

(Revised January 2016)

The purpose of these practice test materials is to orient teachers and students to the types of questions on paper-based FSA tests. By using these materials, students will become familiar with the types of items and response formats they may see on a paper-based test. The practice questions and answers are not intended to demonstrate the length of the actual test, nor should student responses be used as an indicator of student performance on the actual test. The practice test is not intended to guide classroom instruction.

**Directions for Answering the  
ELA Reading Practice Test Questions**

If you don't understand a question, ask your teacher to explain it to you. Your teacher has the answers to the practice test questions.

To offer students a variety of texts on the FSA ELA Reading tests, authentic and copyrighted stories, poems, and articles appear as they were originally published, as requested by the publisher and/or author. While these real-world examples do not always adhere to strict style conventions and/or grammar rules, inconsistencies among passages should not detract from students' ability to understand and answer questions about the texts.

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Read the passages “from *The Metamorphoses*” and “from *Romeo and Juliet*” and then answer Numbers 1 through 6.

## Passage 1: from *The Metamorphoses*

by Ovid

- 1 Pyramus and Thisbe, the one the most beauteous of youths, the other preferred before all the damsels that the East contained, lived in adjoining houses; where Semiramis is said to have surrounded her lofty city with walls of brick. The nearness caused their first acquaintance, and their first advances in love; with time their affection increased. They would have united themselves, too, by the tie of marriage, but their fathers forbade it. A thing which they could not forbid, they were both inflamed, with minds equally captivated. There is no one acquainted with it; by nods and signs, they hold converse. And the more the fire is smothered, the more, when so smothered, does it burn. The party-wall, common to the two houses, was cleft by a small chink, which it had got formerly, when it was built. This defect, remarked by no one for so many ages, you lovers (what does not love perceive?) first found one, and you made it a passage for your voices, and the accents of love used to pass through it in safety, with the gentlest murmur. Oftentimes, after they had taken their stations, Thisbe on one side, and Pyramus on the other, and the breath of their mouths had been mutually caught by turns, they used to say, ‘Envious wall, why dost thou stand in the way of lovers? what great matter were it, for thee to suffer us to be joined with our entire bodies? Or if that is too much, that, at least, thou shouldst open, for the exchange of kisses. Nor are we ungrateful; we confess that we are indebted to thee, that a passage has been given for our words to our loving ears.’ Having said this much, in vain, on their respective sides, about night they said, ‘Farewell’; and gave those kisses each on their own side, which did not reach the other side.

Excerpt from *The Metamorphoses* by Ovid. In the public domain.

## Passage 2: from *Romeo and Juliet*

by William Shakespeare

*Romeo and Juliet meet and fall in love, but their families have an old rivalry and will not allow them to be together. In this scene, Romeo sneaks into the orchard of Juliet's family to talk with Juliet, who is at her bedroom window balcony.*

2 **Juliet**

What man art thou that, thus bescreen'd in night,  
So stumblest on my counsel?

3 **Romeo**

By a name  
I know not how to tell thee who I am:  
My name, dear saint, is hateful to myself  
Because it is an enemy to thee.  
Had I it written, I would tear the word.

4 **Juliet**

My ears have yet not drunk a hundred words  
Of that tongue's utterance, yet I know the sound;  
Art thou not Romeo, and a Montague?

5 **Romeo**

Neither, fair saint, if either thee dislike.

6 **Juliet**

How cam'st thou hither, tell me, and wherefore?  
The orchard walls are high and hard to climb;  
And the place death, considering who thou art,  
If any of my kinsmen find thee here.

7 **Romeo**

With love's light wings did I o'erperch these walls;  
For stony limits cannot hold love out:  
And what love can do, that dares love attempt;  
Therefore thy kinsmen are no let to me.

