

# Example Items

## Reading Language Arts 8 Pre-AP

### Reading Language Arts 8 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).

OR

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

First Semester  
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## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1



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

### Always to Remember

by Brent Ashabranner

*In 1980 Vietnam War veteran Jan Scruggs and lawyers Roberet Doubeck and John Wheller persuaded Congress to approve the building of a Vietnam War memorial in Washington, D.C. They hoped that the memorial would help to heal the bitter feelings that still existed because of this country's involvement in that war, even though it had ended in 1973.*

- 1 The memorial had been authorized by Congress "in honor and recognition of the men and women of the Armed Forces of the United States who served in the Vietnam War." However, the law did not say a word about what the memorial should be or what it should look like. That was left up to the Vietnam Veterans Memorial Fund. The law did state that the memorial design and plans would have to be approved by the Secretary of the Interior, the Commission of Fine Arts, and the National Capital Planning Commission.
- 2 The design had to soothe passions, not stir them up. But there was one thing Jan Scruggs insisted on: the memorial, whatever it turned out to be, would have to show the name of every man and woman killed or missing in the war.
- 3 The answer, they decided, was to hold a national design competition open to all Americans. The winning design would receive a prize of \$20,000. The real prize would be the winner's knowledge that the memorial would become a part of American history on the Mall in Washington, D.C. Although fundraising was only started at this point, the choosing of a memorial design could not be delayed if the memorial was to be built by Veteran's Day, 1982. H. Ross Perot gave the \$160,000 necessary to hold the competition. A panel of distinguished architects, landscape architects, sculptors, and design specialists was chosen to decide the winner.
- 4 Announcement of the competition brought a huge response. The Vietnam Veterans Memorial Fund received over five thousand inquiries. They came from every state in the nation and from every field of design. As expected, architects and sculptors were particularly interested. Everyone who responded received a booklet explaining the criteria. Among the most important: the memorial could not make a political statement about the war. It must contain the names of all persons killed or missing in action in the war. It must be in harmony with its location on the Mall. A total of 2,573 individuals and teams registered for the competition. They were sent photographs of the memorial site, maps of the area around the site and of the entire Mall, and other technical design information. The competitors had three months to prepare their designs.
- 5 Of the 2,573 registrants, 1,421 submitted designs, a record number for such a design competition. When the designs were spread out for jury selection, they filled a large airplane hangar. The jury's task was to select the design which, in their judgment, was the best in meeting these criteria:

## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1

- *A design that honored the memory of those Americans who served and died in the Vietnam War*
- *A design of high artistic merit*
- *A design which would be harmonious with its site, including visual harmony with the Lincoln Memorial and the Washington Monument*
- *A design that could take its place in the "history continuity" of America's national art*
- *A design that would be buildable, durable, and not too hard to maintain*

- 6 The designs were displayed without any indication of the designer's name so that they could be judged anonymously, on their design merits alone. The jury spent one week reviewing all the designs in the airplane hangar. On the first of May, the jury made its report to the Vietnam Veterans Memorial fund. The experts declared entry Number 1,026 the winner. The report called it "the finest and most appropriate" of all submitted and said it was "superbly harmonious" with the site on the Mall. The eight jurors signed their names to the report, a unanimous decision.
- 7 When the name of the winner was revealed, the art and architecture worlds were stunned. It was not the name of a nationally famous architect or sculptor, as most people had been sure it would be. The creator of Entry Number 1,026 was a twenty-one-year-old student at Yale University. Her name—unknown as yet in any field of art or architecture—was Maya Ying Lin.
- 8 Maya Lin grew up in an environment of art and literature. She was interested in sculpture and made both small and large sculptural figures, one cast in bronze. She learned silversmithing and made jewelry. She also found time to work at McDonald's. "It was about the only way to make money in the summer," she said.
- 9 A co-valedictorian at high school graduation, Maya Lin went to Yale without a clear idea of what she wanted to study and eventually decided to major in Yale's undergraduate program in architecture. During her junior year, she studied in Europe and found herself increasingly interested in cemetery architecture. "In Europe there's very little space, so graveyards are used as parks," she said.
- 10 Back at Yale for her senior year, Maya Lin enrolled in Professor Andrus Burr's course in burial architecture. The Vietnam Veterans Memorial competition had recently been announced, and although the memorial would be a cenotaph—a monument in honor of persons buried someplace else—Professor Burr thought that having his students prepare a design of the memorial would be a worthwhile course assignment.
- 11 After receiving the assignment, Maya Lin and two of her classmates decided to make the day's journey from New Haven, Connecticut, to Washington to look at the site where the memorial would be built. On the day of their visit, Maya Lin remembers, Constitution Gardens was soaked with a late November sun. The park was full of light and alive with joggers and people walking beside the lake.

## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1

12 “It was while I was at the site that I designed it,” Maya Lin said. “I just sort of visualized it. It just popped into my head. Some people were playing Frisbee. It was a beautiful park. I didn’t want to destroy a living park. You use the landscape. You don’t fight with it. You absorb the landscape...When I looked at the site I just knew I wanted something horizontal that took you in, that made you feel safe within the park, yet at the same time reminding you of the dead. So I just imagined opening up the earth...”

1 Which statement BEST summarizes paragraph 2?

- A The memorial’s design should calm Americans’ emotions and display all the names of the men and women killed or missing.
- B The memorial’s design should include the names of every man or woman killed while also honoring soldiers from earlier wars.
- C The memorial’s design should help heal an already divided nation—not continue to anger or upset people.
- D The memorial should not be an imitation of other monuments, like troops planting a flag or giant dove.

2 Which word in paragraph 4 helps the reader to determine the meaning of inquiries?

- A *Announcement*
- B *astonishing*
- C *response*
- D *thousand*

3 The Latin root *horizōn*, meaning “boundary or limit,” helps the reader determine that the word horizontal in paragraph 12 means —

- A at a long distance
- B limiting sight or knowledge
- C restricting movement
- D level along the ground

## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1

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- 4** How did the judges ensure that the competition was impartial?
- A** The panel of judges were professional artists.
  - B** Each entry possessed a number rather than a name.
  - C** Entries arrived from every state in the country.
  - D** Each design was judged by different people.
- 5** Which statement from the article suggests the memorial’s design would be loved by the public?
- A** *A design that would be buildable, durable, and not too hard to maintain.*
  - B** *The jury spent one week reviewing all the designs in the airplane hangar.*
  - C** *...“the finest and most appropriate” of all submitted...*
  - D** *The eight jurors signed their names to the report...*
- 6** The author organizes the information in this selection by —
- A** summarizing the story of the Vietnam War Memorial from Congressional approval to design
  - B** discussing the importance of differentiating the Vietnam War Memorial from other memorials
  - C** comparing the different contest entries until the winning design was chosen
  - D** describing the design of the Vietnam War Memorial by a 21-year-old student
- 7** What is the BEST summary of this selection?
- A** In 1980 the U.S. Congress approved the building of a Vietnam War Memorial due to America’s bitter feelings about the conflict. A national design competition open to all Americans was held. The winning design would win a prize of \$20,000.
  - B** Congress decided to design a Vietnam War Memorial. After much deliberation, the panel of judges made a unanimous decision in favor of Maya Ying Lin’s entry.
  - C** A national design competition, open to all Americans, was authorized by Congress to design a Vietnam War Memorial. The judges examined the designs in an airplane hangar.
  - D** In 1980 the U.S. Congress approved the building of a Vietnam War Memorial. A national design competition open to all Americans was held. A unanimous decision deemed 21-year-old Yale architecture student Maya Ying Lin the winner.

## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1



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

### Blueberry Hill

by Katharine Byrne

- 1 We did not own a car, but I traveled each summer by Greyhound bus from our apartment on the far south side of Chicago to Uncle Harry's farm in Michigan. He sent me the ticket. Not much happened there. So when the predictable "What I Did on My Vacation" assignment was announced each September, I had to invent and expand appropriate incidents. In eighth grade, my tale about involuntary manual labor in a neighbor's blueberry patch had its own imagined details.
- 2 On hot August afternoons, I would sit in the porch swing with my cousin, Geraldine. But we were miles apart. She was queen of the local teen scene, four years older than I and beautiful and accomplished. While waiting for her boyfriend, Malcolm, home from Hillanvale College in the next county, she would buff her perfect fingernails and brush her long blond hair. I was crying my way through four volumes of Charles Dickens. But there were other matters on my mind. As I scraped my gym shoes against the floor to keep the swing moving, I thought about the beautiful shoes I had seen in a shop in Benton Harbor.
- 3 They were soft honey-colored leather pumps with rounded toes, Cuban heels, and brown ribbon bows. In the unlikely event that I would be invited to a real party, I wanted to own these party shoes, but I knew the possibility of my owning them was remote.
- 4 When school opened, I would have a pair of sturdy brown oxfords, much like those I had last year and the year before that. "They'll take a good shine," my father would say. "Who cares?" I was thinking when a Studebaker half-truck bounced down the washboard road and stopped in a cloud of dust near the house. Mr. Cooper was the owner of the next farm and was the father of Geraldine's boyfriend, Malcolm. He stuck his head inside the screen door. "Any young folk around here want to make a little money?" he wanted to know. "We need pickers for the blueberries early tomorrow."
- 5 Geraldine greeted the prospect of manual labor with a musical laugh. Nor did making a little money appeal to her. She was gracious, however, to Mr. Cooper. "We would love to help you," she assured him without asking me. At 7:30 the next day we were off to work, on a day Aunt Bessie assured us was "going to be a scorcher."
- 6 Blueberries are small. They accumulate slowly, a few at a time plopping into an aluminum bucket. My hands were soon bloody from squashed fruit as I moved slowly up and down rows of low bushes, the sun blistering the back of my neck. Most of the time, Geraldine sat under a pear tree, tranquilized by the heat and laughing at Malcolm's dumb jokes.



## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1

- 7 My fellow workers were three skinny farm boys my own age. The day was a blur of sun and backache and the small pleasure of bringing one and then another and another full bucket to Mrs. Cooper, who would add a tally to my name on a sheet of lined paper. One of the boys, a shrimpy little kid, was closer to the ground and faster than the rest of us. But I was better than the other two.
- 8 At the end of the afternoon, I approached the old kitchen table where Mrs. Cooper sat with her list and her purse. Geraldine, who had gone for a walk with Malcolm, reappeared. "Oh, Mrs. Cooper," she trilled, "we couldn't take money. We've had fun helping you. That's what neighbors are for!"
- 9 Then what? Did Mrs. Cooper insist on paying me? Did Aunt Bessie hear about Geraldine's generosity at my expense and buy me the beautiful shoes? No. I accepted Geraldine's decision without protest and walked home ahead of her, tears smearing my crooked gold-wire glasses. And I wore the enduring brown oxfords that autumn and winter.
- 10 But in my years of writing those "What I Did Last Summer" compositions, I had learned that nobody wants to hear about you helping Aunt Bessie feed the birds, or how you selected spools of embroidery thread to sew "Mother" on a guest towel. That's why one year I had invented a runaway pony cart and the next year an encounter with an unfriendly bulldog. In each of these stories I behaved heroically.
- 11 In retelling the events of my day in the blueberry patch, hard labor turned to triumph. In my story that year, which I read aloud to the class, I turned to my cousin with the appropriate angry reply of an outraged child and reminded her, "You're not in charge of me, Geraldine!"
- 12 And Geraldine stood there embarrassed and silent as Mrs. Cooper counted out the precious wages into my hand. And she gave me an extra quarter for being, as she said, "the best little blueberry picker in Berrien County." I bought the beautiful shoes, and I am saving them for next Easter. Thus I emerged from this episode once more the star of the show—if only on paper.

**8** Based on paragraphs 2 and 3, what can the reader infer about the party shoes the narrator wanted?

- A** They were not available in Chicago.
- B** They were too expensive to buy.
- C** They were on sale that day.
- D** They were just like some she already had.

## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1

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**9** Which statement from the selection shows that the narrator was jealous of Geraldine's appearance?

- A** *While waiting for her boyfriend, Malcolm, home from Hillanvale College in the next county, she would buff her perfect fingernails and brush her long blond hair.*
- B** *"We would love to help you," she assured him without asking me.*
- C** *Most of the time, Geraldine sat under a pear tree, tranquilized by the heat and laughing at Malcolm's dumb jokes.*
- D** *"You're not in charge of me, Geraldine!"*

**10** How does the narrator solve her writing problem?

- A** By writing about her experience of picking blueberries exactly how it really happened
- B** By telling her cousin that she is too bossy so she will have a more interesting story to tell
- C** By writing about her experience of picking blueberries but making up a fictional ending
- D** By purchasing the shoes she wanted from Benton Harbor so she can write about them

**11** The author most likely wrote the story in first-person point of view for the reader to understand the —

- A** difficulty farmers face locating workers to harvest their crops
- B** relationship between the speaker and her cousin one summer
- C** emotions of the speaker who faced an awkward moment during her childhood
- D** hardships children sometimes face because of youth and family relationships



## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1



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

### Sleep

by Annie Matheson

SOFT silence of the summer night!  
Alive with wistful murmurings,  
Enfold me in thy quiet might:  
Shake o'er my head thy slumb'rous wings,  
5 So cool and light:  
Let me forget all earthly things  
In sleep to-night!

