to plot and structure
 5. Subplots, if any, and their relationship to the main plot
- B. Setting**
1. Specific location and social environment in which the action of the play takes place
 2. Relationship of the different settings to each other and to the playwright's purpose, if applicable
- C. Characters**
1. Main and secondary characters and their function in the plot (e.g., protagonist or antagonist)
 2. An analysis of whether the behavior of the play's characters is consistent and plausible
 3. Techniques the playwright uses to reveal the personalities of the characters through their appearance, speech, actions, body language, and attitudes towards other characters or through other characters' speech, actions, body language, and attitudes toward them
- D. Themes**
1. Focus of the playwright
 2. Relationship of plot, setting, and character to the play's themes
 3. Presence of symbolic sounds, body language, actions, and objects in the play and their relationship to the theme
 4. Symbolic significance that the play as a whole may convey, if applicable
- E. Stage directions**
1. Relationship between stage directions and dialogue
 2. Significance of stage directions to highlight the dramatic elements
 3. Recognition of the way stage directions reveal the characters' inner thoughts and feelings
 4. Connection among the stage directions, the playwright's purpose, and the characters' development
 5. Bibliographic references

BIBLIOGRAPHIC REFERENCES

Oral Communication Skills (Unit 1, Part A)

- Celce-Murcia, Marianne, et al. *Teaching Pronunciation: A Course Book and Reference Guide*. 2nd ed. New York: Cambridge University Press, 2010.
- Chan, Marsha, et al. *College Oral Communication*. Boston, MA: Heinle, Cengage Learning, 2006.
- Dale, Paulette, and James C. Wolf. *Speech Communication Made Simple*. 3rd ed. White Plains, NY: Pearson Longman, 2006.
- Gershon, Steven. *Present Yourself 2: Viewpoints*. New York: Cambridge University Press, 2008.
- Gilbert, Judy B. *Clear Speech: Pronunciation and Listening Comprehension in North American English*. 4th ed. New York: Cambridge University Press, 2012.
- Grant, Linda. *Well Said: Pronunciation for Clear Communication*. 3rd ed. Boston: Heinle, Cengage Learning, 2010.
- Heyer, Sandra. *Just Joking: Stories for Listening and Discussion*. White Plains, NY: Pearson Longman, 2005.
- Helgesen, Marc, and Steven Brown. *Practical English Language Teaching: Listening*. New York: McGraw-Hill, 2007.
- Jones, Leo. *Let's Talk*. 2nd ed. New York: Cambridge University Press, 2008.
- Anderson, Neil J., et al. *Active Skills for Communication*. Boston, MA: Heinle, Cengage Learning, 2008.

Grammar Skills (Unit 1, Part B)

- Azar, Betty S., and Stacy A. Hagen. *Understanding and Using English Grammar*. 4th ed. White Plains, NY: Pearson Longman, 2009.
- Brandon, Lee. *At a Glance: Sentences*. 5th ed. Boston: Wadsworth, Cengage Learning, 2012.
- Broukal, Milada. *Grammar Form and Function*. 2nd ed. New York: McGraw-Hill, 2009.
- Carne, Paul. *Grammar Explorer 2*. Boston: National Geographic Learning, 2015.
- Celce-Murcia, Marianne, and Diane Larsen-Freeman. *The Grammar Book: An ESL/EFL Teacher's Course*. 2nd ed. Boston: Heinle, Cengage Learning, 1998.
- Dixson, Robert J. *Grammar Essentials: Graded Exercises in English*. 3rd ed. White Plains, NY: Pearson Longman, 2003.
- Dummett, Paul, et al. *Life Level 6*. Boston: National Geographic Learning, 2015.
- Elbaum, Sandra. *Grammar in Context*. 5th ed. Boston: Heinle, Cengage Learning, 2009.
- Folse, Keith S., et al. *Top 20: Great Grammar for Great Writing*. 2nd ed. Boston: Heinle, Cengage Learning, 2007.
- Fuchs, Marjorie, et al. *Focus on Grammar*. 4th ed. White Plains, NY: Pearson, 2011.
- Hewings, Martin. *Advanced Grammar in Use*. 3rd ed. New York: Cambridge University Press, 2013.
- Lane, Janet, and Ellen Lange. *Writing Clearly: Grammar for Editing*. 3rd ed. Boston: Heinle, Cengage Learning, 2012.

