



Massachusetts Tests for Educator Licensure[®]

TEST INFORMATION BOOKLET

07 English

MA-SG-FLD007-04

Massachusetts Department of Education

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Test Information Booklet Order Form

English
(Field 07)

Test Overview Chart

Test Objectives

Sample Test Items

Answer Key and Sample Response

***Test Overview Chart:
English (07)***

Subareas	Approximate Number of Multiple-Choice Items	Number of Open-Response Items
I. Literature and Language	63–65	
II. Rhetoric and Composition	20–22	
III. Reading Theory, Research, and Instruction	14–16	
IV. Integration of Knowledge and Understanding		2

The English test is designed to assess the candidate's knowledge of the subject matter required for the Massachusetts English license. This subject matter knowledge is delineated in the Massachusetts Department of Education's *Regulations for Educator Licensure and Preparation Program Approval* (7/2001), 603 CMR 7.06 "Subject Matter Knowledge Requirements for Teachers."

The English test assesses the candidate's proficiency and depth of understanding of the subject at the level required for a baccalaureate major, according to Massachusetts standards. Candidates are typically nearing completion of or have completed their undergraduate work when they take the test.

The multiple-choice items on the test cover the subareas as indicated in the chart above. The open-response items may relate to topics covered in any of the subareas and will typically require breadth of understanding of the English field and the ability to relate concepts from different aspects of the field. Responses to the open-response items are expected to be appropriate and accurate in the application of subject matter knowledge, to provide high-quality and relevant supporting evidence, and to demonstrate a soundness of argument and understanding of the English field.

Test Objectives:
English (07)

Massachusetts Tests for Educator Licensure™

**FIELD 07: ENGLISH
TEST OBJECTIVES**

Subarea

	Multiple-Choice	Range of Objectives	Approximate Test Weighting
I.	Literature and Language	01–09	51%
II.	Rhetoric and Composition	10–12	17%
III.	Reading Theory, Research, and Instruction	13–14	<u>12%</u>
			80%
	Open-Response		
IV.	Integration of Knowledge and Understanding	15	20%

SUBAREAS:

LITERATURE AND LANGUAGE
RHETORIC AND COMPOSITION
READING THEORY, RESEARCH, AND INSTRUCTION
INTEGRATION OF KNOWLEDGE AND UNDERSTANDING

LITERATURE AND LANGUAGE [51%]

0001 Understand American literature from the colonial period through the end of the nineteenth century.

For example: the significance of writers, works, and movements in the development of American literature from the colonial period through the end of the nineteenth century; changes in literary form and style in American literature; the characteristics of major literary periods in American literature (e.g., colonial, Revolutionary, Romantic, Renaissance, realism, Civil War, post–Civil War); the historical, social, and cultural contexts of American literature from the colonial period through the end of the nineteenth century; significant genres and themes in American literature from the colonial period through the end of the nineteenth century; and a range of American authors (e.g., John Winthrop, Anne Bradstreet, Jonathan Edwards, Phillis Wheatley, James Fenimore Cooper, Frederick Douglass, Thomas Jefferson, Edgar Allan Poe, Abraham Lincoln, Nathaniel Hawthorne, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Herman Melville, Emily Dickinson, Mark Twain, Stephen Crane, Harriet Beecher Stowe, Kate Chopin, Henry James), their representative works and themes, and their significance in the development of American literature from the colonial period through the end of the nineteenth century.

0002 Understand American literature from the twentieth century to the present.

For example: the characteristics of diverse works of American fiction, nonfiction, poetry, and drama from the early twentieth century to the present; the historical, social, and cultural contexts from which modern and contemporary American literature emerged; significant genres and themes in modern and contemporary American literature; and a range of American authors (e.g., Charlotte Perkins Gilman, Gertrude Stein, Edith Wharton, Willa Cather, T. S. Eliot, Countee Cullen, William Faulkner, Langston Hughes, Eugene O'Neill, Gwendolyn Brooks, Ernest Hemingway, Saul Bellow, Arthur Miller, Lillian Hellman, James Baldwin, Vladimir Nabokov, N. Scott Momaday, Toni Morrison, Maya Angelou, Rita Dove, Leslie Marmon Silko, Louise Erdrich, Rudolfo Anaya, Amy Tan), their representative works and themes, and their significance in the development of American literature in the twentieth and twenty-first centuries.

