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Topic: 1

Paragraph (1)

Refer to the following for questions 1—6:

I like to see it lap the Miles —
And lick the Valleys up —
And stop to feed itself at Tanks —
And then — prodigious step
Around a pile of Mountains —
And supercilious peer
In Shanties — by the sides of Roads -
And then a Quarry pare
To fit its Ribs
And crawl between
Complaining all the while
In horrid — hooting stanza —
Then chase itself down Hill —
And neigh like Boanerges —
Then — punctual as a Star
Stop — docile and omnipotent
At its own stable door —

Question: 1

Which of the following is accurate regarding the subject of the poem?

- A. The subject is a thoroughbred horse.
- B. The subject is the recently invented railroad train.
- C. The subject is a mythological monster.
- D. The subject is intentionally unable to be determined.

Answer: B

Explanation:

This poem was written by Emily Dickinson around 1862, during the Industrial Revolution, when the railroad had recently been invented. The poem describes a train, so choice B is correct. The poet describes this "iron horse" by appropriately using the extended metaphor of a horse, but the poem does not describe an actual horse, so choice A is incorrect. While the speaker does describe the subject as something "omnipotent" that can "lick the Valleys up," which could describe a mythical monster, the speaker also says the subject "stops to feed itself at tanks" and is "docile." These descriptions of disciplined behavior, as well as the poem's tone, do not give evidence that the subject is a monster, so choice C is incorrect. Since it is possible to determine that the poem describes a train, and the poem consistently uses devices to suggest that the subject is a train, choice D is also incorrect.

Question: 2

This poem was written around the time of which of the following historical events?

- A. The First World War
- B. The French Revolution
- C. The War of 1812
- D. The American Civil War

Answer: D

Explanation:

This poem was written circa 1862, which was during the American Civil War (1861-1865), so choice D is correct. By discerning the subject of the poem, a train, it can be reasoned that this poem was written near or during the period that American train usage was growing and developing, which includes the years of the American Civil War. World War I (A), which lasted from 1914-1918, occurred after travel by train was well established. Additionally, the poet who wrote this poem, Emily Dickinson, died long before World War I began. Both the French Revolution (B), which lasted from 1789-1799, and the War of 1812 (C), which lasted from 1812-1815, occurred before American railroads were developed.

Question: 3

Which of the following features in the poem reflects the structure of the subject described?

- A. The vocabulary
- B. The rhythms
- C. The syntax
- D. The tone

Answer: C

Explanation:

Poet Emily Dickinson reflects the structure of the object described (i.e., a train) in the syntax of the poem, so choice C is correct. The first two words "I like" are the only subject and simple predicate of the poem's single, 17-line sentence. Grammatically, the object of "like" is "to see it lap," and the actions subsequently described are in parallel with "lap": "lick," "stop," "step," "peer," "pare," "crawl," "chase," "neigh," and "stop." This syntax mirrors the structure of a train in that the subject and simple predicate are like a locomotive, and each subsequent action is like a different railcar that follows along. A train's structure is not specifically mirrored in the poem's vocabulary (A). The poem's rhythms (B) are typical of Dickinson's work, as she very often wrote in iambic lines of alternating tetrameter and trimeter. The tone (D) seems to be a childlike kind of enthusiasm that is used deliberately due to the subject being a train, but this does not reflect the structure of a train.

Question: 4

Which of the following is most likely the reason that the poet uses the adjectives Odocile and "omnipotent" in the penultimate line?

- A. They are synonymous.
- B. They are nonsensical.
- C. They are mechanical.
- D. They are contrasting.

Answer: D

Explanation:

The poem's author, Emily Dickinson, likely chose these words because they not only contrast with one another but also typify characteristics of domesticated horses, thus carrying out her extended metaphor of a horse as a train. In this context, the words are not contradictory, though they normally would be. Horses have great physical power, which is suggested by "omnipotent", but domesticated horses are also typically obedient and gentle, which is suggested by the word "docile." Therefore, choice D is correct. These words are contrasting, so they are not synonyms, which makes choice A incorrect. They are not nonsensical, so choice B is incorrect. While they describe a mechanical object, they are not mechanical words in any sense and do not suggest anything mechanical, so choice C is incorrect.