Mackey, Daphne. *Grammar Explorer 1*. Boston: National Geographic Learning, 2015.

Murphy, Raymond. *English Grammar in Use*. 4th ed. New York: Cambridge University Press, 2012.

The Essay and Expository Writing (Unit 2)

Arlov, Pamela. *Wordsmith: A Guide to Paragraphs and Short Essays*. 5th ed. Boston: Pearson, 2012.

Arlov, Pamela. *Wordsmith: A Guide to College Writing*. 5th ed. Boston: Pearson, 2012.

Barnet, Sylvan, et al. *Literature for Composition: An Introduction to Literature*. 10th ed. New York: Longman, 2013.

Fawcett, Susan. *Grassroots with Readings: The Writer's Workbook*. 10th ed. Boston: Wadsworth, Cengage Learning, 2012.

Folse, Keith, and Tison Pugh. *Great Writing 5: From Great Essays to Research*. 3rd ed. Boston: National Geographic Learning, Cengage Learning, 2015.

Gaetz, Lynne, and Suneeti Phadke. *Essays*. 2nd ed. Boston: Prentice Hall, 2012.

Gaetz, Lynne, and Suneeti Phadke. *Paragraphs and Essays*. 3rd ed. Boston: Prentice Hall, 2011.

Gardner, Peter S. *New Directions: Reading, Writing, and Critical Thinking*. 2nd ed. New York: Cambridge University Press, 2005.

Kemper, David, et al. *WRITE 1: Sentences and Paragraphs*. Boston: Wadsworth, Cengage Learning, 2012.

Langan, John. *College Writing Skills with Readings*. 9th ed. New York: McGraw-Hill, 2014.

Langan, John. *Exploring Writing: Sentences and Paragraphs*. 3rd ed. New York: McGraw-Hill, 2013.

Langan, John. *Exploring Writing: Paragraphs and Essays*. 3rd ed. New York: McGraw-Hill, 2013.

Langan, John, and Zoé L. Albright. *English Skills with Readings*. 9th ed. New York: McGraw-Hill, 2015.

Leaney, Cindy. *In the Know: Understanding and Using Idioms*. New York: Cambridge University Press, 2005.

McWhorter, Kathleen T. *Reading and Writing about Contemporary Issues*. Boston: Pearson, 2015.

Mlynarczyk, Rebecca, and Steven B. Haber. *In Our Own Words: Student Writers at Work*. New York: Cambridge University Press, 2005.

Pharr, Donald, and Santi V. Buscemi. *Writing Today*. 2nd ed. Boston: McGraw-Hill, 2008.

Roen, Duane, et al. *The McGraw-Hill Guide: Writing for College, Writing for Life*. 3rd ed. New York: McGraw-Hill, 2012.

Scarry, Sandra, and John Scarry. *The Writer's Workplace with Readings: Building College Writing Skills*. 8th ed. Boston: Wadsworth, Cengage Learning, 2014.

Sims, Marcie. *The Write Stuff: Thinking through Essays*. 2nd ed. Boston: Prentice Hall, 2012.

Sims, Marcie. *The Write Stuff: Thinking through Paragraphs*. Boston: Pearson, 2012.

Smalzer, William R. *Write to Be Read: Reading, Reflection, and Writing*. 2nd ed. New York: Cambridge University Press, 2005.

Smoke, Trudy. *A Writer's Workbook: A Writing Text with Readings*. 4th ed. New York: Cambridge University Press, 2005.

Spack, Ruth. *Guidelines: A Cross-Cultural Reading/Writing Text*. 3rd ed. New York: Cambridge University Press, 2007.

Spears, Deanne, and David Spears. *In Tandem: College Reading and Writing*. New York: McGraw-Hill, 2007.

Literature: (Short Stories and Novels - Unit 3) (Poetry - Unit 4) (Drama - Unit 5)

Kennedy, X. J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. 12th ed., portable ed. Boston: Pearson, 2013.

Barnet, Sylvan, et al. *Literature for Composition: An Introduction to Literature*. 10th ed. New York: Longman, 2013.