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- 8        **Juliet**  
If they do see thee, they will murder thee.
- 9        **Romeo**  
Alack, there lies more peril in thine eye  
Than twenty of their swords: look thou but sweet,  
And I am proof against their enmity.
- 10       **Juliet**  
I would not for the world they saw thee here.
- 11       **Romeo**  
I have night's cloak to hide me from their sight;  
And, but thou love me, let them find me here.  
My life were better ended by their hate  
Than death prorogued, wanting of thy love.
- 12       **Juliet**  
By whose direction found'st thou out this place?
- 13       **Romeo**  
By love, that first did prompt me to enquire;  
He lent me counsel, and I lent him eyes.  
I am no pilot; yet, wert thou as far  
As that vast shore wash'd with the furthest sea,  
I would adventure for such merchandise.
- 14       **Juliet**  
Thou knowest the mask of night is on my face;  
Else would a maiden blush bepaint my cheek  
For that which thou hast heard me speak to-night.  
Fain would I dwell on form, fain, fain deny  
What I have spoke; but farewell compliment!  
Dost thou love me, I know thou wilt say Ay;  
And I will take thy word: yet, if thou swear'st,  
Thou mayst prove false; at lovers' perjuries,  
They say Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully:  
Or if thou thinkest I am too quickly won,

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I'll frown, and be perverse, and say thee nay,  
So thou wilt woo: but else, not for the world.  
In truth, fair Montague, I am too fond;  
And therefore thou mayst think my 'haviour light:  
But trust me, gentleman, I'll prove more true  
Than those that have more cunning to be strange.  
I should have been more strange, I must confess,  
But that thou overheard'st, ere I was 'ware,  
My true-love passion: therefore pardon me;  
And not impute this yielding to light love,  
Which the dark night hath so discovered.

15

**Romeo**

Lady, by yonder blessed moon I swear,  
That tips with silver all these fruit-tree tops,—

16

**Juliet**

O, swear not by the moon, the inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable.

17

**Romeo**

What shall I swear by?

18

**Juliet**

Do not swear at all;  
Or if thou wilt, swear by thy gracious self,  
Which is the god of my idolatry,  
And I'll believe thee.

19

**Romeo**

If my heart's dear love,—

20

**Juliet**

Well, do not swear: although I joy in thee,  
I have no joy of this contract to-night;  
It is too rash, too unadvis'd, too sudden;  
Too like the lightning, which doth cease to be  
Ere one can say It lightens. Sweet, good night!

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This bud of love, by summer's ripening breath,  
May prove a beauteous flower when next we meet.  
Good night, good night! as sweet repose and rest  
Come to thy heart as that within my breast!

Excerpt from *Romeo and Juliet* by William Shakespeare. In the public domain.



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**Now answer Numbers 1 through 6. Base your answers on the passages “from *The Metamorphoses*” and “from *Romeo and Juliet*.”**

1. Fill in a circle **before two** phrases Ovid uses in Passage 1 to show that Pyramus and Thisbe experience a shared love.

“Ⓐ A thing which they could not forbid, Ⓑ they were both inflamed, with minds equally captivated. Ⓒ There is no one acquainted with it; Ⓓ by nods and signs, they hold converse. Ⓔ And the more the fire is smothered, Ⓕ the more, when so smothered, does it burn. Ⓖ The party-wall, common to the two houses, Ⓗ was cleft by a small chink, which it had got formerly, when it was built. Ⓘ This defect, remarked by no one for so many ages, Ⓝ you lovers (what does not love perceive?) first found one, Ⓚ and you made it a passage for your voices, Ⓛ and the accents of love used to pass through it in safety, with the gentlest murmur. Ⓜ Oftentimes, after they had taken their stations, Thisbe on one side, and Pyramus on the other, Ⓝ and the breath of their mouths had been mutually caught by turns, . . .”  
(paragraph 1)

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2. This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

Based on Pyramus and Thisbe's situation, what is a theme of Passage 1?

- Ⓐ Lasting relationships depend upon affection.
- Ⓑ True love finds ways to overcome any obstacle.
- Ⓒ The smallest defect can cause love to deteriorate.
- Ⓓ Family disapproval can lead to desperate measures.

### Part B

Which detail from Passage 1 helps develop the theme in Part A?

- Ⓐ the setting of the city
- Ⓑ the structure of the wall
- Ⓒ the beauty of the characters
- Ⓓ the fathers of the characters

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3. At the end of Passage 1, why does Ovid use the word “envious” to describe the wall?
- Ⓐ It is immune to the pain that Pyramus and Thisbe experience.
  - Ⓑ It has a flaw that Pyramus and Thisbe associate with their love.
  - Ⓒ It hears the opinions Pyramus and Thisbe have about each other.
  - Ⓓ It experiences the physical contact that Pyramus and Thisbe desire.
4. In Passage 2, how do sections 6–10 increase the tension of the passage as a whole?
- Ⓐ They show that Romeo is questioning his identity.
  - Ⓑ They show that Juliet misinterprets Romeo’s motives.
  - Ⓒ They raise the possibility that Juliet may reject Romeo.
  - Ⓓ They emphasize the danger that Romeo faces if caught.

