

# Example Items

## English I Pre-AP

**English I 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](http://Assessment.dallasisd.org).

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First Semester  
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## EXAMPLE ITEMS English I Pre-AP, Sem 1



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

from **The House on Mango Street**  
by Sandra Cisneros

- 1 We didn't always live on Mango Street. Long before that, we lived in a miserable apartment on Loomis on the third floor, and before that we lived on Keeler. Before Keeler, it was Paulina, and before that, I genuinely can't remember. What I remember most, what I'll always remember, is moving constantly. Each time, it seemed, impossibly but without fail, there'd be one more of us. By the time we arrived on Mango Street, we were six—Mama, Papa, Carlos, Kiki, my sister Nenny, and me.
- 2 The house on Mango Street is actually ours, and we're not required to pay rent to anybody or share the yard with the people downstairs or be careful not to make excessive noise. There isn't a landlord banging on the ceiling with a broom in a vain attempt to induce silence from four insolent children. But even so, it's not the house we'd imagined we'd get. In fact, it's practically the exact polar opposite of the picturesque house we'd envisioned. No, this house is something altogether different and divergent from that idyllic fantasy. It's marginally dilapidated and somewhat dreary and could use incalculable modifications for it to become something resembling respectability.
- 3 We had to vacate the apartment on Loomis almost in an instant, without warning. The water pipes broke unexpectedly, and the landlord unequivocally refused to fix them because the house was undeniably ancient and crumbling. We had to leave fast, to essentially abandon ship. We were using the washroom next door, and we were carrying water over in cumbersome empty milk gallons. That's why Mama and Papa searched for a house, scoured every newspaper listing, and tracked down every hushed whisper of a rumor like hysterical, possessed bloodhounds. That's why we, somewhat grudgingly, moved into the house on Mango Street, far away, on the other side of town.
- 4 They always professed that one day we would eventually, mercifully move into a house, a real house that would be permanently ours so we wouldn't have to move each year. Our house would have running water and pipes that functioned impeccably, and inside it would have real stairs, not hallway stairs, but stairs inside like the houses on T.V. We'd have a basement and at least three washrooms so when we took a bath we didn't have to forewarn everybody. Our house would be an impeccable eggshell white with trees around it, a tremendous yard and grass growing without a fence. This was the house Papa talked about when he optimistically bought a lottery ticket, and this was the house Mama dreamed up in the stories she told us before we went to bed.
- 5 But that was fantasy, and the house on Margo street is, unfortunately, undeniably reality. It is inescapable, inevitable, crashing reality. The house on Mango Street is not the way they told it at all. It's small and red with tight little steps in front and windows so small you'd think they were holding their breath. Bricks are crumbling in places, and the front door is so swollen

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you have to launch hard against it to get in. There is no front yard; only four little elms the city planted by the curb. Out back is a small garage for the nonexistent car we don't own yet and a small yard that looks smaller, dwarfed between the two buildings on either side. There are stairs in our house, but they're ordinary hallway stairs, and the house has only one washroom, very small. Everybody has to share a bedroom—Mama and Papa, Carlos and Kiki, me and Nenny. The house is cramped and so microscopically small that no one has so much as a vague notion of something potentially resembling privacy.

6 Once, when we were living on Loomis, a nun from my school passed by and saw me playing out front. The Laundromat downstairs had been boarded up because it had been robbed two days before, and the owner had painted on the wood "YES WE'RE OPEN" so as not to lose business.

7 "Where do you live?" she asked.

8 "There," I said pointing up to the third floor. The catchpenny doorway peered out timidly through the rusted spindles of the makeshift stairs. It was so inconspicuous yet painfully obtrusive.

9 "You live *there*?" Her eyebrows crinkled, forming craggy hills and valleys of weather-beaten skin.

10 *There.* I had to look to where she pointed—the third floor, the paint peeling, wooden bars Papa had nailed on the windows so we wouldn't fall out. You live *there*? The way she said it made me feel like nothing. *There.* I lived *there*. I nodded. The simple act of nodding, though, seemed to confer upon me an unmistakable feeling of insignificance. Insignificance and a low squalid sensation I later realized was something between pity and revulsion.

11 I knew then I had to have a house. A real house. Something substantial and of legitimate consequence. One I could point to. But this isn't it. The house on Mango Street isn't it. For the time being, Mama says. Temporary, says Papa. But I know how those things go.