Clarke, M. B., and A. G. Clarke. *Retellings: A Thematic Literature Anthology*. New York: McGraw-Hill, 2003.

DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2nd ed. New York: McGraw-Hill, 2006.

Ferster, Judith. *Arguing through Literature: A Thematic Anthology and Guide to Academic Writing*. New York: McGraw-Hill, 2004.

Kirszner, Laurie G., and Stephen R. Mandell. *Literature: Reading, Reacting, Writing*. 8th ed. Boston: Wadsworth, Cengage Learning, 2013.

Lowry, Lois. *The Giver*. New York: Houghton Mifflin, 1993.

Ortiz Cofer, Judith. *An Island like You: Stories of the Barrio*. New York: Puffin Books, Penguin, 1995.

Rowling, J. K. *The Harry Potter Paperback Box Set*. New York: Arthur A. Levine Books, Scholastic, 2009.



NOTE: See the section titled “Reading Suggestions” under unit 3 of the course outline to find suggestions for novels to be read as part of the course.

ADVANCED LEVEL TEST - ENGLISH

Description

The Advanced Level English Test requires the knowledge and application of grammatical structures in English as well as the ability to understand and interpret selections in a variety of literary genres (short stories, essays, and poems) in English.

The test consists of two parts. The first is objective and includes multiple choice items based on fundamental concepts of grammar, literary genres, and reading comprehension and interpretation. In the second part, the student is required to write an argumentative essay on an assigned topic. The complete test takes about two and a half hours.

The following Table of Specifications presents the content area distribution and percentage weight of each item on the test. For further details on each content area, see the corresponding sections in the five units.

Test Content Area	Weight in Percentage
Grammar	50
Verbs	10
Questions	7
Adjectives and adverbs	7
Misplaced, ambiguous, and dangling modifiers	5
Pronouns	6
Connecting words and expressions	5
Parallelism	5
Prepositions and prepositional phrases	5
Literature: Content and Interpretation	50
Short Story	16.5
Poem	16.5
Essay	17
Total	100

Practice Exercises

The following thirty practice exercises are based on grammatical structure and reading comprehension. The grammar exercises are roughly arranged in order of increasing difficulty, and the answers to all of the exercises are given at the end of the section. To get the most out of your practice exercises, answer them yourself without looking at the key. You may want to work on them with another member of your class. Be sure you understand what is being tested in each exercise. If you have any problems or doubts, your teacher will be glad to help.

For the correct answers to exercises 1-30, go to **page 28**.

DIRECTIONS

Each of the following sentences or questions is followed by five choices marked A, B, C, D, and E. Select the word or phrase that best completes the sentences or answers the questions and then fill in the corresponding space on your answer sheet.

1

The metal was - - - - hot that it began to melt.

- A) so
- B) very
- C) too
- D) enough
- E) more

2

Thank you for your fine suggestion. I doubt, - - - - , that I can use it in this year's campaign.

- A) moreover
- B) however
- C) also
- D) on the other hand
- E) in fact

3

Today, people - - - - strongly in the health benefits of a low-fat diet.

- A) believes
- B) is believing
- C) are believing
- D) believe
- E) have believed

4

Daily watering of plants, - - - - early in the morning or in the evening, is essential.

- A) both
- B) and
- C) neither
- D) or
- E) either

5

There is one town on the island - - - - you can find the best lobster in the world.

- A) that
- B) which
- C) where
- D) when
- E) wherever

6

The suspect neither denied his presence at the rally nor - - - - to explain it.

- A) he tried
- B) tried
- C) did try
- D) didn't try
- E) wouldn't try

7

The new - - - - to be sharpened.

- A) pair of scissors need
- B) scissors needs
- C) scissor needs
- D) scissors need
- E) pair of scissor need

8

This book tries to explain technical words - - - - describing the things they stand for.

- A) by
- B) for
- C) to
- D) in
- E) about

9

Marriage should be founded on the love of two people for

- A) themselves.
- B) each one.
- C) the other.
- D) others.
- E) each other.

10

- - - has prevented development of the area is its inadequate sewage system.

- A) That
- B) That what
- C) What
- D) Whatever
- E) Which

11

Copernicus taught that the Earth - - - around the sun.

- A) is revolving
- B) had revolved
- C) was revolving
- D) revolved
- E) would revolve

12

I had no sooner told him of my plans - - - I realized my mistake.