0003 Understand the literature of Great Britain from the Anglo-Saxon period through the Romantic period.

For example: the significance of writers, works, and movements in the development of the literature of Great Britain through the Romantic period; the characteristics of major literary periods in the development of the literature of Great Britain (e.g., Anglo-Saxon, Middle Ages, Renaissance, Restoration and eighteenth-century, Romantic); the historical, social, and cultural contexts of the literature of Great Britain through the Romantic period; significant genres and themes in the literature of Great Britain from the Anglo-Saxon period through the Romantic period; and a range of authors and works from Great Britain (e.g., *Beowulf*, the Gawain poet, Geoffrey Chaucer, Sir Thomas Malory, Christopher Marlowe, William Shakespeare, John Donne, John Milton, Samuel Johnson, Alexander Pope, Jonathan Swift, Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge, Jane Austen, Percy Bysshe Shelley, Mary Wollstonecraft Shelley, Lord Byron, John Keats) and their significance in the development of the literature of Great Britain from the Anglo-Saxon period through the Romantic period.

0004 Understand the literature of Great Britain from the Victorian period to the present.

For example: the characteristics of significant literary works of Great Britain from the Victorian period to the present; the historical, social, and cultural contexts of Victorian, modern, and contemporary literature of Great Britain; significant genres and themes in Victorian, modern, and contemporary literature of Great Britain; and a range of authors of Great Britain (e.g., Charles Dickens, Emily Brontë, Charlotte Brontë, Matthew Arnold, Gerard Manley Hopkins, Thomas Hardy, William Butler Yeats, James Joyce, George Bernard Shaw, D. H. Lawrence, Virginia Woolf, W. H. Auden, Dylan Thomas, Doris Lessing, Seamus Heaney), their representative works, and their significance in the development of the literature of Great Britain from the Victorian period to the present.

0005 Understand literature from the ancient world to the fifteenth century.

For example: the characteristics of major literary forms, works, and writers associated with literature of the ancient world (e.g., African, Asian, European, and Greek and Roman literature; the Bible; world myths and folk tales); the historical, social, and cultural contexts from which ancient world literature emerged; significant genres and themes in ancient world literature; a range of authors and works (e.g., the Gilgamesh epic, the Vedas, the Old and New Testaments, the Qur'an, Homer, Lao-Tzu, Sappho, Sophocles, Aristophanes, Virgil, Li Po, Murasaki Shikibu, Omar Khayyám, Rumi, Dante Alighieri) and their significance in the development of ancient world literature; historical, social, and cultural aspects of ancient world literature (e.g., the expression of regional, ethnic, and historical values, archetypes, and ideas through literature; ways in which literary works and movements both reflected and shaped culture and history); and characteristics and significance of world mythology and folk literature.

0006 Understand world literature from the fifteenth century to the present.

For example: the characteristics of major literary forms, works, and writers associated with world literature (e.g., African, Asian, European, Latin American) from the fifteenth century to the present; the historical, social, and cultural contexts of world literature from the fifteenth century to the present; significant genres and themes in world literature from the fifteenth century to the present; a range of authors (e.g., Michel de Montaigne, Miguel de Cervantes Saavedra, Molière, Jean-Jacques Rousseau, Johann Wolfgang von Goethe, Leo Tolstoy, Feodor Dostoevski, Anton Chekhov, Rabindranath Tagore, Rainer Maria Rilke, Franz Kafka, Federico García Lorca, Isak Dinesen, Albert Camus, Jorge Luis Borges, Primo Levi, Yehuda Amichai, Nadine Gordimer, Aleksandr Solzhenitsyn, Pablo Neruda, Czeslaw Milosz, Wole Soyinka, R. K. Narayan, Margaret Atwood, Derek Walcott, Naguib Mahfouz, Ōe Kenzaburō, V. S. Naipaul), their representative works, and their significance in world literature from the fifteenth century to the present; and social and cultural aspects of world literature from the fifteenth century to the present (e.g., the expression of regional, ethnic, and historical values; ways in which literary works and movements both reflect and shape culture and history).

