

Example Items

Reading

Language Arts 7

Reading Language Arts 7 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](#).

First Semester
2018–2019
Code #: 2071

EXAMPLE ITEMS Reading LA 7, Sem 1



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

A Night on Maple Avenue

- 1 "It seems so dark out tonight," Joanna thought ominously. It was impossibly dark, as if she'd been stealthily transported into some hidden subterranean world. She walked nervously along Maple Avenue on her way to babysit for the Wheelers' three-year-old twins, eager to arrive as quickly as possible. "There's no moon, and even the streetlights seem dim," she muttered to herself. She hoped desperately hearing her own voice would pacify her rapidly deepening sense of uncertainty. Instead, her voice and footsteps only reverberated down the deserted street. As she walked up the Wheelers' driveway, Joanna thought to herself, "Large, older houses like the Wheelers' look especially creepy at night." A quick-fire succession of gruesome images scrambled through her mind. Anxious to escape the enclosing embrace of the darkness around her, she sprinted to the door in a mild panic. The constriction in her chest relenting only slightly as the door closed behind her.
- 2 After the Wheelers left, Joanna put the twins to bed, then perched uneasily on the couch to watch television, hoping to ease her still-troubled mind. Suddenly, the phone clattered to life. Joanna answered it, but there was nothing but silence on the other end. Fifteen minutes later, it happened again, and her confusion rapidly receded into dread and unease. After the second call, Joanna became increasingly nervous. Tension and apprehension racked her worried mind. She anxiously went upstairs to check on the sleeping twins. While upstairs, she heard muffled noises outside, a soft thud and rasping. She instinctively steamed downstairs and double-checked the locks as if they were the sole remaining glimmer of normalcy. She frantically raced around the house turning on every light she could find. Soon, the entire house radiated more intensely than the sun. She tried to soothe herself with a cup of hot tea, but she shook so fiercely, she couldn't drink it. Jittery and unnerved, Joanna resigned herself to a long night of misery.
- 3 Shortly after returning to the living room, Joanna tensed as she heard the front door opening. Her breath caught in her throat, suffocating her in a hypnotic anticipation. She braced for something ghastly, something inevitable she couldn't endure. When her eyes locked on to the Wheelers as they casually, light-heartedly strolled through the front door, Joanna collapsed under the tremendous agony of the night's intense stress and began crying. She broke down, and through her sobs, she told them about what had happened. Mrs. Wheeler comforted her saying that perhaps the wind had blown branches against the windows, but everything was all right and she shouldn't worry. The feeling of security only made her more distressed about the long, dark walk home that still loomed, so Mrs. Wheeler, always sympathetic and compassionate, drove her.
- 4 The next morning at breakfast with her parents, Joanna was still shaken over the trauma of the night before. Suddenly, Joanna screamed in horror when she opened the newspaper. The headline read: "Burglar Captured on Maple Avenue Last Night."

EXAMPLE ITEMS Reading LA 7, Sem 1

- 1** Why is paragraph 1 important to this story?
- A** It describes what babysitting is like.
 - B** It explains why the streetlights were dim.
 - C** It describes the setting to help foreshadow the conflict.
 - D** It explains why large houses can be creepy-looking.
- 2** In paragraph 2, what kind of mood is suggested by the author’s use of the imagery “clattered to life” and “muffled noises”?
- A** Tense
 - B** Angry
 - C** Confused
 - D** Hesitant
- 3** Joanna’s feelings are BEST described as —
- A** depressed
 - B** terrified
 - C** excited
 - D** proud
- 4** The reader can infer from the selection that —
- A** dark nights cause burglaries
 - B** strong winds are a sign of danger
 - C** babysitting is a dangerous job
 - D** uneasy feelings can warn of danger
- 5** What is the BEST summary of the selection?
- A** A babysitter hears many sounds that scare her. The parents of the children she is watching comfort her so she does not worry.
 - B** After watching a scary movie on television, a babysitter imagines hearing scary sounds throughout the house.
 - C** While babysitting one night, a girl hears many scary sounds. The next day, she discovers a burglar was caught near where she was.
 - D** When a burglar is caught in her neighborhood, a babysitter takes extra care to stay safe at night.

