



Office of Assessments, Accountability, and Analytics

LEAP Assessment Guide for English I and English II

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Purpose

This document is designed to assist Louisiana educators in understanding the LEAP English I and English II assessments.

Introduction

Students in English I and English II will take the LEAP ELA assessments, which provide

- questions that have been [reviewed by Louisiana educators](#) to ensure their alignment to [Louisiana Student Standards](#) and appropriateness for Louisiana students;
- measurement of the full range of student performance; and
- information for educators and parents about student readiness in ELA and whether students are “on track” for college and careers.

Vision for English Language Arts Standards and Assessment

Louisiana students are ready for college and career success when they meet academic and workplace expectations without needing remediation in English language arts skills and concepts. This vision is grounded in state standards that demand rigorous, evidence-based literacy, ensuring that every student graduates prepared to comprehend and communicate complex information effectively. To support this commitment to college and career readiness, the LEAP English Language Arts (ELA) assessments are designed to reflect a holistic,

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integrated approach to literacy that mirrors high-quality, classroom-based instruction. Rather than assessing reading and writing as isolated skills, the assessment framework measures a student's ability to deeply comprehend, analyze, and synthesize complex texts. The ELA assessment design is driven by the following core pillars:

- **Engagement with Complex, Knowledge-Rich Texts:** Assessments prioritize authentic, grade-level literary and informational texts across a variety of disciplines. Students are required to engage in careful, close reading to unpack the nuances of these texts.
- **Evidence-Based Analysis:** Students demonstrate their comprehension of grade-level texts by responding to standards-aligned reading and vocabulary items. Writing demands the strategic integration of explicit textual evidence to support ideas.
- **Scaffolded Meaning-Making:** Question sequences are structured to build a cohesive understanding. This intentional ordering guides students through a progressive exploration of the text, allowing them to construct a deeper, more comprehensive meaning.
- **Focus on Significant Vocabulary:** Assessment items target words that are essential to text comprehension and central to building disciplinary knowledge. Vocabulary evaluation emphasizes a student’s ability to use context to unlock both literal and figurative meanings.

Assessment Design

LEAP ELA Test Design

The LEAP ELA assessment consists of three sessions that include literary and informational text sets. Across all sessions, students read from multiple genres and demonstrate their understanding through selected response items. Sessions 1 and 2 include a prose constructed response item. The table below outlines overall design of the LEAP English I and English II assessments.

Session	Contents of Session	Time
Session 1	Literary and/or Informational Passage Sets with Selected Response Items and a Prose Constructed Response	90 minutes
Session 2	Literary and/or Informational Passage Sets with Selected Response Items and a Prose Constructed Response	90 minutes
Session 3	Literary/Informational Passage Sets with Selected Response Items	80 minutes

NOTE: Some sessions will include field-test items and will provide information that will be used to help develop future test forms.

Beginning in the 2027-2028 school year, a comprehensive exam for ELA will replace the LEAP English I and II exams. Passing the ELA comprehensive exams will be required for high school graduation for students entering the high school cohort in 2026-2027 and beyond. This comprehensive exam will be taken during the spring semester of a student’s second year of the cohort. The comprehensive ELA exam will

include items that address the Louisiana Student Standards as developed for English I and English II. Question types will be similar to items used on the current English I and English II exam. For more information on comprehensive exams, please see the Comprehensive Exams FAQ.

Item Types

The LEAP ELA assessments include several types of items, as described below. All items are aligned to Louisiana Student Standards.