Tired roses, passionately sweet,  
Are leaning on their cool green leaves,  
10 The mignonette<sup>1</sup> about my feet  
A maze of tangled fragrance weaves,  
Where dewdrops meet:  
Kind of sleep the weary world bereaves  
Of noise and heat.

White lilies, pure as falling snow,  
And redolent<sup>2</sup> of tenderness,  
Are gently swaying to and fro,  
Lulled by the breath of evening less  
Than by the low  
20 Music of sleepy winds, that bless  
The buds that grow.

The air is like a mother's hand  
Laid softly on a throbbing brow,  
And o'er the darksome, dewy land  
25 The peace of heaven is stealing now,  
While, hand in hand,  
Young angels tell the flowers how  
Their lives are planned.

From yon deep sky the quiet stars  
30 Look down with steadfast eloquence,  
And God the prison-door unbars  
That held the mute world's inmost sense  
From all the wars  
Of day's loud hurry and turbulence;  
35 And nothing now the silence mars  
Of love intense.

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<sup>1</sup>**mignonette**: a plant with spikes of small fragrant flowers

<sup>2</sup>**redolent**: strongly reminiscent or suggestive of something

## EXAMPLE ITEMS Reading LA 8 Pre-AP, Sem 1

12

Read these lines from stanza 3 of the poem.

Lulled by the breath of evening less  
Than by the low  
Music of sleepy winds, that bless  
The buds that grow.

These lines highlight the speaker's contentment because they show her —

- A perception that the nighttime wind is alive
- B recognition of the soothing effects of the nighttime wind
- C admiration of the sound of the wind
- D appreciation of the influence the nighttime wind has on plants

13

The simile in stanza 4 is used to reveal that the speaker —

- A feels nostalgia about the past she shared with her mother
- B feels that the nighttime air is comforting
- C believes that heaven is a "darksome, dewy land"
- D believes that angels speak to flowers about their future

14

The repetition of spiritual words, such as "heaven," "bless," and "God," in the poem emphasizes the speaker's desire to —

- A portray herself as a religious person
- B show how God and plants relate to each other
- C illustrate the importance of faith to the speaker
- D emphasize how nature is holy

15

The poet most likely chose a predictable and repetitive rhyme scheme to —

- A convey the calming feeling of a summer night
- B contrast the complexity of the poem's topic
- C make the poem's nature imagery more vivid
- D emphasize the poem's somber tone

**EXAMPLE ITEMS Reading LA 8 Pre-AP Key, Sem 1**

<b>Item#</b>	<b>Key</b>	<b>SE</b>	<b>SE Justification</b>
<b>1</b>	A	8.10 F19E [R]	Summarize...texts in ways that maintain meaning and logical order within a text.
<b>2</b>	C	8.2B	Use context...to determine...the meaning of unfamiliar...words...
<b>3</b>	D	8.2A	Determine the meaning of grade-level academic English words derived from Latin...
<b>4</b>	B	F19F	Make intertextual links among...texts...
<b>5</b>	C	8.10D	...make logical connections between ideas within a text...
<b>6</b>	A	8.10C	...draw complex conclusions about the ideas in text and their organizational patterns.
<b>7</b>	D	8.10A	Summarize the main ideas...in text succinctly in ways that maintain meaning and logical order.
<b>8</b>	B	8.6 F19D [R]	Make complex inferences about text...
<b>9</b>	A	8.6B	Analyze how the central characters' qualities influence the theme of a fictional work...
<b>10</b>	C	8.6A	Analyze linear plot developments...to determine...how conflicts are resolved.
<b>11</b>	C	8.6C	Analyze different forms of point of view...
<b>12</b>	D	8.8A	Explain the effect of...extended metaphors in literary text.
<b>13</b>	B	8.8A	Explain the effect of similes...in literary text.
<b>14</b>	D	8.4A	...characteristics of different poetic forms...
<b>15</b>	A	8.4A	...characteristics of different poetic forms...