EXAMPLE ITEMS Reading LA 7, Sem 1



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

“Jabberwocky”

by Lewis Carroll

’Twas brillig, and the slithy toves
Did gyre¹ and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

- 5 “Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

- 10 He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

- 15 And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

- 20 One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

“And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!”
He chortled in his joy.

- 25 ’Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

¹**gyre**: (jīr) whirl

6

Why does the poet capitalize the names of animals such as *Jabberwock*, *Jubjub*, and *Bandersnatch*?

- A To highlight their humorous names
- B To emphasize how dangerous they are
- C To create a sense of excitement
- D To show the animals are misunderstood

EXAMPLE ITEMS Reading LA 7, Sem 1

7 Which word or phrase from the poem helps the reader determine the meaning of shun?

- A *son*
- B *jaws*
- C *catch*
- D *Beware*

EXAMPLE ITEMS Reading LA 7, Sem 1



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

adapted from **"Homeless"**
by Anna Quindlen

- 1 Her name was Ann, and we met in the Port Authority Bus Terminal several Januarys ago. I was doing a story on homeless people. She said I was wasting my time talking to her; she was just passing through, although she'd been passing through for more than two weeks. To prove to me that this was true, she rummaged through a tote bag and a manila envelope and finally unfolded a sheet of typing paper and brought out her photographs.
- 2 They were not pictures of family, or friends, or even a dog or cat, its eyes brown-red in the flashbulb's light. They were pictures of a house. There was no need for discussion. I knew what she was trying to tell me, for it was something I had often felt. She was not adrift, alone, anonymous, although her bags and her raincoat with the grime shadowing its creases had made me believe she was. She had a house, or at least once upon a time had had one. Inside were curtains, a couch, a stove, and potholders. You are where you live. She was somebody.
- 3 Home is where the heart is. There's no place like it. I love my home with a ferocity totally out of proportion to its appearance or location. I love dumb things about it: the hot-water heater, the plastic rack you drain dishes in, the roof over my head, which occasionally leaks. And yet it is precisely those dumb things that make it what it is—a place of certainty, stability, predictability, privacy, for me and for my family. It is where I live.
- 4 There was a time when where you lived often was where you worked and where you grew the food you ate and even where you were buried. When that era passed, where you lived at least was where your parents had lived and where you would live with your children when you became enfeebled.
- 5 And so we have come to something else again, to children who do not understand what it means to go to their rooms because they have never had a room, to men and women whose fantasy is a wall they can paint a color of their own choosing, to old people reduced to sitting on molded plastic chairs, their skin blue-white in the lights of a bus station, who pull pictures of houses out of their bags. Homes have stopped being homes. Now they are real estate.
- 6 People find it curious that those without homes would rather sleep sitting up on benches or huddled in doorways than go to shelters. Certainly some prefer to do so because they are emotionally ill, because they have been locked in before and they refuse to be locked in again. Others are afraid of the violence and trouble they may find there. But some seem to want something that is not available in shelters, and they will not compromise, not for a cot, or oatmeal, or a shower with special soap that kills the bugs. "One room," a woman with a baby who was sleeping on her sister's floor, once told me, "painted blue." That was the crux of it; not size or location, but pride of ownership. Painted blue.



EXAMPLE ITEMS Reading LA 7, Sem 1

7 Sometimes I think we would be better off if we forgot about the broad strokes and concentrated on the details. Here is a woman without a bureau. There is a man with no mirror, no wall to hang it on. They are not the homeless. They are people who have no homes. No drawer that holds the spoons. No window to look out upon the world. My God. That is everything.

8 The prefix *en-*, meaning “to cause,” helps the reader understand that the word enfeebled in paragraph 4 means —

- A weakened
- B made peaceful
- C overpowered
- D grew unimportant

9 The main idea of paragraph 5 is —

- A children and old people who once had homes are now living in bus terminals
- B homes are no longer about people; they are solely investments
- C homes are no longer affordable, especially for homeless men and women
- D children and old people do not know what it is like to own a home

10 How does the author organize this selection?

- A Telling the causes of homelessness and their effects on society
- B Sequencing the experiences that led to Ann’s homelessness
- C Describing specific details about homes and homelessness
- D Comparing and contrasting homeless shelters and their services

EXAMPLE ITEMS Reading LA 7, Sem 1



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

The Morning Journal

August 16, 2001

Letters to the Editor

Section D, Page 1

(1) Editor,

(2) What a shame that yet another local place has been lost in the name of progress.