0007 Understand the characteristics of various genres and types of literature.

For example: characteristics of the major literary genres (e.g., fiction, nonfiction, poetry, drama); elements of fiction (e.g., plot, character, setting, theme); characteristic elements of fiction genres (e.g., novels, short stories); types of fictional narratives (e.g., folk legend, fantasy, mystery, realistic novel) and their characteristics; genres of nonfiction (e.g., biography, autobiography, letters, essays, reports) and their characteristic elements and structures; genres of drama (e.g., serious drama and tragedy, comic drama, melodrama, farce) and their characteristic elements and structures; genres of poetry (e.g., lyric, concrete, dramatic, narrative, epic) and their characteristic elements and structures; types of patterned lyric poetry (e.g., sonnet, ballad, limerick, haiku); criteria for evaluating prose, dramatic, and poetic works of various types; and literary devices (e.g., figurative language, imagery, irony, symbolism, ambiguity, rhythm, rhyme, sensory detail) and ways in which they contribute to meaning and style.

0008 Understand literary theory and criticism.

For example: various critical approaches to literature (e.g., New Criticism, structuralism, deconstructionism, New Historicism, Marxist criticism, feminism, reader response); the role of major works in classical literary criticism and the theories associated with them; characteristics of neoclassic and Romantic literary theory as developed in major writings associated with each movement; and the use of various critical perspectives to analyze given literary passages.

0009 Understand the structure and development of the English language.

For example: structural features of languages (e.g., phonological, morphological, syntactic, semantic); historical, social, cultural, and technological influences shaping English language structure and use; significant historical events influencing the development of the English language (e.g., Anglo-Saxon migrations; the Norman Conquest); and additions to the lexicon of the English language throughout its development (e.g., words from Latin and French, regional and social dialects in the United States, words derived from technology).

RHETORIC AND COMPOSITION [17%]

0010 Understand principles of rhetoric as they apply to various forms and purposes of oral and written communication.

For example: the development of rhetoric from a classical art of persuasive oratory to a modern discipline concerned with the analysis and interpretation of spoken, written, and media communications; modern and contemporary theories of rhetoric; application of modern rhetorical principles (e.g., unity, coherence, emphasis) to produce a desired result in an audience; consideration of subject, subject knowledge, purpose, and audience in producing a communication; use of appropriate arrangement and organization (e.g., logical ordering of ideas), style and tone (e.g., lexical choices, word order, cadence), and form of delivery; similarities and differences between language structures in spoken and written English; how to interpret and apply English grammar and language conventions in oral and written contexts; the role of cultural factors in oral and written communication; strategies for evaluating the content and effectiveness of written and spoken messages; principles of effective speaking and listening for various purposes (e.g., for information and understanding, literary response and expression, critical analysis and persuasion, debate); and techniques for interpreting and analyzing media messages.

0011 Understand the composition process.

For example: strategies for writing effectively in a variety of forms and for a variety of audiences, purposes, and contexts; processes for generating and developing written texts (e.g., prewriting, drafting, revising, editing, publishing); techniques for revising written texts to achieve clarity and economy of expression; revision of sentences to eliminate wordiness, ambiguity, and redundancy; development of a thesis; development of an effective introduction and conclusion; effective use of topic sentences; the role of voice and style in writing; effective use of figurative language; identification of logical fallacies; techniques for improving text organization; effective use of transitions to enhance the clarity of an argument; selection of appropriate details to support an argument or opinion; applications of technology in all phases of the writing process; and the distinguishing features of various forms of writing (e.g., reflective essay, autobiographical narrative, editorial, memorandum, summary/abstract, argument, résumé, play, short story, poem, newspaper or journalistic article).

0012 Understand written language conventions.

For example: accurate use and effective application of written language conventions (e.g., sentence and paragraph construction, spelling, punctuation, usage, grammatical expression); techniques for editing written texts to achieve conformity with conventions of standard English usage (e.g., revising sentences and passages to maintain parallel form; revising sentences to eliminate misplaced modifiers; editing written texts to eliminate errors in spelling and punctuation); and strategies for effective proofreading.

