

# Maggie Walker Governor's School English Grammar and Writing Assessment

Please follow the directions for each section carefully. You may print out and write answers on this paper as needed, but only answers entered through the Quia link on the school website will be counted. The assessment consists of 49 grammar questions (30-40 minutes) and one short writing assignment (30-45 minutes). Please spend no more than **75 minutes total** on the assignment, and do not use any outside assistance. The assignment is meant to be completed in one sitting.

## Part 1: Parts of Speech

**In the following paragraphs, there is an underlined word. Using the numbered blanks below, identify the label the part of speech of each underlined word. Use these codes noun (N), pronoun (PN), helping verb (HV), main verb (MV), adjective (ADJ), adverb (ADV), preposition (P), conjunction (C). When you are done, enter your answer choices for questions 1-13 on the Quia assessment.**

**\*\*Remember that you may NOT look up any grammatical terms or use any outside sources\*\***

America's Declaration of Independence (1)seems very formal to today's (2)readers. Many of its sentences (3)are long and involved, and some (4)of its words seem old fashioned. But (5)its central message is loud (6)and clear to all those who take the time to read and understand it, whether they are schoolchildren (7)or adult immigrants.

Those somewhat (8)formal words contain both a declaration and a promise. The Declaration (9)starts with a seventy-one word statement called the "Preamble." It (10)simply says that when one group of people break their ties (11)with another, those people (12)should tell (13)everyone their reasons for breaking up.

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|----------|----------|-----------|-----------|
| 1. _____ | 5. _____ | 9. _____  | 13. _____ |
| 2. _____ | 6. _____ | 10. _____ |           |
| 3. _____ | 7. _____ | 11. _____ |           |
| 4. _____ | 8. _____ | 12. _____ |           |
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## Part 2: Parts of a Sentence

**In the numbered blanks provided below, label the function of each underlined word or word group in the following paragraphs. Use these abbreviations: subject (S), verb (V), subject complement (SC), direct object (DO), indirect object (IO), and object complement (OC). When you are done, enter your answer choices for questions 14-26 on the Quia assessment.**

**\*\*Remember that you may NOT look up any grammatical terms or use any outside sources\*\***

New art (14)forms often (15)lead the (16)public to a new way of looking at things. Frequently, however, viewers are not yet ready to understand the new forms.

A (17)group of French artists (18)had this (19)problem in the 1800s. These artists completely changed their way of painting. Instead of painting in the subdued, dark tones of a formal studio, they often went outdoors. One of their new techniques was the use of color.

Two new art (20)forms from the Twentieth century (21)are good (22)examples, öop artö and öpop art.ö (23)Both of these (24)showed their (25) viewers everyday (26)objects in quite different ways.

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21. \_\_\_\_\_

25. \_\_\_\_\_

### Part 3: Verbals

**In the numbered blanks provided below, identify the verbal phrases underlined in the following sentences. Use these abbreviations: (G) gerund, (P) participle, (I) Infinitive. When you are done, enter your answer choices for questions 27-39 on the Quia assessment.**

**\*\*Remember that you may NOT look up any grammatical terms or use any outside sources\*\***

(27)Driving a car is a skill (28)learned only by much experience. Some beginners think they have learned (29) to drive when they can start a car, steer it around the block, and stop it. Anyone above the age of five can start a car by (30)turning a key and by (31)pressing the accelerator. (32)Steering a car through deserted streets is child's play. (33)Handling an automobile, however, requires quick judgment and carefully attuned responses (34)based on experience. (35)Taking the car out, a driver faces a series of emergency situations (36)demanding quick action. You may run into a traffic jam; you will almost certainly have (37) to make a left turn when you are facing traffic. A driver must always anticipate the actions of other drivers. Perhaps most difficult of all is (38)estimating distance and speed when you are passing a car (39)going in the same direction.

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34. \_\_\_\_\_

38. \_\_\_\_\_

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## Part 4: Clauses

**In the numbered blanks provided below, identify how the underlined clauses are used in the sentence. Use the following abbreviations: (Adj) Adjective, (Adv) Adverb, (N) Noun. When you are done, enter your answer choices for questions 40-49 on the Quia assessment.**

**\*\*Remember that you may NOT look up any grammatical terms or use any outside sources\*\***

Egyptology is the branch of learning (40)which is concerned with the language and culture of ancient Egypt.