(3) To many of us, the Plaza Theater was more than just a place to go watch a play or a movie.

(4) It was a big part of our lives, a place where we shared not only entertainment but also tragedy and triumph.

(5) I remember going to the Plaza for Saturday matinees as a young boy. (6) A dime got you in to see two movies. (7) If you were lucky, one of them might feature Roy Rogers, who was one of the biggest stars in the movies at that time. (8) My friends and I went almost every weekend, even if we had saw the movie before.

(9) My first job several years later at the Plaza pays me only a dollar an hour but I thought I was rich. (10) The Plaza is also where I met my future wife. (11) She worked the ticket booth, and I worked the refreshment counter.

(12) Unfortunately, this is also where we saw the first pictures of Pearl Harbor and other horrible images from World War II. (13) The newsreels that were played before the movies were the only way we could see our servicemen in action. (14) The Plaza was also where we saw the images of victory parades across the country when the war ended.

(15) Because I know a shopping mall will bring jobs and improve our economy, I can't help but feel we have lost more than just a movie theater and an old building; we have lost a part of ourselves. (16) There are a lot of places in our city to shop, but the Plaza Theater a true landmark, was one of the few places where people could experience history.

(17) It is too bad Mayor Sullivan and our city leaders did not appreciate what the Plaza Theater meant to our city. (18) The mayor just missed yet another opportunity to save a local landmark. (19) What a senseless loss.

(20) Robert McCourty

(21) Chairman, City Historical Society

EXAMPLE ITEMS Reading LA 7, Sem 1

- 11 What change should be made in sentence 4?
- A Change **was** to **is**
 - B Change **lives** to **life**
 - C Insert a comma after **shared**
 - D Change **triumph** to **triumph**
- 12 What change should be made in sentence 8?
- A Change **friends** to **friends'**
 - B Change **went** to **go**
 - C Delete the comma after **weekend**
 - D Change **had saw** to **had seen**
- 13 What is the BEST way to rewrite sentence 9?
- A My first job was at the Plaza several years later and I thought I was rich because I made only a dollar an hour.
 - B Several years later, my first job at the Plaza paid me only a dollar an hour, but I thought I was rich.
 - C I thought I was rich several years later when my first job at the Plaza, I made only a dollar an hour.
 - D At the Plaza several years later when I made only a dollar an hour, I thought I was rich at my first job.
- 14 What transition should be added to the beginning of sentence 14?
- A Later,
 - B However,
 - C On the other hand,
 - D For example,
- 15 What change should be made in sentence 15?
- A Change **Because** to **While**
 - B Change **economy** to **Economy**
 - C Insert a comma after **help**
 - D Delete the semicolon

EXAMPLE ITEMS Reading LA 7, Sem 1

16 What change should be made in sentence 16?

- A Change *city* to **City**
- B Delete the comma after *shop*
- C Insert a comma after *Theater*
- D Change *places* to **place**

EXAMPLE ITEMS Reading LA 7 Key, Sem 1

Item#	Key	SE	SE Justification
1	C	7.6A	Explain the influence of the setting on plot development
2	A	7.8A	Analyze how an author's use of language...suggests mood
3	B	7.6B	Analyze the development of the plot through the internal and external responses of the characters
4	D	7.6 F19D [R]	Make complex inferences about text
5	C	7.6 F19E [R]	Summarize...texts in ways that maintain meaning and logical order within a text
6	B	7.4A	Analyze the importance of graphical elements...on the meaning of a poem
7	D	7.2B	Use context...to determine...the meaning of unfamiliar...words
8	A	7.2A	Determine the meaning of grade-level academic English words derived from...other linguistic...affixes
9	B	7.10A	Evaluate...the original text for accuracy of the main ideas
10	C	7.10C	Use different organizational patterns as guides for...forming an overview of different kinds of expository text
11	D	7.14D	Edit drafts for...spelling
12	D	7.19Ai	Use and understand the function of...verbs
13	B	7.14C	Revise drafts to ensure...use of...complex sentences
14	A	7.19Aviii	Use and understand the function of...transitions for sentence to sentence...coherence
15	A	7.19Avii	Use and understand the function of...subordinating conjunctions
16	C	7.19Aii	Use and understand the function of...appositive phrases