

Example Items

Reading

Language Arts 6

Reading Language Arts 6 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.

OR

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

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EXAMPLE ITEMS Reading LA 6, Sem 1



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

Finding Your Place in the Crowd Without Losing Yourself

- 1 No one could have a closer or more loyal group of friends than Mara, 16. Over the past four years, Mara and her seven girlfriends have shared experiences that bond them together like sisters. They safeguard each other's heartaches and style each other's hair, and they've traded faded jeans, secret confessions, and lip gloss. "They are always there for me," says Mara.
- 2 Every so often, though, maybe once a month, Mara takes a break from her girlfriends. She's met some new kids at her weekend restaurant job. They're different from her, and she enjoys spending time with them because of their varied interests. "They seem a little older and more experienced," she says. "They're into different kinds of things, different music. Two of them went to Japan last year on an exchange program."
- 3 Mara would never trade her old friends for her new ones, but "different people bring out different parts of you," she says. With her new crowd, she's more intellectual and more curious. "It's good to experiment sometimes," Mara adds excitedly.
- 4 Many teenagers can relate to Mara's experiences. You may have an established group of friends that you've known for years, or perhaps you spend your time with just one or two soulmates. They share your fries in the cafeteria and fill up your voicemail. They know how to support you when you're feeling depressed.
- 5 During adolescence, groups of friends are like second families. Crucially, as teens make the transition between childhood and adulthood, friends can provide support and understanding. "Groups are tremendously important during adolescence and throughout life," says Tammy Mikinski, director of the Rockhurst College Counseling Center in Kansas City, Missouri. "Groups provide social support in difficult times, and having a substantial support network often makes the difference between people who manage in a healthy way and those who struggle enormously."
- 6 As much as you appreciate your group, there will be times when you want to branch out. Maybe you want to meet contrasting kinds of people, or maybe you're fascinated by a new hobby. Regardless of the circumstance, this is the time in your life when you're beginning to stake out and define your identity and personality. You're figuring out who you are as an individual apart from your parents and even your close friends. This process is known as individuation.

Beyond the Crowd

- 7 "During adolescence, you're becoming your own person," says Bradford Brown, a psychology¹ professor at the University of Wisconsin. "Having a crowd to hang out with can be

¹psychology: the study of the mind, emotions and human behavior

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an important part of finding your identity apart from your family, but that's only a step. There comes a point when you have to advance beyond the crowd and just be who you are."

8 "A lot of kids worry if they're not exactly the same as their friends," says Annina, 15. "They don't ever look at who they are; I don't think most high school kids know who they are."

9 According to Brown, many teens become trapped in the appearance of their crowd. For example, a kid with a nose ring may be a great basketball player, but he doesn't feel comfortable trying out for the team, even though he spends hours in his driveway shooting hoops by himself. "It's too bad that teens can't hopscotch between groups experimenting with different identities," says Brown, "because that's what you should be doing at this time."

10 Some teens have no problem stepping away from their familiar clique every now and then. Some have close friends outside their regular group, and others undertake private hobbies or explore new activities outside of school. Mara's old friends don't mind her occasional² "vacations" with her new friends, and they even support her endeavors to meet new people.

Grumbling Friends

11 Some kids try new experiences in spite of what their friends might think. Victor, 13, says his close friends used to ridicule a kid who went to his church. Then, the kid invited Victor to go somewhere with him. Victor knew his friends would laugh at him, too, but he went along anyway. "It was something good for me. When they made fun of me, I just ignored them, and then they stopped bothering us."

12 Rebecca, 15, also endured³ a bit of grumbling from her established group when she started hanging around with some new friends from her after-school art class. Rebecca, who is African American, thinks that her black and Hispanic friends felt hurt because her new friends were white. "They said I was trying to be white," she says. "It hurt me at first," Rebecca adds, "but now I laugh at my friends when they hassle me. And guess what? They're still my friends."

13 Stepping outside your group can do more than open your mind and broaden your perspective; sometimes, it can change your whole attitude about yourself. The key is finding a balance between the comfort of your old group and your own individual needs.

14 Experiencing new things can instill self-confidence. "I was concerned about fitting in and gaining acceptance socially," says Michelle, from Atlanta, Georgia. "I was constantly troubled with saying and doing the right things."

