

Example Items

English II

English II Example Items are a **representative set** of items for the ACP. Teachers may use this set of items along with the test blueprint as guides to prepare students for the ACP. On the last page, the correct answer, content SE and SE justification are listed for each item.

On the Example set and the ACP, Figure 19 SEs are bundled with the TEKS Strand for the genre of the passage tested. The items with bundled SEs on the Example set are representative of those on the ACP but may *not* be inclusive of all possible bundled SEs. The ACP Blueprint does show all Figure 19 bundled SEs assessed on the ACP. *Also, the specific part of an SE that an Example Item measures is **NOT** necessarily the only part of the SE that is assessed on the ACP.* None of these Example Items will appear on the ACP.

Teachers may provide feedback regarding Example Items.

(1) Download the [Example Feedback Form](#) and email it. The form is located on the homepage of Assessment.dallasisd.org.

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First Semester

2017–2018

Code #: 2101

EXAMPLE ITEMS English II, Sem 1



Read the selection and choose the best answer for each question.

from **The Crucible**
by Arthur Miller

- 1 **ABIGAIL:** Gah! I'd almost forgot how strong you are, John Proctor!
- 2 **PROCTOR:** [*Looking at Abigail now, the faintest suggestion of a knowing smile on his face.*] What's this mischief here?
- 3 **ABIGAIL:** [*With a nervous laugh.*] Oh, she's only gone silly somehow.
- 4 **PROCTOR:** The road past my house is a pilgrimage to Salem all morning. The town's mumbling witchcraft.
- 5 **ABIGAIL:** Oh, posh! [*Winningly she comes a little closer, with a confidential, wicked air.*] We were dancin' in the woods last night, and my uncle leaped in on us. She took fright, is all.
- 6 **PROCTOR:** [*His smile widening.*] Ah, you're wicked yet, aren't y'! [*A trill of expectant laughter escapes her, and she dares come closer, feverishly looking into his eyes.*] You'll be clapped in the stocks before you're twenty. [*He takes a step to go, and she springs into his path.*]
- 7 **ABIGAIL:** Give me a word, John. A soft word. [*Her concentrated desire destroys his smile.*]
- 8 **PROCTOR:** No, no, Abby. That's done with.
- 9 **ABIGAIL:** [*Tauntingly.*] You come five miles to see a silly girl fly? I know you better.
- 10 **PROCTOR:** [*Setting her firmly out of his path.*] I come to see what mischief your uncle's brewin' now. [*With final emphasis.*] Put it out of mind, Abby.
- 11 **ABIGAIL:** [*Grasping his hand before he can release her.*] John—I am waitin' for you every night.
- 12 **PROCTOR:** Abby, I never give you hope to wait for me.
- 13 **ABIGAIL:** [*Now beginning to anger—she can't believe it.*] I have something better than hope, I think!
- 14 **PROCTOR:** Abby, you'll put it out of mind. I'll not be comin' for you more.
- 15 **ABIGAIL:** You're surely sportin' with me.
- 16 **PROCTOR:** You know me better.
- 17 **ABIGAIL:** I know how you clutched my back behind your house and sweated like a stallion whenever I come near! Or did I dream that? It's she put me out, you cannot pretend it were you. I saw your face when she put me out, and you loved me then and you do now!
- 18 **PROCTOR:** Abby, that's a wild thing to say—
- 19 **ABIGAIL:** A wild thing may say wild things. But not so wild, I think. I have seen you since she put me out; I have seen you nights.

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- 20 **PROCTOR:** I have hardly stepped off my farm this sevenmonth.
- 21 **ABIGAIL:** I have a sense for heat, John, and yours has drawn me to my window, and I have seen you looking up, burning in your loneliness. Do you tell me you've never looked up at my window?
- 22 **PROCTOR:** I may have looked up.
- 23 **ABIGAIL:** [*Now softening.*] And you must. You are no wintry man. I know you, John. I know you. [*She is weeping.*] I cannot sleep for dreamin'; I cannot dream but I wake and walk about the house as though I'd find you comin' through some door. [*She clutches him desperately.*]
- 24 **PROCTOR:** [*Gently pressing her from him, with great sympathy but firmly.*] Child—
- 25 **ABIGAIL:** [*With a flash of anger.*] How do you call me child!
- 26 **PROCTOR:** Abby, I may think of you softly from time to time. But I will cut off my hand before I'll ever reach for you again. Wipe it out of mind. We never touched, Abby.
- 27 **ABIGAIL:** Aye, but we did.
- 28 **PROCTOR:** Aye, but we did not.
- 29 **ABIGAIL:** [*With a bigger anger.*] Oh, I marvel how such a strong man may let such a sickly wife be—
- 30 **PROCTOR:** [*Angered—at himself as well.*] You'll speak nothin' of Elizabeth!
- 31 **ABIGAIL:** She is blackening my name in the village! She is telling lies about me! She is a cold, sniveling woman, and you bend to her! Let her turn you like a—
- 32 **PROCTOR:** [*Shaking her.*] Do you look for whippin'? [*A psalm is heard being sung below.*]
- 33 **ABIGAIL:** [*In tears.*] I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretense Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted men! And now you bid me tear the light out of my eyes? I will not, I cannot! You loved me, John Proctor, and whatever sin it is, you love me yet! [*He turns abruptly to go out. She rushes to him.*] John, pity me, pity me!