READING THEORY, RESEARCH, AND INSTRUCTION [12%]

0013 Understand language acquisition, reading processes, and research-based theories relating to reading.

For example: basic processes of first- and second-language acquisition and use; strategies to research word origins and analyze word formation to understand meanings, derivations, and spellings; relationships among words (e.g., homonyms, synonyms, antonyms) and issues related to word choice (e.g., denotative and connotative meanings, multiple-meaning words); research-based theories relating to the reading process; word analysis skills and strategies (e.g., phonics, syllabication, structural analysis); use of semantic and syntactic cues to verify word meanings; the role of vocabulary skills and strategies in the development of reading proficiency; application of literal, inferential, and evaluative comprehension skills; the use of metacognitive techniques to monitor reading comprehension; the application of strategies before, during, and after reading to promote comprehension of expository texts (e.g., previewing and predicting, self-questioning, writing and discussing); the role of oral reading fluency in facilitating comprehension of texts; and ways in which text characteristics and purposes for reading determine the selection of reading strategies.

0014 Understand effective, research-based reading instruction and the role of children's literature and young adult literature in promoting reading proficiency.

For example: research-based theories and practices relating to reading instruction; methods for planning, managing, and differentiating reading instruction to support students' reading development; the role of children's literature and young adult literature in promoting reading proficiency and motivating students to read independently; instructional strategies to promote development of particular reading skills (e.g., word analysis, vocabulary, comprehension); the adjustment of reading instruction based on ongoing assessment; strategies to promote independent reading; strategies for selecting and using meaningful reading materials at appropriate levels of difficulty for all students; and uses of instructional technologies to promote students' reading development.

INTEGRATION OF KNOWLEDGE AND UNDERSTANDING [20%]

In addition to answering multiple-choice items, candidates will prepare written responses to questions addressing content from the preceding objectives, which are summarized in the objective and descriptive statement below.

0015 Prepare an organized, developed analysis on a topic related to one or more of the following: literature and language; rhetoric and composition; reading theory, research, and instruction.

For example: characteristics of various genres and types of literature; major authors, works, and movements in the literature of the United States, Great Britain, and the world; the historical, social, and cultural contexts from which ancient and modern literature emerged; literary theory and criticism; the structure and development of the English language; principles of rhetoric as they apply to various forms and purposes of communication; the composition process and conventions of writing; reading skills and comprehension; language acquisition; and theories and methods of reading instruction.

Sample Test Items: English (07)

Read the excerpt below from "A Wagner Matinee" (1905), a short story by Willa Cather; then answer the two questions that follow.

In this excerpt, the narrator listens to an orchestra perform an overture and remembers the prairie landscape where he was raised.

With the battle between the two motifs, with the bitter frenzy of the Venusberg¹ theme and its ripping of strings, came to me an overwhelming sense of the waste and wear we are so powerless to combat. I saw again the tall, naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, the rain-gullied clay about the naked house; the four dwarf ash seedlings on which the dishcloths were always hung to dry before the kitchen door. The world there is the flat world of the ancients; to the east, a cornfield that stretched out to daybreak; to the west, a corral that stretched to sunset; between, the sordid conquests of peace, more merciless than those of war.

¹**Venusberg:** A legendary mountain in Germany where Venus, the Roman goddess of love, held court.

1. This excerpt is characteristic of Cather's writing in that it:
 - A. clusters images of prairie life to explore themes of war and peace.
 - B. draws parallels to assert the necessity for artists to acknowledge personal adversity in their work.
 - C. endows objects and events with explicit symbolic meanings.
 - D. uses memory to suggest the endurance of pioneers living on the American frontier.
2. In this excerpt, the narrator's attitude toward the setting can best be described as:
 - A. nostalgia for the landscape that defined the narrator's childhood.
 - B. a combination of respect and dread for the power of the land.
 - C. regret at failing to appreciate the prairie's underlying beauty.
 - D. veneration of the scale and beauty of the prairie.

3. **Read the traditional Zen parable "The Tigers and the Strawberry" (ca. 1400 C.E.) below; then answer the question that follows.**

A man was walking across a field when he saw a tiger. He fled, but the tiger ran after him. Coming to the edge of a cliff, he spied the root of a wild vine. Grabbing on to it, he swung himself down over the edge, out of reach of the tiger. He was safe!