²**occasional**: once in a while

³**endured**: put up with something painful or unpleasant

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- 1** In paragraph 6, the suffix *-tion* helps the reader understand that the individual —
- A** is becoming his or her own person
 - B** has been accepted by a group of peers
 - C** is concerned with other individuals
 - D** has been trying to be like his or her parents
- 2** Paragraph 9 is mostly about —
- A** how practicing alone is good
 - B** teens who have trouble making new friends
 - C** teen image standards set by a group
 - D** how high school identities mesh
- 3** Which word in paragraph 10 helps the reader understand the meaning of the word clique?
- A** *problem*
 - B** *group*
 - C** *private*
 - D** *activities*
- 4** The organization of the selection develops the author’s viewpoint by showing that groups —
- A** go hand in hand with bad behavior
 - B** are an important part of being a teen
 - C** take up too much of teens’ time
 - D** are a major problem for teens
- 5** The author uses examples of real teenagers to illustrate the idea that —
- A** teens should not be afraid to try out different identities and groups
 - B** it is important for teens to stick to peer groups they are already used to
 - C** teens should rely on family rather than peer groups for social support
 - D** it is important for teens to avoid individuation as they mature

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

adapted from **Don't Go Far Off**
by Pablo Neruda

Don't go far off, not even for a day, because—
because—I don't know how to say it: a day is long
and I will be waiting for you, as in an empty station
when the trains are parked off somewhere else, asleep.

- 5 Don't leave me, even for an hour, because
then the little drops of anguish will all run together,
the smoke that roams looking for a home will drift
into me, choking my lost heart.

- 10 Oh, may your silhouette¹ never dissolve on the beach;
may your eyelids never flutter into the empty distance.
Don't leave me for a second, my dearest,

because in that moment you'll have gone so far
I'll wander mazily over all the earth, asking,
Will you come back? Will you leave me here, alone?

¹**silhouette**: a dark outline of an image against a lighter background

- 6** How did the poet use a simile in stanza 1?
- A** To compare the parked trains to a sleeping person
 - B** To compare the length of the day to the length of the trains
 - C** To compare the speaker's loneliness to the emptiness of a closed train station
 - D** To compare the length of time the speaker will be waiting to the length of a day

- 7** The poet uses personification in stanza 2 to emphasize how the speaker —
- A** cannot sleep
 - B** is confused
 - C** passes the time
 - D** will miss someone

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

from **Little Women**
by Louisa May Alcott

- 1 “Merry Christmas, little daughters! I’m glad you began at once, and hope you will keep on. But I want to say one word before we sit down. Not far away from here lies a poor woman with a little newborn baby. Six children are huddled into one bed to keep from freezing, for they have no fire. There is nothing to eat over there. The oldest boy came to tell me they were suffering hunger and cold. My girls, will you give them your breakfast as a Christmas present?”
- 2 They were all unusually hungry, having waited nearly an hour, and for a minute no one spoke. Only a minute, for Jo exclaimed impetuously, “I’m so glad you came before we began!”
- 3 “May I go and help carry the things to the poor little children?” asked Beth eagerly.
- 4 “I shall take the cream and the muffins,” added Amy, heroically giving up the article she most liked.
- 5 Meg was already covering the buckwheats and piling the bread into one big plate.
- 6 “I thought you’d do it,” said Mrs. March, smiling as if satisfied. “You shall all go and help me. When we come back we will have bread and milk for breakfast and make it up at dinnertime.”
- 7 They were soon ready, and the procession set out. Fortunately it was early, and they went through back streets. So few people saw them, and no one laughed at the queer party.
- 8 A poor, bare, miserable room it was, with broken windows, no fire, ragged bedclothes, a sick mother, wailing baby, and a group of pale, hungry children cuddled under one old quilt, trying to keep warm.
- 9 How the big eyes stared and the blue lips smiled as the girls went in.
- 10 “Ach, mein Gott! It is good angels come to us!” said the poor woman, crying for joy.
- 11 “Funny angels in hoods and mittens,” said Jo, and set them to laughing.
- 12 In a few minutes it really did seem as if kind spirits had been at work there. Hannah, who had carried wood, made a fire and stopped up the broken panes with old hats and her own cloak. Mrs. March gave the mother tea and gruel and comforted her with promises of help, while she dressed the little baby as tenderly as if it had been her own. The girls meantime spread the table, set the children round the fire, and fed them like so many hungry birds, laughing, talking, and trying to understand the funny broken English.

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13 “Das ist gut!” “Die Engel-kinder!” cried the poor things as they ate and warmed their purple hands at the comfortable blaze. The girls had never been called angel children before and thought it very agreeable, especially Jo, who had been considered a ‘Sancho’ ever since she was born. That was a very happy breakfast, though they didn’t get any of it. And when they went away, leaving comfort behind, I think there were not in all the city four merrier people than the hungry little girls who gave away their breakfasts and contented themselves with bread and milk on Christmas morning. “That’s loving our neighbor better than ourselves, and I like it,” said Meg.

8 Paragraphs 2 through 6 contribute to the rising action of the story by showing that the children —

- A are very hungry and do not want to give up their breakfast
- B give up their food only to please their stern mother
- C do not all agree on giving up their breakfast
- D are very hungry but willing to help another family in need

9 In paragraph 12, the author uses the phrase “stopped up” to demonstrate that Hannah was —

- A closing the window to keep out the cold
- B stuffing things into cracks in the window
- C picking up broken pieces of glass
- D covering up the window with wood

10 From the narrator’s description of the family traveling through the streets in paragraph 7, the reader can tell that the children —

- A are a little embarrassed to be carrying food through the snow on Christmas morning
- B understand how the less fortunate family feels
- C are angry at having to give away their food when they had been waiting to eat
- D understand the importance of helping others

11 What is one message the author conveys in the story?

- A Be careful how you treat people.
- B Do not wish for what others have.
- C It is better to give than to receive.
- D People should be treated with respect.