1 The suffix *-y*, meaning “characterized by,” helps the reader understand that the word *wintry* in paragraph 23 means —

- A white
- B barren
- C cold
- D merry

EXAMPLE ITEMS English II, Sem 1

2 The motifs of accusation and denial throughout the selection affect the plot by —

- A** creating conflict between Abigail and Proctor
- B** showing that Abigail and Proctor are afraid of witches
- C** foreshadowing an eventual reconciliation between Abigail and Proctor
- D** suggesting that Abigail is keeping important information from Proctor

EXAMPLE ITEMS English II, Sem 1



Read the selection and choose the best answer for each question.

The Man in the Water

by Roger Rosenblatt

- 1 As disasters go, this one was terrible, but not unique, certainly not among the worst on the roster of U.S. air crashes. There was the unusual element of the bridge, of course, and the fact that the plane clipped it at a moment of high traffic. Then, too, there was the location of the event: Washington, the city of form and regulations, turned chaotic, deregulated, by a deluge of unadulterated winter and a solitary slap of metal on metal. The jets from Washington National Airport that normally swoop around the presidential monuments like famished gulls are, momentarily, emblemized by the one that fell. There was the aesthetic clash as well—blue-and-green Air Florida, the name itself a flying garden, submerged among gray chunks in an ink-black river. Still, there was nothing very exceptional in any of it, beyond death, which, while always exceptional does not necessarily bring millions to tears or to attention. Why, then, the bewilderment here?
- 2 Perhaps we are so bewildered because the nation encountered in this disaster something more than a mechanical failure. Perhaps we are so utterly shocked yet mystified because we recognized in it no failure at all, but, rather, something successful about our constitution. Last Wednesday, the elements, callous and detached as ever, extinguished Flight 90; on that same afternoon, human nature—groping and flailing in mysteries of its own—rose to the occasion.
- 3 Of the four acknowledged heroes of the event, three are capable of accounting for their behavior and responses. Donald Usher and Eugene Windsor, a park police helicopter team, jeopardized their lives every time they plunged the skids into the swirling, icy water to pluck survivors from the teetering edge of oblivion. Side by side in bright blue jumpsuits on television, they described their courage and gallantry as all in the line of duty. Lenny Skutnik, a 28-year-old employee of the Congressional Budget Office, astonished by his own actions, said, “It’s something I never thought I would do,” referring to his own plunge into the water to drag an injured woman to shore. Skutnik concluded that “somebody had to go in the water.” In fact, nobody was forced to venture into the water; that somebody actually did so, however, is part of the reason this particular tragedy sticks in the mind. It is emblematic of the very depth of our own humanity, our capacity for self-sacrifice.
- 4 The person most responsible for the emotional significance of the disaster, however, is the one known at first simply as “the man in the water.” Balding, probably in his 50s, with an extravagant mustache, he was seen clinging with five other survivors to the tail section of the rapidly-sinking airplane. This man was characterized by Usher and Windsor as appearing attentive and in command. Every time they lowered a lifeline and flotation device to him, he passed it on to another of the passengers. “In a mass casualty, you’ll find people like him,” said Windsor, “but I’ve never seen one with that commitment.” When the helicopter came back for him, the man had disappeared, slipped silently beneath the darkened water. His selflessness was one reason the story captured national attention; his anonymity was another. The fact that he went unidentified invested him with a universal character because, for a while, he was Everyman, and thus proof (as if one needed it) that no man is ordinary.