Question: 5

Boanerges is a name used in the Bible when Jesus gives it to his disciples James and John. It has come to refer to any fiery preacher or orator, particularly one with a powerful voice. Its use in this poem is an example of what literary device?

- A. Allusion
- B. Allegory
- C. Soliloquy

D. Symbolism

Answer: A

Explanation:

Because "Boanerges" is a reference to something outside the poem and it would likely have a different, deeper, or clearer meaning for one who is familiar with its original use and meaning, its use here is an example of allusion, so choice A is the correct answer. Allegory is a device where a story is used to represent something from real life, usually in order to make a point about morality. For example, *The Pilgrim's Progress* includes many characters, places, and events that are fictitious, but together represent the opportunities for moral and immoral behavior that a real person is likely to face over the course of life. Though "Boanerges" has its origins in a religious text, its use here is not allegorical, so choice B is incorrect. Soliloquy is the use of lengthy monologue where a speaker reflects aloud regardless of hearers. This is not how "Boanerges" is used here, so choice C is incorrect. Symbolism is a device where a story element, such as a person, object, or action, represents a concept. For example, the raven in Edgar Allan Poe's poem "The Raven" is considered to symbolize death, grief, or loss. The use of "Boanerges" here is not symbolic, so choice D is incorrect.

Question: 6

Which of the following statements best describes this poet's typical use of dashes and initial capitals, as evidenced in the poem?

- A. Dashes function as normal punctuation, and capitals show honor.
- B. Dashes separate ideas, and capitals are used to denote names.
- C. Dashes contribute to prosody, and capitals add emphasis.
- D. Dashes show continuity, and capitals indicate nouns.

Answer: C

Explanation:

The poet, Emily Dickinson, habitually used dashes as a kind of musical mechanism to establish the prosody of her poems and habitually capitalized the initials of certain words to lend them additional emphasis. Therefore, choice C is correct. She did not use dashes simply as punctuation or capitalization to show honor, so choice A is incorrect. Though dashes certainly separated ideas, this was not the reason Dickinson used them so much, as explained above: likewise, capitalization was not used only for names. Therefore, choice B is incorrect. Dashes allowed her to control to her prosody, not necessarily provide continuity. Furthermore, capitals were not used for every noun, even in this poem, and in other works they are used for other parts of speech, so choice D is incorrect.

Topic: 2

Paragraph (2)

Refer to the following for questions 7—9:

Because I could not stop for Death —

He kindly stopped for me —

The Carriage held but just Ourselves —
And Immortality.
We slowly drove — He knew no haste
And I had put away
My labor and my leisure too,
For His Civility —
We passed the School, where Children strove
At Recess — in the Ring —
We passed the Fields of Gazing Grain —
We passed the Setting Sun —
Or rather — He passed Us —
The Dews drew quivering and chill —
For only Gossamer, my Gown —
My Tippet — only Tulle —
We paused before a House that seemed
A Swelling of the Ground —
The Roof was scarcely visible —
The Cornice — in the Ground —
Since then — 'tis Centuries — and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity —

Question: 7

Throughout the poem, which of the following literary devices is used to describe death?

- A. Analog'
- B. Hyperbole
- C. Alliteration
- D. Personification

Answer: D

Explanation:

The author of this poem, Emily Dickinson, uses personification by attributing human qualities to nonhuman entities. She describes how Death "kindly stopped for me" and "knew no haste." She also uses human pronouns, such as "He" and "We," and human actions, such as "drove," "knew," and "paused." The poem's speaker even sets aside their "labor and [their] leisure too" to be polite to death. Analogy (A) is a comparison of different things that have some common attribute, like saying that the human heart is like a pump. The poem does analogize (for example, by describing a house that is really a grave), but the poem as a whole describes death using personification. Hyperbole (B) is extreme exaggeration, which there is no use of here. Alliteration (C) is repetition of sounds in adjacent or close words. Although the poem contains some uses of alliteration, such as "Gazing Grain" and "Setting Sun," the overall description of death uses personification.

