

Example Items

English II Pre-AP

English II Pre-AP 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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(2) To submit directly, click “Example Feedback” **after** you login to the [Assessment website](#).

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EXAMPLE ITEMS English II Pre-AP, Sem 1



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

“A Guide to the Rocks, Landscape, Geologic History, and Settlers of the Area of Big Bend National Park”

by Ross A. Maxwell

Originally published in 1968 by the Texas Bureau of Economic Ecology. Reproduced on the National Park Service Website.

- 1 The scene is set. According to Indian legend, when the Great Creator made the earth and had finished placing the stars in the sky, the birds in the air, and the fish in the sea, there was a large pile of rejected stony materials left over. Finished with His job, He threw this into one heap and made the Big Bend.
- 2 The rocks are strangely mixed up, most of the strata are lopsided or standing on end, and some of the mountains are turned upside down and piled where they do not appear to fit. Along the Rio Grande are deep, yawning canyons and above them are mountain peaks that rise above the flats like giant sentinels. The Chisos Mountains, with their ghost-like peaks, guard the northern approach to the river, and the Sierra del Carmen range, overlooking the southern bank, rises as a sheer wall to heights that dwarf the Palisades of the Hudson. . .
- 3 The big adventures in the settling of this vast frontier area are over, but history here is only yesterday and is close enough to intrigue both tourists and local inhabitants. It was the idea of preserving the area with its unique traditions that led to the proposal in 1935 to set aside as a National Park the southern portion of the Big Bend country, which was purchased by the State of Texas and deeded to the Federal government. Because of the immensity of the area and the inaccessibility of parts of it, tourists cannot hope to explore the Big Bend completely. But the adventuresome and scenery-loving traveler will be captured by the spell of the place on just a short excursion into the area.
- 4 The name Big Bend is somewhat loosely applied to the area surrounded on three sides by the Rio Grande, where this great river swings deeply southward into Mexico approximately halfway in its course between El Paso and Laredo. The Rio Grande also marks the boundary between the United States of Mexico and the United States of America. All of the area in Brewster and Presidio counties south of the Southern Pacific Railway is commonly considered as the Big Bend country. Big Bend National Park lies within the southernmost tip of the area and is only a portion of the Big Bend.
- 5 The Park includes both lowland and mountain environments. Big Bend National Park includes 708,281 acres of Federally-owned land; it is not completely developed. There are no railroads and only recently has it been served by paved highways. It is a harsh land...

1 The primary evidence type used in the selection is —

- A logical
- B emotional
- C anecdotal
- D empirical

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2

What is the best summary of paragraph 4?

- A Big Bend is named for the large curve in the Rio Grande, which separates the United States and Mexico. While most of Brewster and Presidio counties are part of Big Bend country, the national park itself is only a small portion of the Big Bend region.
- B Though it is only a small portion of the area between El Paso and Laredo, Big Bend is named for the way the Rio Grande swings toward the south as it marks the boundary between the United States and Mexico, which includes Brewster and Presidio counties.
- C Big Bend National Park is surrounded on three sides by the Rio Grande and stretches from El Paso to Laredo. The area is named for the river that marks the boundary between the United States and Mexico.
- D While Brewster and Presidio counties make up most of Big Bend country, Big Bend National Park is at the southern tip. The park stretches up to the Southern Pacific Railway and includes lowland and mountain areas of federally-owned lands.

3

In paragraph 5, *developed* is used to mean —

- A evolved
- B civilized
- C matured
- D refined

4

The legend that begins the passage was most likely included in order to —

- A foreshadow the future cultural clashes and describe the local geography
- B illustrate a cultural perspective about the history of the area
- C describe the local geography and show the cultural significance of the area
- D show the significance of the area and allude to the history of the area

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

Fish Cheeks

by Amy Tan © 1987

"Fish Cheeks" is a brief narrative, almost an anecdote, that deftly portrays the contradictory feelings and advantages of a girl with feet in two different cultures. The essay first appeared in Seventeen, a magazine for young women, in 1987.