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- 5 Yet there was some additional substance about the man that occupied and consumed our thoughts, and which keeps our thoughts on him still. He was present in the essential, classic circumstance: man in nature, the man in the water. For its part, nature cared nothing about the five passengers. Our man, on the other hand, cared wholeheartedly. So, the timeless battle commenced in the Potomac. For as long as that man could last, they went at each other, nature and man: the one making no distinctions of good and evil, acting on no principles, offering no lifelines; the other acting wholly on distinctions, principles, and on faith.
- 6 Since it was he who ultimately succumbed and lost the fight, we ought to arrive again to the conclusion that people are powerless in the world. In reality, we believe the contrary. Whatever motivated these men to challenge death on behalf of their fellows is not peculiar to them. Certainly, everyone presumes the possibility in himself. That is the abiding wonder of the story; that is why we would not relinquish it. If the man in the water offered a lifeline to the people gasping for survival, he was, likewise, offering a lifeline to those who observed him.
- 7 The curious thing is that we do not even genuinely believe that the man in the water lost his fight. "Everything in Nature contains all the powers of Nature," said Emerson. Accordingly, the man in the water had his own natural powers. He could not conjure ice storms or freeze the water until it froze the blood, but he could deliver life over to a stranger; that is a power of nature, too. The man in the water pitted himself against an implacable, impersonal enemy; he fought it with charity and unceremonious righteousness, and he held it to a standoff. He was the best we can do.

3 The writer includes paragraph 7 to show that —

- A** the man was not a true fighter
- B** the man used his power to help others
- C** nature had beaten the man
- D** the man was a superhero

4 The reader can determine that the main purpose of the selection is to inform readers about the selflessness of one man based on —

- A** statistical evidence
- B** physical evidence
- C** anecdotal evidence
- D** personal evidence

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5

Which is the best summary of "The Man in the Water"?

- A** A plane crashed in Washington, D.C. that drew nationwide attention. A man helped save five other people and was remembered by everyone by the name "Everyman."
- B** An unknown man helped save five other people but lost his own life. He was committed to helping others get rescued by the helicopter. The man was admired by many and remembered by all.
- C** During rush hour in Washington, D.C., a plane crashed into a river. A passenger on the plane helped to save others. He died as a hero, but nobody knew who he was. Many others died in the cold river.
- D** A man in Washington, D.C. helped save five people after his plane crashed into a river. His selfless sacrifice, which cost him his life, left many wondering who he was, but to this day, he is simply remembered as "the man in the water."

EXAMPLE ITEMS English II, Sem 1



Read the selection and choose the best answer for each question.

from **"Harrison Bergeron"**
by Kurt Vonnegut, Jr.

You are about to read a story that takes place in the year 2081, in a future United States, in which everyone is required by law to be equal. But in this dystopian future, equality doesn't mean everyone having equal rights. Instead, it requires that the government forces all people to be average. Most people have "handicaps," devices in their brains or on their bodies that keep them from doing, saying, or even thinking anything that is not dull and average. The United States Handicapper General, Diana Moon Glampers, is the official responsible for enforcing the laws that require everyone to wear handicaps. In this excerpt from near the end of the story, Harrison Bergeron is a young man who resists being "handicapped" and is considered a ruthless, dangerous criminal.

- 1 When George finally could open his eyes again, the tattered, wrinkled photograph of Harrison had evaporated, and a living, breathing Harrison consumed the entirety of the screen. Regularly scheduled programming, this most certainly was not. In fact, seeing Harrison through the television screen was so exceedingly surprising and disturbing, George was practically convinced Harrison was a merely figment of his tormented imagination.
- 2 A jangling, unwieldy, lumbering mammoth of a man, Harrison stood, poised stoically yet impassioned—regally commanding attention at the center of the studio. The knob of the uprooted studio door was still clutched in his gargantuan hand. Encircling him, ballerinas, technicians, musicians, and announcers alike cowered shrinkingly on their knees before him, each expecting imminent, merciless death.
- 3 "I am the Emperor!" thundered Harrison, his voice a beacon of an approaching insurgency. The sheer explosive force of his voice dispatched reverberating, meteoric waves roiling through the studio. "Do you hear? I am the Emperor, and everybody must do what I command at once!" He stamped his tremendous foot, and the studio shook with a colossal, violent temblor.
- 4 "Even as I stand here," he bellowed, "crippled, hobbled, sickened—I am a greater ruler than any man who ever lived! Now watch me become what I can become!"
- 5 Harrison annihilated the straps of his handicap harness, shredding them like wet tissue paper until the mutilated straps guaranteed to support five thousand pounds, at last, succumbed.
- 6 Harrison's monumental scrap-iron handicaps crashed to the floor in a thunderous cacophony of defiance and audacity.
- 7 Harrison thrust his massive thumbs under the bar of the padlock that secured his head harness, and the bar disintegrated instantly. Harrison smashed his headphones and spectacles against the wall with savage, violent exuberance.