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5. *Romeo and Juliet* retells the Pyramus and Thisbe myth in the form of a play. In the excerpt provided in Passage 2, what does the play format help Shakespeare to emphasize about his characters? Select **two** options.

- Ⓐ the various threats they face
- Ⓑ the physical obstacles separating them
- Ⓒ the conflicting feelings they experience
- Ⓓ the way society views their relationship
- Ⓔ the reasons for their families' disapproval
- Ⓕ the reasons they are drawn to each other

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6. This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

Which quotation from Passage 2 summarizes a theme of **both** passages?

- Ⓐ "The orchard walls are high and hard to climb; . . ." (section 6)
- Ⓑ "For stony limits cannot hold love out: . . ." (section 7)
- Ⓒ "Thou knowest the mask of night is on my face; . . ." (section 14)
- Ⓓ "I have no joy of this contract to-night; . . ." (section 20)

### Part B

How does Shakespeare dramatize this theme differently than Ovid does in Passage 1?

- Ⓐ by placing the characters in a definite setting
- Ⓑ by increasing the conflict between the characters
- Ⓒ by changing the type of obstacle the characters face
- Ⓓ by allowing the characters to engage in conversation

Read the passages “Discourse on Woman (1849)” and “from *Pioneer Work in Opening the Medical Profession to Women* (1895), listen to the audio clip “Interview with Dr. Mary Ellen Avery,” and then answer Numbers 7 through 13.

## Passage 1: Discourse on Woman (1849)

by Lucretia Mott

- 1 There is nothing of greater importance to the well-being of society at large—of man as well as woman—than the true and proper position of woman. Much has been said, from time to time, upon this subject. It has been a theme for ridicule, for satire and sarcasm. We might look for this from the ignorant and vulgar; but from the intelligent and refined we have a right to expect that such weapons shall not be resorted to,—that gross comparisons and vulgar epithets shall not be applied, so as to place woman, in a point of view, ridiculous to say the least.
- 2 This subject has claimed my earnest interest for many years. I have long wished to see woman occupying a more elevated position than that which custom for ages has allotted to her. It was with great regret, therefore, that I listened a few days ago to a lecture upon this subject, which, though replete with intellectual beauty, and containing much that was true and excellent, was yet fraught with sentiments calculated to retard the progress of woman to the high elevation destined by her Creator. I regretted the more that these sentiments should be presented with such intellectual vigor and beauty, because they would be likely to ensnare the young.
- 3 The minds of young people generally, are open to the reception of more exalted views upon this subject. The kind of homage that has been paid to woman, the flattering appeals which have too long satisfied her—appeals to her mere fancy and imagination, are giving place to a more extended recognition of her rights, her important duties and responsibilities in life. Woman is claiming for herself stronger and more profitable food. Various are the indications leading to this conclusion. The increasing attention to female education, the improvement in the literature of the age, especially in what is called the “Ladies’ Department,” in the periodicals of the day, are among the proofs of a higher estimate of woman in society at large. Therefore we may hope that the intellectual and intelligent are being prepared for the discussion of this question, in a manner which shall tend to ennoble woman and dignify man. . . .

- 4 A new generation of women is now upon the stage, improving the increased opportunities furnished for the acquirement of knowledge. Public education is coming to be regarded the right of the children of a republic. The hill of science is not so difficult of ascent as formerly represented by poets and painters; but by fact and demonstration smoothed down, so as to be accessible to the assumed weak capacity of woman. She is rising in the scale of being through this, as well as other means, and finding heightened pleasure and profit on the right hand and on the left. The study of Physiology, now introduced into our common schools, is engaging her attention, impressing the necessity of the observance of the laws of health. The intellectual Lyceum and instructive lecture room are becoming, to many, more attractive than the theatre and the ball room. The sickly and sentimental novel and pernicious romance are giving place to works, calculated to call forth the benevolent affections and higher nature.

Excerpt from "Discourse on Woman" by Lucretia Mott. In the public domain.