- A) that
- B) which
- C) than
- D) then
- E) after

13

Roberto Durán, - - - , was one of our greatest boxers.

- A) whom was known as Mano de Piedra
- B) that was known as Mano de Piedra
- C) that as Mano de Piedra was known
- D) which was known as Mano de Piedra
- E) who was known as Mano de Piedra

14

Choose the best sentence.

- A) Never have I seen such an awful sight.
- B) Never I have seen such an awful sight.
- C) I have seen such an awful sight never.
- D) I have seen never such an awful sight.
- E) Have I never seen such an awful sight.

15

You agreed to meet me on Thursday,

- A) did you?
- B) did we?
- C) didn't you?
- D) didn't we?
- E) did not you?

16

If you sat down to hire somebody to run your ball club, you - - - them to have knowledge of baseball.

- A) want
- B) would want
- C) wanted
- D) could want
- E) will want

17

The mailbox is empty, so someone - - - up the mail.

- A) had to pick
- B) should have picked
- C) must pick
- D) must have picked
- E) will have picked

18

--- office buildings are fully rented.

- A) All the 12 new
- B) All 12 the new
- C) The all 12 new
- D) The new all 12
- E) All the new 12

19

The more carefully an expectant mother watches her diet, --- her baby is likely to be.

- A) the more healthy
- B) more healthy
- C) healthiest
- D) the healthiest
- E) the healthier

20

If you don't choose a long-distance telephone company, you may be assigned

- A) it.
- B) them.
- C) one.
- D) the company.
- E) which.

21

Did you ask her why --- at the auction?

- A) did she bid
- B) didn't she bid
- C) she did bid
- D) she bid
- E) bid

22

It is almost impossible --- people of the notions they acquired in their early adult years.

- A) to divest
- B) divesting
- C) that you divested
- D) divest
- E) for divesting

23

The judge suggested that the district attorney --- the witness the following day.

- A) examines
- B) examined
- C) will examine
- D) shall examine
- E) examine

24

Clint Eastwood is one of the few movie actors who --- popular throughout his career.

- A) remained
- B) have remained
- C) remaining
- D) remain
- E) are remaining

25

Members of affluent communities --- high taxes for efficient government service.

- A) use to pay
- B) are used to pay
- C) used to paying
- D) are used to paying
- E) are use to pay

DIRECTIONS

Read the following essay carefully before choosing your answers. For each exercise, select the best answer.

World demand for US agricultural crops and products strengthened in 2014 as US exports outpaced US imports. The growth of high-value US exports, such as consumer-oriented and processed products, outpaced bulk-commodity exports from 2005 to 2014. The leading US exports are grains and feeds, soybeans, livestock products, and horticultural products. The largest US imports are horticultural and tropical products.

Exports grew by 8 percent on average annually from 2000 to 2014 while imports increased by 7.8 percent. Rising global demand, primarily in developing country markets, along with the dollar's competitive exchange rate, helped US exports grow faster than imports on average during the past decade. As a result, the US agricultural trade surplus widened to \$38.8 billion in 2014. Population growth, demographic diversity, changing taste preferences, and high incomes are behind US food import demand.

Demand from developing countries, along with higher farm commodity prices, explains recent growth in the value of US exports. Foreign demand for wheat, soybeans, cotton, corn, and their processed products accounts for about half of US export value. US farm exports to developing countries are now more than double the exports to developed countries. Purchases by developing countries consistently have been greater than developed countries since 1994. Another shift in US exports has been its changing composition. Since 2008, the share of high-value consumer products has climbed from 37 to 45 percent, while the share of bulk commodities has declined from 45 to 36 percent.

More than 40 percent of US agricultural imports are horticultural products—fruits, vegetables, tree nuts, wine, essential oils, nursery stock, cut flowers, and hops. Sugar and tropical products such as coffee, cocoa, and rubber comprised 21 percent. Vegetable oils, processed grain products, red meat, and dairy products are the other major imports that have grown significantly in recent years.

The large expansion of trade with China explains why it is now the number one destination for US agricultural exports. US farm exports to China more than doubled from \$12.1 billion in 2008 to \$24.6 billion in 2014, which is \$2.7 billion more than exports to Canada, the second largest market. Canada—which held the top spot for most of the 2000s—and Mexico continue as strong markets. Japan—the top destination for US exports in the 1990s—has slipped to fourth place after Mexico.