Item Type	Description	Scoring Information
Evidence-Based Selected Response (EBSR)	This item type consists of two parts (A and B); one part asks students to show their understanding of a text, and the other part asks students to identify evidence to support that understanding or to extend or apply the understanding.	- Worth up to two points (2, 1, or 0) - Full credit (2 points): both parts correct - Partial credit (1 point): Part A is correct; Part B is not correct - No credit (0 points): only Part B is correct or neither part is correct
Multiple Select (MS)	- This item type asks students to choose more than one correct answer and only appears as part of an EBSR item. - Whenever this item type is used, the question always identifies in boldface the number of correct answers required.	EBSR rules apply: no credit if part A is incorrect. (No partial credit is given for the MS portion of an EBSR item.)
Technology Enhanced (TE)	- This item type uses technology to capture student comprehension of texts and may have one part or be part of an EBSR item. - For a summary of the different kinds of TE items and where to find examples of each type, refer to LEAP Technology-Enhanced Item Types.	- Worth 2 points (2, 1, or 0) - Full credit (2 points): all correct responses — whether one or two parts — and ordered correctly, if required, OR if item includes six or more responses, full credit when student chooses all or nearly all correct responses (number of correct responses minus 1) - Partial credit (1 point): depends on item type and the number of choices needed - No credit (0 points): does not meet partial credit rules, or for a two-part TE item, only part B is correct
Prose Constructed Response (PCR)	- This item type appears at the end of each of sessions 1 and 2 and asks students to create an extended and complete written response. - It elicits evidence that students have understood a text or texts they have read and can communicate that understanding well.	- A holistic score is determined, based on which score point best describes that response. - Written knowledge and expression are multiplied and combined with the conventions score to calculate the total score.

Reporting Categories

Student performance on the LEAP ELA assessments will be reported by category and subcategory, as outlined in the following table.

Category	Subcategory	Subcategory Description
Reading	Reading Literary Text	Students read and demonstrate comprehension of grade-level fiction, drama, and poetry.
	Reading Informational Text	Students read and demonstrate comprehension of grade-level nonfiction, including texts about history, science, and the arts.
	Reading Vocabulary	Students use context to determine the meaning of words and phrases in grade-level texts.
Writing	Written Expression	Students use details from provided texts to compose well-developed, organized, clear writing.
	Written Knowledge and Use of Language Conventions	Students use the rules of Standard English (grammar, mechanics, and usage) to compose writing.

Achievement-Level Definitions

Achievement-level definitions briefly describe the expectations for student performance at each of Louisiana’s five achievement levels:

- **Advanced:** Students performing at this level have **exceeded** college and career readiness expectations and are well prepared for the next level of study in this content area.
- **Mastery:** Students performing at this level have **met** college and career readiness expectations and are prepared for the next level of study in this content area.
- **Basic:** Students performing at this level have **nearly met** college and career readiness expectations and may need additional support to be fully prepared for the next level of study in this content area.
- **Approaching Basic:** Students performing at this level have **partially met** college and career readiness expectations and will need much support to be prepared for the next level of study in this content area.
- **Unsatisfactory:** Students performing at this level have **not yet met** the college and career readiness expectations and will need extensive support to be prepared for the next level of study in this content area.

Achievement Level Descriptors

Achievement Level Descriptors (ALDs) indicate what typical students at each level should be able to demonstrate based on their command of grade-level standards. The [English I ALDs](#) and [English II ALDs](#) are written for the two assessment categories of Reading and Writing.

Test Administration

Administration Information

The LEAP English I and English II tests are given during three administrations. The school or district test coordinator will communicate each school’s testing schedule. For updates to the testing schedule, refer to the [2026-2027 Louisiana Assessment Calendar](#).

Administration	Testing Window	Student-Level Results
Fall	November 30, 2026 — December 18, 2026	In window
Spring	April 1, 2027 — May 12, 2027	In window
Summer	June 21, 2027 — June 25, 2027	In window

All LEAP assessments are **timed**. No additional time is permitted, except for students who have a documented extended time accommodation (e.g., an IEP). The table that follows outlines the session information for the English I and English II assessments.