- 1 I fell desperately in love with the minister's son the winter I turned fourteen. He was not Chinese, but as white as Mary in the manger. For Christmas, I prayed constantly for this blond-haired boy, Robert, and a slim, new American nose.
- 2 When I discovered that my parents had invited the minister's family over for Christmas Eve dinner, I cried endlessly for days. What would Robert think of our tacky, shabby Chinese Christmas? What would he think of our barbaric, noisy Chinese relatives who lacked proper American manners? What terrible disappointment would consume him upon seeing not a beautiful roasted turkey and delicious sweet potatoes but strange, traditional Chinese food?
- 3 When Christmas Eve finally arrived, I noticed that my mother had, incredibly, outdone herself in creating a massive, bizarre menu. She was viciously ripping black veins out of the backs of fleshy prawns, and the kitchen was littered with appalling mounds of raw food: a slimy rock cod with bulging eyes that pleaded fruitlessly not to be thrown into a pan of mercilessly hot oil; tofu, which looked like stacked wedges of rubbery, flavorless white sponges; a bowl soaking mysterious dried fungus back to life; a plate of slippery, slimy squid, their backs crisscrossed with deliberate knife markings so they resembled decrepit bicycle tires.
- 4 And then they arrived—minister's family and all my relatives invaded in a clamor of doorbells and rumped Christmas packages. Robert grunted an unenthusiastic hello, and I pretended he was not worthy of existence or my mere presence.
- 5 Dinner threw me increasingly deeper into the remoteness of despair and the agony of embarrassment. My relatives eagerly licked the ends of their chopsticks and reached gracelessly across the table, vigorously plunging them into the dozen or so plates of food. Robert and his family, meanwhile, waited patiently for platters to be passed to them. My relatives murmured with pleasure when my mother finally presented the whole steamed fish. Robert grimaced awkwardly, clearly secretly praying he wouldn't have to endure much more. Then my father poked his chopsticks just below the bulging fish eye and plucked out the soft meat. "Amy, your favorite," he said excitedly, offering me the tender fish cheek. I wanted to disappear.
- 6 At the end of the meal, my father leaned back and belched loudly, thanking my mother for her exceptional cooking. "It's a polite Chinese custom to show you are satisfied," explained my father to our astonished guests. Robert was looking down at his plate with a reddened face. The minister managed to muster up a quiet, subtle burp. I was stunned into absolute silence for the remainder of the night.

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7 After everyone had finally departed, my mother said to me, "You want to be the same as American girls on the outside." She handed me an early gift; it was a miniskirt in beige tweed. "But inside you must always be Chinese. You must be proud you are different. Your only shame is to have shame."

8 And even though I didn't remotely agree with her then, I knew that she understood how horribly I had suffered during the evening's dinner. However, it wasn't until many years later—long after I had gotten over my crush on Robert—that I was able to fully appreciate her lesson and the true purpose behind our particular menu. For Christmas Eve that year, she had chosen all my favorite foods.

5 The main effect of the symbolism of the cod in paragraph 3 is to —

- A emphasize comfortable feelings at dinner
- B reflect the narrator's sense of panic
- C clarify to the reader that cod is a fish
- D illustrate the narrator's anger

6 At the end of paragraph 5, the narrator wants to disappear because —

- A her father pokes the fish with chopsticks
- B her relatives have unusual manners
- C she sees that Robert is uncomfortable
- D she fears Robert's disapproval

7 What does the gift of the miniskirt in paragraph 7 reveal?

- A The mother was aware of her daughter's feelings all along.
- B The mother feels bad about embarrassing her daughter.
- C The mother wants the daughter to be more American.
- D The mother hides things from the father.

8 The author uses a first-person narrator throughout the selection to help create a shift in tone from —

- A childish to responsible
- B humorous to reflective
- C bitter to apologetic
- D ashamed to accepting

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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!

9 Which word helps the reader determine the meaning of *soft* as it is used in line 7?

- A *wicked*
- B *clapped*
- C *desire*
- D *done*

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10

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

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

Sasha is writing an essay for her English class about mythology. Read her first two paragraphs and consider what revisions she could make. Answer the questions that follow.