China's strong demand for soybeans, wheat, corn, other feeds, cotton, cattle hides, tree nuts, and other horticulture products are behind this recent surge. Nevertheless, the combined Canadian and Mexican share of US exports remains strong at around 22 percent. East Asia's combined share in 2014 was 35 percent, with Japan, South Korea, Hong Kong, and Taiwan ranked as the fourth through seventh largest purchasers of US agricultural exports.

While Canada and Mexico remain key suppliers, Asia has also emerged as a major source of US imports. Much of Asia's ascendance is due to strong US demand for tropical oils (coconut and palm), natural rubber, coffee, and horticultural products. The large and wealthy US market continues to attract foreign food and beverage suppliers, who exported \$106 billion to the United States annually on average in 2012–14, up sharply from \$84 billion on average in 2009–11.

26

The main pattern of paragraph development in this essay is

- A) cause and effect.
- B) comparison.
- C) examples.
- D) definition.
- E) classification.

27

According to the essay, what accounts for the recent growth in the value of exports from the United States?

- A) An increase in population
- B) Changing taste preferences
- C) Increased demand from Japan
- D) Higher farm commodity prices
- E) A doubling of imports from China

28

According to the essay, which is the fifth largest purchaser of US agricultural products?

- A) Canada
- B) Mexico
- C) East Asia
- D) South Korea
- E) Hong Kong

29

The tone of the essay can be best described as

- A) defeatist.
- B) petulant.
- C) challenging.
- D) disquieting.
- E) informative.

30

In response to the fact that exports outpaced imports from 2000 to 2014, the author

- A) presents several factors that help explain this situation.
- B) recommends imposing higher tariffs on imported food.
- C) criticizes American food processors for buying abroad.
- D) proposes agricultural subsidies for developing countries.
- E) suggests increasing investment in horticultural products.

Good luck!



The answers can be found **on the next page**

PRACTICE ANSWERS

- | | | |
|-------|-------|-------|
| 1. A | 11. D | 21. D |
| 2. B | 12. C | 22. A |
| 3. D | 13. E | 23. E |
| 4. E | 14. A | 24. B |
| 5. C | 15. C | 25. D |
| 6. B | 16. B | 26. C |
| 7. D | 17. D | 27. D |
| 8. A | 18. A | 28. D |
| 9. E | 19. E | 29. E |
| 10. C | 20. C | 30. A |

ANSWER SHEET

- 1 (A) (B) (C) (D) (E)
- 2 (A) (B) (C) (D) (E)
- 3 (A) (B) (C) (D) (E)
- 4 (A) (B) (C) (D) (E)
- 5 (A) (B) (C) (D) (E)
- 6 (A) (B) (C) (D) (E)
- 7 (A) (B) (C) (D) (E)
- 8 (A) (B) (C) (D) (E)
- 9 (A) (B) (C) (D) (E)
- 10 (A) (B) (C) (D) (E)

- 11 (A) (B) (C) (D) (E)
- 12 (A) (B) (C) (D) (E)
- 13 (A) (B) (C) (D) (E)
- 14 (A) (B) (C) (D) (E)
- 15 (A) (B) (C) (D) (E)
- 16 (A) (B) (C) (D) (E)
- 17 (A) (B) (C) (D) (E)
- 18 (A) (B) (C) (D) (E)
- 19 (A) (B) (C) (D) (E)
- 20 (A) (B) (C) (D) (E)

- 21 (A) (B) (C) (D) (E)
- 22 (A) (B) (C) (D) (E)
- 23 (A) (B) (C) (D) (E)
- 24 (A) (B) (C) (D) (E)
- 25 (A) (B) (C) (D) (E)
- 26 (A) (B) (C) (D) (E)
- 27 (A) (B) (C) (D) (E)
- 28 (A) (B) (C) (D) (E)
- 29 (A) (B) (C) (D) (E)
- 30 (A) (B) (C) (D) (E)



WRITING

Writing, the fourth principal component of the AL course in English, can be regarded as the practical application of everything else studied in the course because it combines the manipulation of ideas practiced in oral communication, the control of correct sentence structure learned when studying grammar, and the style and organization evidenced in the reading and writing components of the course. You will not be expected to match the work of professional writers, but you will be expected to master a variety of language structures to make your writing interesting and demonstrate a sense of organization and logic to present your ideas effectively.