**1** In paragraph 2, the repetition of the conjunctions "and" and "or" lengthens the sentences and creates the impression that the narrator —

- A** does not understand the real issue
- B** talks without thinking
- C** is often ignored because of her age
- D** is tired of rules made by previous landlords

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- 2** In paragraph 4, the family hopes for a house with “at least three washrooms” because they —
- A** see washrooms as a status symbol for others
  - B** often go without a bath
  - C** currently have no privacy
  - D** have never had a house with more than one washroom
- 3** Which is the most likely reason the author included the flashback in paragraphs 6 through 11?
- A** To explain the girl’s desire for a good house
  - B** To show how much better the Mango Street house is
  - C** To illustrate the dangerous conditions in which the family lived
  - D** To emphasize the poverty of the family
- 4** The author uses paradox in paragraph 11 in order to —
- A** explain why the nun was concerned for the narrator
  - B** emphasize the narrator’s optimism about the house
  - C** show the narrator does not care what the nun thinks
  - D** highlight the narrator’s insecurity and bitterness
- 5** The story’s point of view emphasizes the narrator’s —
- A** youth
  - B** anger
  - C** insecurity
  - D** sympathy
- 6** When the nun asks, “*You live there?*” which word best describes the nun’s attitude?
- A** Bitter
  - B** Disapproving
  - C** Frightened
  - D** Embarrassed

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

*adapted from* **Homeless in America: The Unseen Community**  
*by Medianman*

- 1 As I stood outside the shelter’s nondescript front door, it was blustery with the temperatures hovering around 10 degrees. I was bundled with multiple layers to keep warm—the homeless inside, however, had much less. Each night the homeless begin forming a line around 7 pm, hoping desperately to be one of the 15 “chosen few” to have a place to sleep for the night.
- 2 Jen Snook, a volunteer at the shelter, introduced me to Gregg, who initially refused to be interviewed. After a few minutes, he reluctantly opened up and began to tell his story. Gregg has been homeless for four years. He left La Crosse with literally four cents in his pocket, and he hitchhiked to Minneapolis, Bismarck, Salt Lake City, and Las Vegas, staying at various homeless shelters along the way. He ended up back in La Crosse, and he now regularly comes to this shelter.
- 3 As I photographed Gregg, his weathered face and his disheveled beard foretold the hardships he had endured. His leathery hands were as expressive as his stoic face as he gazed off into the distance, possibly thinking about a different time. Gregg chose his words carefully and spoke softly, calmly talking about his reliance on religion and readings in his Bible. I asked him about his family, he thoughtfully paused saying, “When I’m here...I’m home. I figure a homeless person isn’t a person without a house, a homeless person is someone who lives in a city, who doesn’t have friends or a family...to me, that’s a homeless person.” Profound words from a man labeled as homeless.
- 4 Gregg said he had protested at City Hall for the homeless, who have waited for hours just to get a number and the possibility of getting into the shelter for the evening. When the shelter is full, the remaining homeless outside are resigned to search somewhere else to spend the night.
- 5 After Gregg, I met John, who said he has been homeless for 12 years and admitted he had made bad decisions. Fortunately, he was able to get a job at Wal-Mart during third shift, only to be homeless during the day. John explained that he had a degree in Institutional Foods, but he didn’t make enough money. Eventually, he got a job at Trane Corporation. John lamented, “So this was going to be my forever job.” Unfortunately, after working there for 7 months, the company decided to relocate his plant to Mississippi. John said, “And so we all were out of jobs...and that’s when the economy collapsed...and I was never called back...”
- 6 John works 10:00 pm – 7:00 am, and on his days off, he sleeps at the shelter during the winter—if he can get in. When he gets done with work, he spends most of the day finding something to do, or tries to find a place to sleep. In the summer, he can sleep outside, but during the winter, it’s difficult. This week he worked 4 days straight. He looked down and wearily said, “I usually don’t get much sleep.” John hopes to save enough to find a place of his own, but that seems like a long way off. He talked about his brothers and sisters, but he says they can’t help much.

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7 As I walked around the room, I found Gregg sprawled across a large recliner, a blanket pulled tight up to his scraggly beard. He looked up at me and said how much he'd like to be a musician. He paused and said, "I'd like to play you a song." He bounded out of the chair, walked to another room and unpacked a guitar from a tired old case. The room was framed with cinder block walls, with large stacks of donated clothes surrounding him. In the corner, there was a line of shoes from the homeless who had made it into the shelter for the evening. Nearby were turquoise bins with the numbers 1-15 scrawled on top. The homeless put their few belongings into each one for the evening.

8 In the center of the room was Gregg, his cardboard protest sign at his feet, a dim fluorescent light flickering sporadically overhead as if in anticipation. With a short pause, Gregg began to play a beautiful rendition of "Greensleeves." I listened intently as I quietly photographed Gregg playing his guitar, his crooked fingers and dirty nails gracing the strings and frets with precision and sensitivity. The music flowed not from a homeless person, but from someone who had a talent for beautiful music. He vanished into spellbound fantasy of his own creation. He was in a world only he knew.