Scheduling Requirements for Computer-Based Testing

Computer-based testing allows school systems some flexibility in scheduling. However, to reduce incidences of testing irregularities, school systems must adhere to the following scheduling and administration practices:

- Testing students in the same grade level across the school at or very close to the same time
- Completing makeup testing for students immediately upon their return
- Limiting student interaction during breaks between test sessions
- Isolating students who have not completed testing for the day (e.g., students with extended time accommodation)
- Preventing interaction between groups of students taking the same assessments at different times within a testing day
- Requiring the completion of a session once it is opened (i.e., limiting the reopening of test sessions)
- Taking the sessions within a content area in the correct order (e.g., ELA Session 1 taken before ELA Session 2)

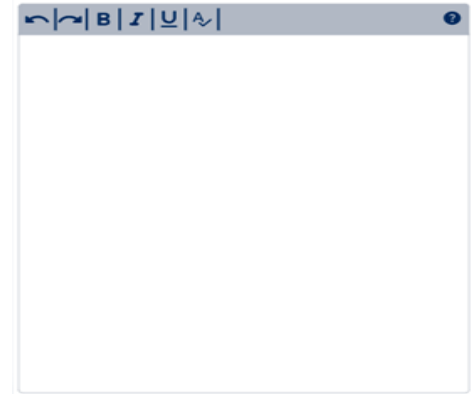
We also recommend the following:

- limiting sessions to no more than three in one day for a student
- administering **no more than one session** that includes a prose constructed response (e.g., Session 1 and Session 2 of English I and English II) in a day to an individual student

Testing Platform

Students will enter their answers into the online testing system. The way each answer is entered depends on the item type.

When responding to a PCR, students will type their essays into a response box, like the one shown on the right. The toolbar at the top of the response box allows students to undo or redo an action; add boldface, italics, or underlining to their response; and check the spelling of words in their response. The character count is not included on the response box so students focus on the quality of their essays rather than the amount of writing.



The online tests include the following tools, which allow a student to select answer choices, “mark” items, eliminate answer options, take notes, enlarge the item, and guide the reading of a text or an item line by line. A help tool is also featured to assist students as they use the online system.

- Pointer



- Cross-off



- Highlighter



- Notepad



- Magnifier



- Line guide



- Masking



- Help



All students taking the computer-based tests should work through the [Online Tools Training \(OTT\)](#), available in INSIGHT, to practice using the online tools so they are well prepared to navigate the online testing system.

Sample Test Items

This section includes samples of each item type: Evidence-Based Selected Response (EBSR), Technology Enhanced (TE), Multiple Select (MS), and Prose Constructed Response (PCR). The sample items, and the passages associated with them, are also included in the [Online Tools Training](#).

The LEAP ELA practice tests allow teachers to better understand the expectations of the LEAP ELA tests. The practice tests for English I and English II are available as PDFs in the [DRC INSIGHT Portal \(eDIRECT\)](#) and online through the [teacher access link](#). Information about how to incorporate the practice test content into instruction can be found in the [ELA Practice Test Guidance](#).

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Evidence-Based Selected Response Item (EBSR)

↑ More ↑
from “Sound as My Mentor”

by Bernie Krause

- 1 Without water, life as we know it wouldn't exist. Giving off the most ancient of sounds, it is extremely hard to capture acoustically¹ and replicate. Its burbling, hissing, lapping, roaring, crashing, multi-rhythmic periodicity has served as a setting for human themes since the first music was sung and the first words spoken.
- 2 It took the full course of musical history for a composer to produce an orchestral composition that approximated a sense of the sea—Debussy got close in *La Mer*, which was first performed in 1905. However, his piece still required that programmatic visual quality and verbal association in order to be reasonably successful. Here's an interesting exercise: play excerpts from the piece for a few people who've never heard the work and don't know the title, and ask them what they think it is trying to convey. The one time in the late '90s that I tried this test—playing the six-minute second movement (“Jeux de vagues”) for a class of seventh graders—the answers ranged from “traveling in space,” “music for a film about the country,” “a scene about a family of dinosaurs,” and “a Western movie” to “just plain boring.” Not one student guessed that the music represented an impression of the sea or even water.
- 3 At first glance, the task of recording water looks simple: set up a microphone by the shore and hit the “record” button. But no matter how hard I tried, my early attempts at capturing the sound of water never seemed quite right. We're so sight-oriented that most of us who have reasonable vision tend to hear what we are looking at. When we're focusing our eyes on breakers far off-shore, our ears and brains usually filter out all but the boom and crash of waves that suggest distance and incredible force. When we're staring at the

Part A

What does the word **enigma** mean as it is used in paragraph 6?