Your writing in class will be mostly in the area of nonfiction. A unit of nonfiction—whether it is an explanation, a description, an argument, or a narrative—is called a composition. Content exerts an important influence on the choice of stylistic and organizational devices, so you will practice writing many different kinds of compositions, which will be read and returned to you with comments by your teacher as you learn about the writing process.

Writing skills on the Advanced Level English Test are evaluated by means of an essay on an assigned topic. The composition must be completed within 25 minutes—quite a challenge!

The essays are graded by a specially trained team of readers using the holistic/analytical scoring technique. This means the essay is mainly evaluated as a whole but with some analytical aspects. The readers are professors who are teaching or have taught first-year college English in Puerto Rico and who are qualified to compare the Advanced Level essays with those written by first-year college students at a higher achievement level. The essays are graded with a rubric (scoring guide) that ranges from one to six, so the system is not equivalent to percentile or to letter grading. Each essay is evaluated by at least two readers. The highest possible score given by each reader is six. Therefore, the highest score that an essay may receive is a twelve and the lowest is a two. Furthermore, there are no “passing” or “failing” grades on the essays; they are evaluated in comparison to one another. Essays that have no relationship to the assigned topic, however, are disqualified and receive no grade. In evaluating the essays, the readers are guided by a series of norms that can be grouped under three main headings: language, content, and organization. The rubric that is presently being used is included here, so that you can observe how your essay will be evaluated.

Language includes correct grammar; however, a few grammatical flaws may not affect the overall quality of an essay. If the flaws are so frequent as to distract from or so serious as to impede the flow of meaning, then they obviously have a negative effect on the score. Language includes, in addition, an appropriate use of figures of speech, good vocabulary choice, and mastery of a wide range of sentence patterns.

With respect to content, the basic consideration is relevance. Essays are expected to be directly relevant to the assigned topic. Those that wander from the topic or fail to follow the given instructions are penalized; for this reason, it is very important that you read the topic carefully before you begin to write. Logic is also required as part of the content of a good essay. No matter how impressive its language may be, an essay that is illogical or unintelligent is simply not good writing; neither is an essay that is banal or uninteresting. Originality, wit, and ingenuity in the handling of examples and ideas are often the qualities that lie between merely good essays and those that are the very best.

Organization refers to both content and form. A well-organized essay introduces its theme clearly at the beginning, then expands it through an appropriate pattern of development and, finally, brings it to a reasonable conclusion. With regard to form, the various stages followed in the development of an essay should be broken down into paragraphs, and the paragraphs and major parts of the essay should be linked by transition words or other transition devices.

All of this may sound like an awful lot to expect in 25 minutes, and it is. Many AL students manage to meet these requirements and produce excellent essays. But not all essays given a score of twelve are perfect. Remember that twelve is one of eleven possible scores beginning at the very bottom of the scale, so it is given to some essays which might be awarded only a B in a system of letter grades. The essay that follows, while not without flaws, was given a score of twelve (6 per rater). It is reproduced here exactly as it was written.

Part 4
Essay Topic - English
Time limit - 25 minutes

Topic

People have overshared their personal information in social media, a practice that risks eliminating an important boundary between private and public information.

Do you agree or disagree with this statement? Please support your opinion with coherent and relevant arguments in your composition.

Sample Answer

In the past ten years, social media has been increasing in its popularity all around the globe. You see people of all ages using social media for different purposes. Overall, social media is not bad. What is bad is the publishing of private information. Therefore, I agree with this statement because of the following three reasons.

First, people post different things based on emotional impulses. This can lead people to publish unnecessary and compromising information for the world to see. This has been distorting the meaning of private and public information all over the Internet. On my social media, I have seen compromising pictures of my friend's driver's license, their car's licence plate, and even credit cards. This private information has mostly been published without taking into consideration the effect of privacy concept distortion.

Second, people tend to regret posting or uploading personal information on the web after realizing they can't permanently delete it. Every thing that you upload online remains in your computer's memory. Your pictures and personal information stay streaming all over the world and everyone can see it.