Odin

(1) One of the major gods in Norse mythology, Odin is one of the most complex and widely known, and legends of his fierce power and intense intelligence are known across countless cultures. (2) He is often described as being flanked by wolves and ravens. (3) This adds to his mystical and powerful quality. (4) He is the ruler of Asgard, one of the Nine Worlds of Norse mythology. (5) He is most often associated with war, death, knowledge, and magic. (6) He has many sons, including Thor, the god of thunder; each is a less-powerful god than Odin in Norse mythology.

(7) Odin relentlessly seeks and gives truth while wandering throughout the Norse worlds, which creates a positive reputation among followers. (8) Odin is said, in one tale, to have hung himself in a mystical tree so he could learn the runic alphabet, an alphabet that preceded Latin. (9) He wanted to pass it on to humanity. (10) This leads many to worship him in hope of gaining knowledge and prestige. (11) Odin is also closely associated with death because he rules over Valhalla and Asgard. (12) Valhalla is a mystical land filled with people killed in battle. (13) Odin selects fallen soldiers to join him for eternity in the afterlife. (14) In modern times, Odin has inspired countless works of poetry, art, music, and writing; he even continues to inspire some religious movements.

11 Sasha would like to revise her thesis statement so that it better reflects the controlling idea of her essay. Which is the best thesis for her essay?

- A** Odin, of Norse mythology, is a complex and widely known god.
- B** Of all the gods in Norse mythology, Odin is by far more interesting than Thor.
- C** Odin is associated with wolves and ravens, and that is why he is so interesting.
- D** Odin, one of the major gods in Norse mythology, has powerful and mystical qualities.

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- 12 Which is the best way to combine sentences 2 and 3?
- A Often described as being flanked by wolves and ravens, he adds to his mystical and powerful reputation.
 - B He is often described, adding to his mystical and powerful quality, as being flanked by wolves and ravens.
 - C Adding to his mystical and powerful quality, Odin is frequently described as being flanked by wolves and ravens.
 - D He is often described as being flanked by powerful wolves and mystical ravens, adding to his reputation.

- 13 What change should be made in sentence 10?

- A Change *many* to **much**
- B Change *worships* to **worship**
- C Change *gaining* to **gain**
- D Insert a comma after *him*

- 14 What change, if any, should be made in sentence 11?

- A Change *associated* to **assocciated**
- B Change *death* to **Death**
- C Insert a comma after *death*
- D Make no change

- 15 Which detail in paragraph 2 (sentences 7–14) needs further elaboration in order to establish its relevance?

- A Sentence 7
- B Sentence 9
- C Sentence 11
- D Sentence 12

EXAMPLE ITEMS English II Pre-AP Key, Sem 1

Item#	Key	SE	Process Skills/SE Justification
1	D	10.9B	Distinguish among different kinds of evidence...used to support conclusions and arguments in texts.
2	A	10.9A	Summarize text.
3	B	10.1A	Determine the meaning of grade-level...English words...derived from...other linguistic roots.
4	C	10.9C	Make...subtle inferences...about the ideas in text and their organizational patterns.
5	B	10.7A	Explain the function of symbolism...in literary works.
6	D	10.5 F19B [R]	Make complex inferences about text.
7	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.
8	B	10.5C	Evaluate the connection between forms of narration...and tone in works of fiction.
9	C	10.1B	Analyze textual context...to distinguish...the denotative...meanings of words.
10	A	10.4A	Analyze how...motifs in drama affect the plot of plays.
11	D	10.15Aiii	Write an analytical essay of sufficient length that includes: a thesis.
12	C	10.13C	Revise drafts to improve sentence variety.
13	B	10.15Aii	Write an analytical essay of sufficient length that includes: more complex...verbals.
14	D	10.13D	Edit drafts for grammar, mechanics, and spelling.
15	A	10.15Av	Write an analytical essay of sufficient length that includes: relevant evidence and well-chosen details.