7 The main idea of paragraph 1 is to show —

- A important struggles faced by the homeless population
- B how early the homeless line up for a place to sleep each night
- C that it is unfair for only 15 people to have a place to sleep
- D the similarities between the economic status of the homeless and the narrator

8 Which words help the reader understand the meaning of *stoic* as it is used in paragraph 3?

- A *disheveled beard*
- B *different time*
- C *calmly talking*
- D *reliance on religion*

9 Which quote from the selection best substantiates the idea that the homeless can momentarily escape their situation?

- A *I asked him about his family, he thoughtfully paused saying "When I'm here...I'm home."*
- B *Fortunately, he was able to get a job at Wal-Mart...only to be homeless during the day.*
- C *In the corner, there was a line of shoes from the homeless who had made it into the shelter for the evening.*
- D *He vanished into a spellbound fantasy of his own creation. He was in a world only he knew.*

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The author includes the interviews in the report in order to —

- A explain how people can become homeless
- B describe the daily routines of the homeless
- C establish the work history of the homeless
- D create an emotional connection to the homeless

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

from **A Raisin in the Sun**  
by Lorraine Hansberry

- 1 **TRAVIS:** Well, good night, Daddy. [*The Father has come from behind the couch and leans over, embracing his son.*]
- 2 **WALTER:** Son, I feel like talking to you tonight.
- 3 **TRAVIS:** About what?
- 4 **WALTER:** Oh, about a lot of things. About you and what kind of man you going to be when you grow up.... Son—son, what do you want to be when you grow up?
- 5 **TRAVIS:** A bus driver.
- 6 **WALTER:** [Laughing a little.] A what? Man, that ain't nothing to want to be!
- 7 **TRAVIS:** Why not?
- 8 **WALTER:** 'Cause, man—it ain't big enough—you know what I mean.
- 9 **TRAVIS:** I don't know then. I can't make up my mind. Sometimes Mama asks me that too. And sometimes when I tell her I just want to be like you—she says she don't want me to be like that and sometimes she says she does....
- 10 **WALTER:** [Gathering him up in his arms.] You know what, Travis? In seven years you going to be seventeen years old. And things is going to be very different with us in seven years, Travis.... One day when you are seventeen I'll come home—home from my office downtown somewhere—
- 11 **TRAVIS:** You don't work in no office, Daddy.
- 12 **WALTER:** No—but after tonight. After what your daddy gonna do tonight, there's going to be offices—a whole lot of offices...
- 13 **TRAVIS:** What you gonna do tonight, Daddy?
- 14 **WALTER:** You wouldn't understand yet, son, but your daddy's gonna make a transaction...business transaction that's going to change our lives.... That's how come one day when you 'bout seventeen years old I'll come home and I'll be pretty tired, you know what I mean, after a day of conferences and secretaries getting things wrong the way they do...



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'cause an executive's life is rough, man—[*The more he talks the farther away he gets.*] And I'll pull the car up on the driveway...just a plain black Chrysler, I think, with whitewalls—no—black tires. More elegant. Rich people don't have to be flashy...though I'll have to get something a little sportier for Ruth—maybe a Cadillac convertible to do her shopping in.... And I'll come up the steps to the house and the gardener will be clipping away at the hedges and he'll say, "Good evening, Mr. Younger." And I'll say, "Hello, Jefferson, how are you this evening?" And I'll go inside and Ruth will come downstairs and meet me at the door and we'll kiss each other and she'll take my arm and we'll go up to your room to see you sitting on the floor with the catalogues of all the great schools in America around you.... All the great schools in the world! And—and I'll say, all right son—it's your seventeenth birthday, what is it you've decided?...Just tell me where you want to go to school and you'll go. Just tell me, what it is you want to be—and you'll be it.... Whatever you want to be—Yessir! [*He holds his arms open for Travis.*] You just name it, son... [*Travis leaps into them.*] and I hand you the world!

15 [*Walter's voice has risen in pitch and hysterical promise, and on the last line he lifts Travis high.*]

16 [*Blackout.*]

11

In line 14, Walter's monologue helps the audience understand that —

- A he is promising all these things to Travis
- B this is his vision of how life should be
- C Walter's transaction will be successful
- D executives' lives are hard but rewarding

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

*Renee feels strongly that her fellow students don't take enough pride in their school. She wrote this paper to convince others to treat their campus with more respect. Read Renee's paper and look for any mistakes that she has made.*

(1) I didn't throw that paper on the ground, you say to yourself. (2) "Why should I pick it up?" (3) And like most other people, you walk off, leaving the dirty job of picking up trash to someone else. (4) At Central High School, it has become difficult to find who that someone else is.