Third, virtual boundaries are not the same ones that you have in your daily life. Not everyone knows how you're feeling today and you certainly don't tell everyone how you feel about your boss today. Why say all those things online if the boundaries in real life aren't the same as the ones on social media?

In conclusion, people have been oversharing their personal information on social media. They do not know how to distinguish what should be private and what is allowed to be shown publicly. They post their personal information without worrying about the consequences, but there are risks involved. Let's fix our privacy concept of social media and avoid having serious problems later.

Sample Comments

This essay demonstrates excellence in written expression, is well-organized, and states a clear point of view. It also shows evidence of the student's critical thinking ability in the way he or she analyzes the topic. The introductory paragraph includes a strong thesis statement that answers the initial question and indicates the development of the five-paragraph essay.

In the second, third, and fourth paragraphs, the writer provides relevant arguments and appropriate examples that support the thesis statement. Coherence in this essay is achieved through the transitional devices first, second, third, and in conclusion, which contribute to a smooth progression from one paragraph to the next. The three body paragraphs explain the three main reasons mentioned in the introduction. Each paragraph focuses on one main reason and includes details that further develop the ideas expressed in the essay. This organization allows the reader to follow the writer's argument.

The conclusion summarizes the reasons and restates and emphasizes the writer's point of view. The essay concludes with a call to action that reinforces the writer's position.

Throughout the essay, the writer demonstrates good control of sentence structure with different types of sentences (compound, complex, and simple). The writer also varies the word order and uses different verb forms correctly. Although the vocabulary in this essay is not sophisticated, the word choice is appropriate. There are a few grammatical flaws, but they do not interfere with meaning. Moreover, we can assume that this piece was written under pressure with little or no time for revising and editing. For these reasons, the errors did not weigh heavily on the raters' evaluations. The raters also felt that this paper was comparable to the essays of most students completing the first-year advanced college English course in Puerto Rico. Therefore, this composition was awarded a score of twelve (6 per rater).

SCORING RUBRICS FOR ESSAYS

Students' essays will be evaluated on the basis of the following rubric.

Score of 6	Score of 5	Score of 4
Demonstrates excellence in written expression.	Demonstrates reasonably consistent command of written expression.	Demonstrates a general competence in written expression.
Superior in content and organization; high level of critical thinking with a clear point of view supported by appropriate examples and evidence.	Strong in content and organization; demonstrates strong critical thinking with the point of view generally supported by examples and evidence.	Develops a point of view and good competence of critical thinking by using examples, reasons, and evidence to support the position.
Well-organized and clearly focused; smooth progression between paragraphs.	Good organization and focus; well-written paragraphs.	Generally organized and focused, with some coherence and progression of ideas.
Excellent control of sentence structure; rich, precise idiomatic vocabulary.	Very good control of elementary sentence structures; obvious facility in using the language.	Demonstrates adequate but inconsistent facility in the use of language and sentence structures; generally appropriate vocabulary.
May contain a few errors.	May contain a few more errors.	Errors more frequent and past-tense usage may be weak.
Score of 3	Score of 2	Score of 1
Demonstrates weak competence in written expression.	Demonstrates a lack of competence in written expression.	Demonstrates no competence in written expression.
Content and organization are inadequate; shows some critical thinking but may use weak examples or evidence.	Content and organization are weak; point of view is limited or vague; demonstrates a lack of critical thinking; insufficient development of supporting statements.	Content and organization may be nonexistent; no viable point of view is expressed.
Weak vocabulary, with inappropriate word choices; paragraphing and progression of ideas is weak.	Limited or incorrect use of vocabulary.	Insufficient vocabulary.
Lacks variety and demonstrates problems in sentence structure.	Grammatical errors may be found in common sentence structures.	Language interference errors and direct translations are common.
Many errors in grammar, usage, and mechanics.	Communication is weak even though some redeeming features may be found.	Communication is severely impaired.

ADVANCED LEVEL COMMITTEE–ENGLISH

This committee is made up of English professors who are currently teaching at different universities.

ADVANCED LEVEL READERS COMMITTEE–ENGLISH

Advanced Level Readers are English professors from various universities as well as high school English teachers.