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- 8 He catapulted aside his grotesque rubber-ball nose, revealing a man that would have awed Thor, the god of thunder. The spectacle of the scene was made all the more incredible by Harrison's absolute sovereignty over all who witnessed his transformation. He stood motionless, allowing his immense presence to declare his absolute omnipotence.
- 9 "I shall now select my Empress!" he declared brazenly, looking down on the trembling congregation surrounding him. "Let the first woman who dares rise to her feet claim her mate and her throne!"
- 10 A moment passed, and then, a ballerina arose, swaying majestically like an exquisite willow.
- 11 Harrison gingerly plucked the mental handicap from her ear and snapped off her physical handicaps with marvelous delicacy; last of all, he removed her mask.
- 12 She was blindingly beautiful. An adonis worthy of immortalization, deserving to have her likeness captured by artists and sculptors.
- 13 "Now," said Harrison, taking her hand, "shall we show the people the meaning of the word dance? Music!" he commanded with a thunderous stomp, dispatching yet another procession of tremors billowing through the studio.
- 14 The musicians scrambled frantically back into their chairs, and Harrison stripped them, too, of their handicaps. "Play your best," he told them, "and I'll make you barons and dukes and earls."
- 15 The music soon began. It was typical at first: cheap, silly, false. Harrison eagerly snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played excitedly. He slammed them back into their chairs.
- 16 The music began again and was much improved.
- 17 Harrison and his Empress merely listened to the music for a while, listened gravely, as though synchronizing their heartbeats with it until they were as much part of the music as it was part of them.
- 18 They shifted their weights to their toes.
- 19 Harrison placed his massive, powerful hands on the girl's tiny delicate waist, letting her sense the weightlessness that would soon be hers.
- 20 And then, in an explosion of joy and grace, into the air they sprang!
- 21 Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.

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- 22 They reeled and whirled, swiveled and flounced, capered and gamboled, and spun beautifully and whimsically.
- 23 They leaped like deer on the moon, bounding impossibly through the air.
- 24 The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.
- 25 It became their obvious intention to kiss the ceiling, and sooner than would he expected, they kissed it.
- 26 And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.
- 27 It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.
- 28 Diana Moon Glampers loaded the gun again. With a malicious, menacing glare, she aimed it at the musicians and told them they had ten seconds to replace their handicaps.
- 29 It was then that the Bergeron’s television tube burned out.

6

Paragraphs 4 through 8 contribute to the selection by —

- A portraying Harrison as having superhuman abilities
- B comparing Harrison’s looks to a Greek god
- C showing that Harrison was ready to be normal like everyone else
- D allowing the reader to see Harrison give up being a clown

7

Which words from paragraph 26 help the reader understand the meaning of the word *neutralizing*?

- A *pure will*
- B *remained suspended*
- C *inches below*
- D *long time*

EXAMPLE ITEMS English II, Sem 1

8

Read the sentences from paragraphs 26 and 27.

And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.

It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.

The author uses an omniscient narrator in these paragraphs to shift the tone from —

- A realistic to violent
- B suspenseful to tragic
- C unrealistic to impossible
- D dreamlike to brutal

9

In "Harrison Bergeron," the handicaps symbolize —

- A physical potential
- B potential beauty
- C competitive nature
- D governmental control

10

What is the purpose of the handicaps worn by the characters?

- A To make sure that no one is better than anyone else
- B To keep anyone from becoming too smart
- C To remind people that they have no power
- D To reduce the need for friendships

EXAMPLE ITEMS English II, Sem 1



Read the selection and choose the best answer for each question.

Jarred has been asked to write an essay to complete his admission application for Penn State. Read what he has written and look for any corrections he should make.

Leadership: College Admission Essay

(1) Leadership is a quality that not many people behold as a personality trait. (2) In my experiences, I believe that being a leader helps improve one's self-esteem. (3) I feel that my peers and others could learn valuable life lessons through participation in school organizations. (4) As for me, I have been honored to be in a few leadership positions.