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12

What is the BEST summary of this selection?

- A** On Christmas Day, a mother tells her children about a family that is starving and living in poor conditions.
- B** One family helps out another less fortunate family during a rough winter.
- C** Meg and Joe help seal windows, feed, and make a fire for a needy family.
- D** One family raises a less fortunate family's spirits by feeding, comforting, and being with them on Christmas Day.

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

from **Autobiography**
by Theodore Roosevelt

- 1 Though I had previously made a trip into the then Territory of Dakota, beyond the Red River, it was not until 1883 that I went to the Little Missouri, and there took hold of two cattle ranches, the Chimney Butte and the Elkhorn.
- 2 It was still the Wild West in those days, the Far West, the West of Owen Wister's stories and Frederic Remington's drawings, the West of the Indian and the buffalo-hunter, the soldier and the cow-puncher. That land of the West has gone now, "gone, gone with lost Atlantis," gone to the isle of ghosts and of strange dead memories. It was a land of vast silent spaces, of lonely rivers, and of plains where the wild game stared at the passing horseman. It was a land of scattered ranches, of herds of long-horned cattle, and of reckless riders who unmoved looked in the eyes of life or of death. In that land we led a free and hardy life, with horse and with rifle. We worked under the scorching midsummer sun, when the wide plains shimmered and wavered in the heat; and we knew the freezing misery of riding night guard round the cattle in the late fall round-up. In the soft springtime the stars were glorious in our eyes each night before we fell asleep; and in the winter we rode through blinding blizzards, when the driven snow-dust burned our faces. There were monotonous days, as we guided the trail cattle or the beef herds, hour after hour, at the slowest of walks; and minutes or hours teeming with excitement as we stopped stampedes or swam the herds across rivers treacherous with quicksands or brimmed with running ice. We knew toil and hardship and hunger and thirst; and we saw men die violent deaths as they worked among the horses and cattle, or fought in evil feuds with one another; but we felt the beat of hardy life in our veins, and ours was the glory of work and the joy of living.
- 3 It was right and necessary that this life should pass, for the safety of our country lies in its being made the country of the small home-maker. The great unfenced ranches, in the days of "free grass," necessarily represented a temporary stage in our history. The large migratory flocks of sheep, each guarded by the hired shepherds of absentee owners, were the first enemies of the cattlemen; and owing to the way they ate out the grass and destroyed all other vegetation, these roving sheep bands represented little of permanent good to the country. But the homesteaders, the permanent settlers, the men who took up each his own farm on which he lived and brought up his family, these represented from the National standpoint the most desirable of all possible users of, and dwellers on, the soil. Their advent meant the breaking up of the big ranches; and the change was a National gain, although to some of us an individual loss.

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- 13** Which phrase helps the reader know the author felt satisfied about his Wild West days ending?
- A** *We knew toil and hardship and hunger and thirst...*
 - B** *...ours was the glory of work and the joy of living.*
 - C** *It was right and necessary that this life should pass...*
 - D** *...“free grass,” necessarily represented a temporary stage in our history.*

- 14** Read the sentence from the selection.

There were monotonous days, as we guided the trail cattle or the beef herds, hour after hour, at the slowest of walks;

How are the Wild West days depicted here?

- A** Dangerous
- B** Boring
- C** Adventurous
- D** Exciting

EXAMPLE ITEMS Reading LA 6 Key, Sem 1

Item#	Key	SE	SE Justification
1	A	6.2A	Determine the meaning of grade-level academic English words derived from Latin...affixes.
2	C	6.10A	Summarize the main ideas...in text.
3	B	6.2B	Use context...to determine...the meaning of unfamiliar words.
4	B	6.10C	Explain how different organizational patterns...develop...the author's viewpoint.
5	A	6.10D	Synthesize...ideas within a text.
6	C	6.4A	Explain how figurative language...contributes to the meaning of a poem.
7	D	6.8A	Explain how authors create meaning through...figurative language emphasizing the use of personification.
8	D	6.6A	Summarize the elements of plot development.
9	B	6.6B	Explain how authors use dialect to convey character.
10	A	6.6 F19D [R]	Make inferences about text.
11	C	6.3A	Infer the implicit theme of a work of fiction.
12	D	6.6 F19E [R]	Summarize...text in ways that maintain meaning and logical order within a text.
13	C	6.7A	Literary language...used in memoirs.
14	B	6.7A	Literary language...used in memoirs.