(5) Attitudes like these have become the reason Central High School looks to many like it's falling apart. (6) When you talk to people who attended Central many years ago, however, they say it wasn't always this way. (7) They remember a Central High School with shiny floors, freshly painted walls, and hallways filled with light and laughter. (8) Now, we have to stumble passed overfilled trash cans and down hallways marked with graffiti just to make it to classrooms where half of the light bulbs have burned out. (9) What happened? (10) And more importantly, how can we work with them to fix it?

(11) Many people think that the students and staff of Central just don't care about their school as much as they used to. (12) This isn't true, though. (13) Up until a few years ago, we had a fully-staffed custodial crew led by Mr. Davenport. (14) Eleven full-time custodians made sure that our campus was in perfect condition. (15) However, recent budget cuts have left Mr. Davenport with fewer than half as many custodians as he use to have. (16) At the same time, we've seen the enrollment of Central High School increase every year. (17) In other words, custodians are being asked to do a lot more work with a lot fewer resources.

(18) Trash on the ground and graffiti on the walls are two of the worst things you could see at a high school. (19) So, obviously, Mr. Davenport and his crew have to take care of those things first. (20) But with so many more students in the building, the custodians don't have time to get to the big projects. (21) Instead of replacing burned-out light bulbs, repairing broken lockers, or putting a fresh coat of paint on the walls, our custodians are picking up candy wrappers and Powerade bottles from the floors and from the grassy areas outside the school. (22) It's not that they don't care about Central High School, they just have more work than they can handle right now.

(23) Making a better Central High School the first step is realizing that we all have to step up and help. (24) If all of us made more of an effort to make sure that our empty bottles

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and food wrappers ended up in a trash can instead of on the ground, Mr. Davenport and his crew would be able to use their time taking care of the things that we cannot. (25) At the same time, if we as students begin to remind each other that writing on the walls instead of on paper makes us all look bad, Central High School could again become the place that former students remember pridefully.

(26) Chances are that Mr. Davenport will never have a crew as large as he had a few years ago. (27) That doesn't mean we should accept that Central High School will never look as well as it once did. (28) Instead, it means that we all must take more responsibility to caring for our school. (29) It also means we will all have to work harder to make Central a place of which we can all be proud.

**12** What change should be made in sentence 8?

- A Change ***to stumble*** to **stumbled**
- B Change ***passed*** to **past**
- C Change ***overfilled*** to **over-filled**
- D Change ***half*** to **halves**

**13** What change should be made in sentence 10?

- A Change ***importantly*** to **importance**
- B Change ***work*** to **working**
- C Change ***them*** to **each other**
- D Change ***fix*** to **fixed**

**14** What is the best way to revise sentences 11 and 12?

- A Although many people think that the students and staff of Central just don't care about their school as much as they used to, this isn't true.
- B Because many people think that the students and staff of Central just don't care about their school as much as they used to, this isn't true, though.
- C Many people think that the students and staff of Central just don't care about their school as much as they used to, this isn't true, though.
- D While many people think that the students and staff of Central just don't care about their school as much as they used to and this isn't true.

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What is the correct way to rewrite sentence 23?

- A Realizing that we all have to step up and help, the first step is making a better Central High School.
- B The first step to making a better Central High School is realizing that we all have to step up and help.
- C The first step is making a better Central High School, then realizing that we all have to step up and help.
- D Making a better Central High School, and realizing that we all have to step up and help, is the first step.

16

What change should be made in sentence 28?

- A Change ***Instead*** to **On the other hand**
- B Change ***means*** to **meaning**
- C Change ***responsibility*** to **responsability**
- D Change ***to caring*** to **to care**

## EXAMPLE ITEMS English I Pre-AP Key, Sem 1

Item#	Key	SE	Process Skills/SE Justification
1	D	9.5B	Analyze how authors develop complex yet believable characters in works of fiction
2	C	9.5 F19B [R]	Make complex inferences about text
3	A	9.5A	Analyze non-linear plot development
4	D	9.7A	Explain the role of...paradox in literary works
5	C	9.5C	Analyze the way in which a work of fiction is shaped by the narrator's point of view
6	B	9.5B	Analyze how authors develop complex yet believable characters in works of fiction
7	A	9.9A	Summarize text...that captures the main ideas
8	C	9.1B	Analyze textual context...to distinguish...the denotative...meanings of words
9	D	9.9B	Differentiate between opinions that are substantiated and unsubstantiated in the text
10	D	9.9C	Make subtle inferences...about the ideas in text and their organizational patterns
11	B	9.4A	Explain how dramatic conventions...enhance dramatic text
12	B	9.13D	Edit drafts for grammar
13	C	9.17Aiii	Use and understand the function of...reciprocal pronouns
14	A	9.17C	Use a variety of correctly structured sentences
15	B	9.13C	Revise drafts to improve...sentence variety
16	D	9.17Ai	Use and understand the function of...more complex...verbals