Question: 8

Which of the following best describes the tone of this poem?

- A. Serious, grave, and portentously dark
- B. Detached and alienated, with a numb feeling
- C. Lighthearted, humorous, and gently ironic
- D. Frantic and agitated, with a frenzy of fear

Answer: C

Explanation:

While the topic of this poem is death, the tone is lighthearted, and the poem finds humor in death with a gentle kind of irony, so choice C is correct. The diction, word choice, rhythms, and conclusion do not convey gravity or darkness (A). The descriptive details of the journey to eternity, slow yet seemingly over within a day in retrospect, do not convey detachment alienation, or numbness (B). Rather, the persona in the poem seems to go on a pleasant journey with death and quietly observes Death's "kindly" character and "Civility"—examples of the gentle irony that the poet uses here. The deliberate, placid narrative has no frantic, agitated, frenzied, or fearful (D) qualities.

Question: 9

What is implicitly described in the fifth stanza?

- A. A home
- B. A grave
- C. A church
- D. A school

Answer: B

Explanation:

The fifth stanza, about "a House that seemed/A Swelling of the Ground," is an oblique description of a grave. Its cornice is "in the Ground" and the roof is "scarcely visible," indicating that this "House" is underground. This is not a literal description of a home (A) or a church (C). A school (D) with children at recess is described as one of the aspects of life they pass in their journey, in the third stanza. The fifth stanza's description of a grave is in keeping with the whole poem's light, gentle, indirect, and accepting treatment of death.

Question: 10

This passage is mainly about

Mary Ainsworth described three major categories of infant attachment: secure, anxious [avoidant, and anxious/ ambivalent. After years of additional research by many investigators, Mary Main and Judith Solomon in 1986 identified a fourth pattern: anxious/disorganized/disoriented.

These four major patterns of attachment describe unique gets of behavior:

Secure: Securely attached babies are able to use the attachment figure as an effective secure base from which to explore the world. When such moderately stressful events as brief (3-minute) separations in an unfamiliar environment occur, these securely attached babies approach or signal to the attachment figure at reunion and achieve a degree of proximity or contact which suffices to terminate attachment behavior. They accomplish this with little or no open or masked anger, and soon return to exploration or play.

Avoidant: Babies with avoidant attachments are covertly anxious about the attachment figure's responsiveness and have developed a defensive strategy for managing their anxiety. Upon the attachment figure's return after the same moderately stressful events, these avoidant babies show mild version of the "detachment" behavior which characterizes many infants after separations of two or three weeks; that is, they fail to greet the mother, ignore her overtures and act as if she is of little importance.

Ambivalent: In babies with anxious/ambivalent attachments, both anxiety and mixed feelings about the attachment figure are readily observable. At reunion after brief separations in an unfamiliar environment, they mingle openly angry behavior with their attachment behavior.

Disorganized/Disoriented: Babies classified in this group appear to have no consistent strategy for managing separation from and reunion with the attachment figure. Some appear to be clinically depressed; some demonstrate mixtures of avoidant behavior, openly angry behavior and attachment behavior. Others show odd, often uncomfortable and disturbing behaviors. These infant are often seen in studies of high-risk samples of severely maltreated, very disturbed or depressed babies, but also appear in normal middle-class samples. (US Department of Health and Human Services)

- A. three categories of infant attachment.
- B. four major patterns of infant attachment.
- C. secure infant attachment.
- D. high risk babies.

Answer: B

Explanation:

This passage describes four major patterns of infant attachment.

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