## **Passage 2: from *Pioneer Work in Opening the Medical Profession to Women (1895)***

by Elizabeth Blackwell

- 5 At this time I had not the slightest idea of how to become a physician, or of the course of study necessary for this purpose. As the idea seemed to gain force, however, I wrote to and consulted with several physicians, known to my family, in various parts of the country, as to the possibility of a lady becoming a doctor.
- 6 The answers I received were curiously unanimous. They all replied to the effect that the idea was a good one, but that it was impossible to accomplish it; that there was no way of obtaining such an education for a woman; that the education required was long and expensive; that there were innumerable obstacles in the way of such a course; and that, in short, the idea, though a valuable one, was impossible of execution.
- 7 This verdict, however, no matter from how great an authority, was rather an encouragement than otherwise to a young and active person who needed an absorbing occupation.
- 8 If an idea, I reasoned, were really a valuable one, there must be some way of realising it. . . .

- 9 Applications were cautiously but persistently made to the four medical colleges of Philadelphia for admission as a regular student. The interviews with their various professors were by turns hopeful and disappointing. . . .
- 10 During these fruitless efforts my kindly Quaker adviser, whose private lectures I attended, said to me: 'Elizabeth, it is of no use trying. Thee cannot gain admission to these schools. Thee must go to Paris and don masculine attire to gain the necessary knowledge.' Curiously enough, this suggestion of disguise made by good Dr. Warrington was also given me by Doctor Pankhurst, the Professor of Surgery in the largest college in Philadelphia. He thoroughly approved of a woman's gaining complete medical knowledge; told me that although my public entrance into the classes was out of the question, yet if I would assume masculine attire and enter the college he could entirely rely on two or three of his students to whom he should communicate my disguise, who would watch the class and give me timely notice to withdraw should my disguise be suspected.
- 11 But neither the advice to go to Paris nor the suggestion of disguise tempted me for a moment. It was to my mind a moral crusade on which I had entered, a course of justice and common sense, and it must be pursued in the light of day, and with public sanction, in order to accomplish its end.

Excerpt from *Pioneer Work in Opening the Medical Profession to Women* by Elizabeth Blackwell. In the public domain.

### Passage 3 Audio Clip: Interview with Dr. Mary Ellen Avery



**Raise your hand so your test administrator can provide you access to this audio passage.**

*Dr. Mary Ellen Avery (1927-2011) was best known for her research on breathing problems encountered by premature infants—a condition now known as Respiratory Distress Syndrome. A study conducted in 2002 estimated that Dr. Avery's work had helped save the lives of over 800,000 babies.*

Interview with Dr. Mary Ellen Avery, from the National Library of Medicine. In the public domain. The clip begins at 0:00 and ends at 1:26.



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**Now answer Numbers 7 through 13. Base your answers on the passages “Discourse on Woman (1849),” “from *Pioneer Work in Opening the Medical Profession to Women* (1895),” and the audio clip “Interview with Dr. Mary Ellen Avery.”**

7. Which phrase supports Mott’s position that women’s rights are “of greater importance to the well-being of society at large?”
- Ⓐ “the intelligent and refined” (paragraph 1)
  - Ⓑ “intellectual vigor and beauty” (paragraph 2)
  - Ⓒ “stronger and more profitable food” (paragraph 3)
  - Ⓓ “the benevolent affections and higher nature” (paragraph 4)

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8. This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What central idea about language does Mott express in Passage 1?

- Ⓐ Flattering words have failed to satisfy women's need for equality.
- Ⓑ Attempts should be made to educate those who use vulgar speech.
- Ⓒ Women must learn how to speak well before they can rise in society.
- Ⓓ Artistic words can conceal ideas that limit the progress of equal rights.

### Part B

What does Mott cite in paragraphs 3 and 4 as evidence that this situation is changing?

- Ⓐ more substantial literary works
- Ⓑ more accurate scientific theories
- Ⓒ new opportunities for recreation
- Ⓓ increased business opportunities

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9. Read the excerpt from Passage 1.

“There is nothing of greater importance to the well-being of society at large—of man as well as woman—than the true and proper position of woman.” (paragraph 1)

After stating this central claim, how does Mott structure the rest of the passage?

- Ⓐ She criticizes the immaturity of the young and then pleads for better education.
- Ⓑ She names obstacles to progress and then cites positive signs of improvement.
- Ⓒ She describes the role of men and then shows how they can help the movement.
- Ⓓ She stresses the importance of communication and then describes what it can accomplish.