(41)Until the Rosetta Stone was discovered in 1799, the ancient Egyptian language was a mystery to scholars.

Experienced travelers, (42)who realized (43)they would frequently have to camp out, brought tents along on their journeys.

The ground floor of many railroad hotels were given over to dance palaces (44)that resounded with the noisy revelry of cowhands.

(45)Before the French had the chance to analyze its inscriptions, the Rosetta Stone was captured by the British.

Scholars could easily read the Greek inscription, (46)which was nearly complete.

In 1818, Thomas Young succeeded in isolating a number of hieroglyphics (47)that he took to represent names.

Spending the night in a sod-house inn was a strange experience for those (48)who were accustomed to more luxurious surroundings.

(49)When the wind blew, the dirt from the sod would fall on the sleepers.

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43. \_\_\_\_\_

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48. \_\_\_\_\_

**Read the excerpt from Cisneros' *The House on Mango Street*. In this passage, the author uses point of view\*, description, and detail to portray the realism of poverty and the idealism of hope. In a well-developed paragraph, focusing on either the narrator's point of view or the author's use of description and detail, discuss what the house on Mango Street represents both positively and negatively.**

**Please type your response directly into question #50 on the Quia assessment.**

**\*\*Remember that you may NOT use any outside sources for this writing assignment\*\***

õWe didn't always live on Mango Street. Before that we lived on Keeler. Before Keeler it was Paulina, and before that I can't remember. But what I remember most is moving a lot. Each time it seemed there'd be one more of us. By the time we got to Mango Street we were six ó Mama, Papa, Carlos, Kiki, my sister Nenny and me.

The house on Mango Street is ours, and we don't have to pay rent to anybody, or share the yard with the people downstairs, or be careful not to make too much noise, and there isn't a landlord banging on the ceiling with a broom. But even so, it's not the house we'd thought we'd get.

We had to leave the flat on Loomis quick. The water pipes broke and the landlord wouldn't fix them because the house was too old. We had to leave fast. We were using the washroom next door and carrying water over in empty milk gallons. That's why Mama and Papa looked for a house, and that's why we moved into the house on Mango Street, far away, on the other side of town.

They always told us that one day we would move into a house, a real house that would be ours for always so we wouldn't have to move each year. And our house would have running water and pipes that worked. And inside it would have real stairs, not hallway stairs, but stairs inside like the houses on T.V. And we'd have a basement and at least three washrooms so when we took a bath we wouldn't have to tell everybody. Our house would be white with trees around it, a great big yard and grass growing without a fence. This was the house Papa talked about when he held a lottery ticket and this was the house Mama dreamed up in the stories she told us before we went to bed.

But the house on Mango Street is not the way they told it at all. It's small and red with tight steps in front and windows so small you'd think they were holding their breath. Bricks are crumbling in places, and the front door is so swollen you have to push hard to get in. There is no front yard, only four little elms the city planted by the curb. Out back is a small garage for the car we don't own yet and a small yard that looks smaller between the two buildings on either side. There are stairs in our house, but they're ordinary hallway stairs, and the house has only one washroom. Everybody has to share a bedroom ó Mama and Papa, Carlos and Kiki, me and Nenny.

Once when we were living on Loomis, a nun from my school passed by and saw me playing out front. The laundromat downstairs had been boarded up because it had been

robbed two days before and the owner had painted on the wood YES WE'RE OPEN so as not to lose business.

Where do you live? she asked.

There, I said pointing up to the third floor.

You live *there*?

*There.* I had to look to where she pointed to the third floor, the paint peeling wooden bars Papa had nailed on the window so we wouldn't fall out. You live *there*? The way she said it made me feel like nothing. *There.* I lived *there*. I nodded.

I knew then I had to have a house. A real house. One I could point to. But this isn't it. The house on Mango Street isn't it. For the time being, Mama says. Temporary, says Papa. But I know how those things go.

\*Point of view is the angle of considering things, which reveals the opinion or feelings of the individuals involved in a situation. Point of view can be told in first person, in which the narrator uses "I" and is directly mentioned in the story, or in third person, in which the narrator is not directly telling the story and shares or reflects as an outsider.