(5) I consider myself to be a very involved student and leader in my high school. (6) I even went to a summer workshop for a week this past summer to broaden my knowledge of leadership. (7) I am a highly active member of our high school's student council. (8) This year I held the office of Treasurer for my student council. (9) I work almost every single day with my advisors even if my treasury work is done, I will help where ever it is needed. (10) I will be going to the PASC Conference this November for a weekend and facilitating a communication workshop where we help us develop communication skills. (11) I will also be attending another conference and going to workshops so I can expand my leadership skills even further. (12) I am the chairman of two committees and have been chairman of several committees in years past.

(13) However, my proudest leadership position would have to be the freshmen orientation and mentoring program that I put together to helping incoming students prepare for the school year. (14) This year a few girls and I were the leaders of our freshmen mentoring program, who helps the new, upcoming students be aware of their new surroundings. (15) During the past summer, we worked very hard to prepare this program for the new school year; we carefully selected a group of seniors to help mentor the new students during their first year of high school. (16) We gave the freshmen tips on how to survive high school and other helpful things that they needed to know. (17) The hard work I put into the program got me nominated to be Student of the Month, and I was pleasantly surprised when I won the award. (18) I personally believe that this may be one of the best programs a high school could have.

(19) I also chair the school's recycling program, which I enjoy because I want to pursue a career with the environment. (20) That's why I am also a member of the Environmental Club and its mentoring program. (21) In the environmental mentor program, we bring kindergarten students to a nearby refuge and teach them things about the Earth and how to protect it.

(22) As you can see, I am extremely involved and hold many leadership positions within my school. (23) Good leadership is the backbone of any successful organization, and without it, most would collapse.

EXAMPLE ITEMS English II, Sem 1

11 What is the best way to combine sentences 7 and 8?

- A I am a highly active member of our high school’s student council, but this year I held the office of Treasurer.
- B I am a highly active member of our high school’s student council this year; I am holding the office of Treasurer.
- C I am a highly active member of our high school’s student council this year I held the office of Treasurer.
- D I am a highly active member of our high school’s student council; this year I held the office of Treasurer.

12 What is the most effective revision to make to sentence 9?

- A I work almost every single day with my advisors, even if my treasury work is done I will help. Wherever it is needed.
- B I work almost every single day with my advisors, and even if my treasury work is done, I will help wherever needed.
- C I work almost every single day with my advisors until my treasury work is done. I will help wherever needed.
- D I work almost every single day with my advisors even if my treasury work is done; and I will help whenever it is needed.

13 What change should be made in sentence 10?

- A Change **going** to **go**
- B Insert a comma after **weekend**
- C Change **us** to **one another**
- D Change **develop** to **develops**

14 What change should be made in sentence 13?

- A Change **proudest** to **prouder**
- B Insert a comma after **orientation**
- C Change **helping** to **help**
- D Change **students** to **students’**

EXAMPLE ITEMS English II, Sem 1

15 What change should be made in sentence 14?

- A Change *were* to **was**
- B Change *program* to **Program**
- C Change *who* to **which**
- D Change *be aware* to **beware**

16 Which transition could be added at the beginning of sentence 19 to best connect the ideas in paragraph 3 (sentences 13–18) and paragraph 4 (sentences 19–21)?

- A Therefore,
- B Furthermore,
- C On the other hand,
- D In conclusion,

EXAMPLE ITEMS English II Key, Sem 1

Item#	Key	SE	Process Skills/SE Justification
1	C	10.1A	Determine the meaning of grade-level technical academic English words...derived from...other linguistic...affixes
2	A	10.4A	Analyze how...motifs in drama affect the plot of plays
3	B	10.9C	Make...subtle inferences...about the ideas in text and their organizational patterns
4	C	10.9B	Distinguish among different kinds of evidence...used to support conclusions and arguments in texts
5	D	10.9A	Summarize text...
6	A	10.5A	Analyze isolated scenes and their contribution to the success of the plot as a whole in a variety of works of fiction
7	B	10.1B	Analyze textual context...to distinguish...the denotative...meanings of words
8	D	10.5C	Evaluate the connection between forms of narration...and tone in works of fiction
9	D	10.7A	Explain the function of symbolism...in literary works
10	A	10.5 F19B [R]	Make complex inferences about text...
11	D	10.17C	Use a variety of correctly structured sentences...
12	B	10.13C	Revise drafts to improve...subtlety of meaning...
13	C	10.17Aiii	Use and understand the function of...reciprocal pronouns...
14	C	10.17Ai	Use and understand the function of...more complex...verbals...
15	C	10.17Aii	Use and understand the function of...nonrestrictive relative clauses
16	B	10.15Aii	...transitions between paragraphs