The tiger came to the edge and sniffed at him from above. Trembling, the man looked down and saw another ferocious tiger prowling below. Only the thin vine held him.

Two mice, one white and one black, scurried out of a nearby nest in the cliff and began gnawing at the vine. As they chewed, the man saw a luscious strawberry on a nearby ledge. Grasping the vine with one hand, he plucked the strawberry with the other.

Ah, how sweet it tasted!

The above parable most reflects the Zen sensibility in its depiction of an individual:

- A. drifting through an indifferent, unpredictable universe.
- B. finding peace in a single, brief moment.
- C. discovering a natural, balanced order.
- D. meeting the challenges of survival in a harsh and cruel world.

4. *Sir Gawain and the Green Knight* most clearly reflects which of the following concerns of the medieval period in Britain?
- A. the decline of feudalism
 - B. the ethical conduct of the nobility
 - C. the role of the Crusades
 - D. the authority of the Church
5. The literature of Chinua Achebe, Wole Soyinka, and other twentieth-century African writers frequently examines conflicts between:
- A. traditional values and modern Western ways of life.
 - B. individual desire and conscience.
 - C. women's rights and traditional patriarchal society.
 - D. government policy and tribal unity.
6. Which of the following descriptions of a car accident is written in the most appropriate style for the lead of a newspaper article?
- A. It was only a matter of time before a serious accident occurred at this notorious intersection, and yesterday it happened—two cars collided at Summer and Main Streets, injuring five people.
 - B. The unmistakable sound of metal against metal was heard yesterday as two cars smashed into each other at the town's most dangerous intersection.
 - C. A two-car collision yesterday at the intersection of Summer and Main Streets sent five people to the hospital and shut down traffic for almost two hours.
 - D. Passersby were shocked as they witnessed a collision in the center of town yesterday; several went to the aid of the occupants of the two cars as others tried to divert traffic.

Read the paragraph below; then answer the two questions that follow.

¹Some writers produce early works that foreshadow future masterpieces. ²At the tender age of thirteen, H. G. Wells wrote an entire novella, *The Desert Daisy*, complete with a map and illustrations. ³Virginia Woolf, at age ten, wrote a journal entry and gave it the title "To the Lighthouse." ⁴As a nine-year-old, Helen Beatrix Potter's drawings of wild flowers won acclaim; by the time she was a teenager, Potter's descriptive prose was as beautiful as her drawings. ⁵By age sixteen, T. S. Eliot had written a South Seas vignette and a lovely poem called "A Lyric."

7. Which of the following sentences in the paragraph shown above should be revised to eliminate the use of a cliché?
- A. Sentence 2
 - B. Sentence 3
 - C. Sentence 4
 - D. Sentence 5
8. Which of the following revisions is needed to make this paragraph conform to the conventions of standard written English?
- A. Reposition the period in Sentence 3 to be outside the quotation marks.
 - B. Revise Sentence 3 to correct an error in pronoun-antecedent agreement.
 - C. Revise Sentence 4 to eliminate a misplaced modifier.
 - D. Replace the semicolon in Sentence 4 with a comma.

9. A high school English teacher considers ways to help students use metacognitive strategies to improve their reading comprehension. Which of the following activities would be most effective for this purpose?
- A. Students take detailed notes on a complex informational text after reading it.
 - B. Students read a persuasive essay and a news story on the same topic, and then write a paragraph comparing and contrasting the two texts.
 - C. Students write questions and remarks in the margins of a photocopied essay as they read.
 - D. Students skim a text to identify unfamiliar vocabulary and then look up the words in a dictionary before rereading the text.
10. Which of the following activities for high school students would best promote their understanding of the relationship between main ideas and supporting details in a nonfiction text they have read?
- A. Students collaborate in small groups to take notes on the text and then present their findings orally.
 - B. Students work with partners to identify what else they would like to learn about the subject.
 - C. Students collaborate in a small group to write a brief paragraph summarizing the text.
 - D. Students work with partners to create an outline of information contained in the text.