- (a) something that cannot be explained
- (b) something that is constantly present
- (c) something that is interesting to discuss
- (d) something that is rarely thought about

Part B

Which phrase from paragraph 6 provides the **best** clue about the meaning of the word **enigma**?

- (a) “The basic elements . . .”
- (b) “. . . and to most of us . . .”
- (c) “How should I know?”
- (d) “. . . heard the expression . . .”

Multiple Select Item (MS)

↑ More ↑

from *Far from the Madding Crowd*

by Thomas Hardy

- 1 It would be ungallant to suggest that the novelty of her engagement in such an occupation had almost as much to do with the magnetism as had the beauty of her face and movements. However, the interest was general, and this Saturday's *début* in the forum, whatever it may have been to Bathsheba as the buying and selling farmer, was unquestionably a triumph to her as the maiden. Indeed, the sensation was so pronounced that her instinct on two or three occasions was to merely walk as a queen among these gods of the fallow, like a little sister of a little Jove, and to neglect closing prices altogether.
- 2 The numerous evidences of her power to attract were only thrown into greater relief by a marked exception. Women seem to have eyes in their ribbons for such matters as these. Bathsheba, without looking within a right angle of him, was conscious of a black sheep among the flock.
- 3 It perplexed her first. If there had been a respectable minority on either side, the case would have been most natural. If nobody had regarded her, she would have taken the matter indifferently—such cases had occurred. If everybody, this man included, she would have taken it as a matter of course—people had done so before. But the smallness of the exception made the mystery.
- 4 She soon knew thus much of the recusant's appearance. He was a gentlemanly man, with full and distinctly outlined Roman features, the prominences of which glowed in the sun with a bronze-like richness of tone. He was erect in attitude, and quiet in demeanour. One characteristic pre-eminently marked him—dignity. ↓ More ↓

Part B

Which **two** sentences from the passage provide evidence to support the answer to Part A?

- (a) "Indeed, the sensation was so pronounced that her instinct on two or three occasions was to merely walk as a queen among these gods of the fallow, like a little sister of a little Jove, and to neglect closing prices altogether." (paragraph 1)
- (b) "The numerous evidences of her power to attract were only thrown into greater relief by a marked exception." (paragraph 2)
- (c) "Women seem to have eyes in their ribbons for such matters as these." (paragraph 2)
- (d) "One characteristic pre-eminently marked him—dignity." (paragraph 4)
- (e) "It may be said that married men of forty are usually ready and generous enough to fling passing glances at any specimen of moderate beauty they may discern by the way." (paragraph 6)
- (f) "That! That's Farmer Boldwood—of course 'tis—the man you couldn't see the other day when he called." (paragraph 16)

Technology Enhanced Items (TE)

from “Sound as My Mentor”