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**10.** This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

Read this excerpt from Passage 2.

11 But neither the advice to go to Paris nor the suggestion of disguise tempted me for a moment. It was to my mind a moral crusade on which I had entered, a course of justice and common sense, and it must be pursued in the light of day, and with public sanction, in order to accomplish its end.

Based on the phrase public sanction, in what way was Blackwell determined to accomplish her goals?

- (A) without criticism
- (B) without attention
- (C) without hesitation
- (D) without deception

### Part B

Which phrase from the excerpt provides a clue to the meaning of the phrase public sanction?

- (A) "the advice to go to Paris"
- (B) "a moral crusade"
- (C) "in the light of day"
- (D) "to accomplish its end"

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**11.** This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

What is Blackwell's purpose for describing her experiences in Passage 2?

- Ⓐ to show how she handled the obstacles in the way of her goals
- Ⓑ to criticize the physicians who discouraged her interest in medicine
- Ⓒ to illustrate how effective women could be in traditional male roles
- Ⓓ to argue that medicine would benefit if more women were involved

### Part B

Which phrase does Blackwell use to help emphasize this purpose?

- Ⓐ "curiously unanimous" (paragraph 6)
- Ⓑ "long and expensive" (paragraph 6)
- Ⓒ "absorbing occupation" (paragraph 7)
- Ⓓ "cautiously but persistently" (paragraph 9)

**12.** Both Elizabeth Blackwell in Passage 2 and Mary Ellen Avery in Passage 3 emphasize their efforts to be admitted to medical school. How were their experiences similar?

- Ⓐ They both received help from mentors.
- Ⓑ They both found their choice of schools limited.
- Ⓒ They were both criticized for being too ambitious.
- Ⓓ They were both discouraged from pursuing their goals.

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**13.** This question has two parts. First, answer Part A. Then, answer Part B.

### Part A

How are Mott's and Blackwell's perspectives similar?

- Ⓐ Both view women's rights as an ethical issue.
- Ⓑ Both think intellect can conceal destructive ideas.
- Ⓒ Both recognize positive signs in women's progress.
- Ⓓ Both emphasize the importance of self-confidence.

### Part B

Select **two** quotations that support the answer in Part A.

- Ⓐ ". . . a more elevated position than that which custom for ages has allotted to her." (paragraph 2)
- Ⓑ "I regretted the more that these sentiments should be presented with such intellectual vigor. . . ." (paragraph 2)
- Ⓒ "A new generation of women is now upon the stage, improving the increased opportunities. . . ." (paragraph 4)
- Ⓓ ". . . the idea was a good one, but that it was impossible to accomplish it." (paragraph 6)
- Ⓔ ". . . rather an encouragement than otherwise to a young and active person. . . ." (paragraph 7)
- Ⓕ "It was to my mind a moral crusade on which I had entered, a course of justice and common sense, . . ." (paragraph 11)

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Choose the correct word or phrase to fill in each blank in the passage. For each blank, fill in the circle **before** the word or phrase that is correct.

- 14.** People often talk about the beauty of a sunset or sunrise. The Sun is able to inspire many feelings in \_\_\_\_\_ [  A people:  B people,  C people;  D people] awe, wonder, and even delight. Some of the Sun's optical phenomena are so rare and mysterious that for centuries they were believed to have mystical associations. But knowing the scientific explanations for these natural light shows doesn't make them any less breathtaking.
- 15.** Rainbows, among the most common optical effects, are caused by a process known as refraction. Refraction takes place when the Sun's light rays are bent, reflected, and \_\_\_\_\_ [  A they split  B it splits  C splits  D split] into an arc of color as they pass through drops of water in the atmosphere. This happens because light bends at different angles depending on its wavelength.
- 16.** Other optical effects are rarer because they require more specific circumstances. One such phenomenon is variously called a parhelion, a mock sun, or \_\_\_\_\_ [  A is also called a sundog  B a sundog  C sundogs  D referred to as a sundog]. Sundogs are caused when flat, hexagonal ice crystals are present in the atmosphere. As the crystals move, light is refracted through the crystals to create a circular effect called a halo. If the crystals are being pushed in one direction by the wind, the light will be concentrated in spots on either side of the \_\_\_\_\_ [  A halo,  B halo;  C halo/  D halo] these bright spots are known as sundogs.



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