11. **Read the passage below from "A Dog's Tale" (1903), a short story by Mark Twain; then answer the question that follows.**

My father was a St. Bernard, my mother was a collie, but I am a Presbyterian. This is what my mother told me; I do not know these nice distinctions myself. To me they are only fine large words meaning nothing. My mother had a fondness for such; she liked to say them, and see other dogs look surprised and envious, as wondering how she got so much education. But, indeed, it was not real education; it was only show: she got the words by listening in the dining-room and drawing-room when there was company, and by going with the children to Sunday-school and listening there; and whenever she heard a large word she said it over to herself many times, and so was able to keep it until there was a dogmatic gathering in the neighborhood, then she would get it off, and surprise and distress them all, from pocket-pup to mastiff, which rewarded her for all her trouble. . . . When she told the meaning of a big word they were all so taken up with admiration that it never occurred to any dog to doubt if it was the right one; and that was natural, because, for one thing, she answered up so promptly that it seemed like a dictionary speaking, and for another thing, where could they find out whether it was right or not? for she was the only cultivated dog there was. . . . She had one word which she always kept on hand, and ready, like a life-preserver, a kind of emergency word to strap on when she was likely to get washed overboard in a sudden way— that was the word Synonymous. When she happened to fetch out a long word which had had its day weeks before and its prepared meanings gone to her dump-pile . . . then it would belly out taut and full, and she would say, as calm as a summer's day, "It's synonymous with supererogation," or some godless long reptile of a word like that, and go placidly about and skim away on the next tack . . . the initiated slatting the floor with their tails in unison and their faces transfigured with a holy joy.

Using your knowledge of literature, write a response in which you:

- identify and discuss a significant theme suggested by the passage; and
- explain how the author's use of personification helps convey this theme.

Be sure to cite specific examples from the text to support your answer.

Answer Key and Sample Response: English (07)

Question Number	Correct Response	Test Objective
1.	D	Understand American literature from the twentieth century to the present.
2.	B	Understand American literature from the twentieth century to the present.
3.	B	Understand literature from the ancient world to the fifteenth century.
4.	B	Understand the literature of Great Britain from the Anglo-Saxon period through the Romantic period.
5.	A	Understand world literature from the fifteenth century to the present.
6.	C	Understand the composition process.
7.	A	Understand written language conventions.
8.	C	Understand written language conventions.
9.	C	Understand language acquisition, reading processes, and research-based theories relating to reading.
10.	D	Understand effective, research-based reading instruction and the role of children's literature and young adult literature in promoting reading proficiency.

Acknowledgments

Question Number

1. [Public Domain] Cather, Willa. *Prentice Hall Literature: The American Experience*. Englewood Cliffs, NJ: Prentice Hall, 1989. p. 556.
3. Martin, Rafe (trans.). *One Hand Clapping: Zen Stories for all Ages*. New York: Rizzoli International Publications, Inc., 1995. p. 9.
11. [Public Domain] Twain, M. "A Dog's Tale." As appears in (1996) *The \$30,000 Bequest and Other Stories*. New York: Oxford University Press. pp. 50–52.

The sample response below reflects a strong knowledge and understanding of the subject matter.

One theme of this passage is the way people misuse language to enhance their social status and influence. Twain focuses on the hypocrisy of those who mask their ignorance and insecurity by affecting an elevated speaking style, implying that the strategy is bound to backfire in the long run, making the person look ridiculous rather than grand.

Twain conveys this theme using a satirical approach that relies on personification—attributing human characteristics to dogs. This device allows the author free rein in mocking the absurdities of human behavior. The humorous premise of dogs that act like humans also provides a way of softening what might otherwise seem an unduly sharp and unkind criticism.

The narrator in the passage is a naive young pup who describes, with a straight face, his mother's facility for vocabulary—a talent that makes other dogs "envious." Twain goes on to skewer would-be intellectuals (note references to "education," "dictionary," "cultivated") and poke fun at religious pomposity (note reference to "Presbyterian," the pun of "dogmatic gathering," and the listening dogs "transfigured with a holy joy").

In the process, Twain reminds us not only how intellectually dishonest human beings can be (and, at the same time, how gullible in the face of "some godless long reptile of a word"), but also how words that should carry meaning can be made hollow ("it was only show"), reduced to little more than tools for social aggrandizement and manipulation.