by Bernie Krause

- 1 Without water, life as we know it wouldn't exist. Giving off the most ancient of sounds, it is extremely hard to capture acoustically¹ and replicate. Its burbling, hissing, lapping, roaring, crashing, multi-rhythmic periodicity has served as a setting for human themes since the first music was sung and the first words spoken.
- 2 It took the full course of musical history for a composer to produce an orchestral composition that approximated a sense of the sea—Debussy got close in *La Mer*, which was first performed in 1905. However, his piece still required that programmatic visual quality and verbal association in order to be reasonably successful. Here's an interesting exercise: play excerpts from the piece for a few people who've never heard the work and don't know the title, and ask them what they think it is trying to convey. The one time in the late '90s that I tried this test—playing the six-minute second movement (“Jeux de vagues”) for a class of seventh graders—the answers ranged from “traveling in space,” “music for a film about the country,” “a scene about a family of dinosaurs,” and “a Western movie” to “just plain boring.” Not one student guessed that the music represented an impression of the sea or even water.
- 3 At first glance, the task of recording water looks simple: set up a microphone by the shore and hit the “record” button. But no matter how hard I tried, my early attempts at capturing the sound of water never seemed quite right. We're so sight-oriented that most of us who have reasonable vision tend to hear what we are looking at. When we're focusing our eyes on breakers far off-shore, our ears and brains usually filter out all but the boom and crash of waves that suggest distance and machine force. When we're staring at the

(Practice Hint: Click Select to Respond to open the rest of the question. Move the box to the left so you can view the directions and the chart at the same time. Then drag the phrases into the chart and select OK.)

(Practice Hint: For more information about technology-enhanced questions, click on the question mark in the item or select the How To tab in the Help files.)

From the list, select **three** steps the author took in learning to capture audio that sounds like the ocean. Drag and drop each step in chronological order to the boxes.

1.

2.

3.

tried to find a microphone that would filter out unwanted sounds focused on three distances and recorded the ocean at each one identified which extra sounds would detract from the recording and which would not

realized that microphones pick up extra sounds other than the ocean

developed a computer program to edit the sounds recorded realized that the ocean cannot really sound like the ocean to a person without the person seeing it

used a computer program to combine sounds from all recordings

Select to Respond

Prose Constructed Response (PCR)

↑ More ↑

Today you will analyze a passage from the poem *The Odyssey* and a passage from *Odysseus*. As you read these texts, you will gather information and answer questions about how each author transforms the material so you can write an essay.

from *The Odyssey*

by Homer; translated by Alexander Pope

“O friends, oh ever partners of my woes,
Attend while I what Heaven foredooms disclose.
Hear all! Fate hangs o’er all; on you it lies
To live or perish! to be safe, be wise!

- 5 “In flowery meads the sportive Sirens play,
Touch the soft lyre, and tune the vocal lay;
Me, me alone, with fetters firmly bound,
The gods allow to hear the dangerous sound.
Hear and obey; if freedom I demand,
10 Be every fetter strain’d, be added band to band.’

- “While yet I speak the winged galley flies,
And lo! the Siren shores like mists arise.
Sunk were at once the winds; the air above,
And waves below, at once forgot to move;
15 Some demon calm’d the air and smooth’d the deep,
Hush’d the loud winds, and charm’d the waves to sleep.
Now every sail we furl, each oar we ply;
Lash’d by the stroke, the frothy waters fly.
The duteous wax with busy hands

↓ More ↓

Write an essay that analyzes how McCaughrean draws on and transforms a particular passage from Pope’s translation of *The Odyssey* in her narrative retelling titled *Odysseus*. Include how the **two** selections are alike and different. Be sure to provide details from the selections to support your ideas and claims.

↶ ↷ **B** *I* U ↺



Resources

ELA Resources

- [Louisiana Student Standards in ELA](#): provides comprehensive information about interpreting and implementing the standards
- [K-12 ELA Planning Resources](#): provides guidance for planning and implementing quality ELA instruction, which include a variety of instructional strategies
- [English Learner Resources Webpage](#): contains a collection of resources for supporting ELs

Assessment Guidance Webpage

- [Assessment Development Educator Review Committees](#): describes the item development process and the associated committees, includes information on applying for participation

Practice Test

- [LEAP ELA Practice Test Guidance](#): provides guidance on how teachers might better use the ELA practice tests to support their instructional goals
- LEAP English I Practice Test and [Answer Key](#) and English II Practice Test and [Answer Key](#): help prepare students for the spring assessments and provides scoring information for teachers
- [Practice Test Quick Start Guide](#): provides information regarding administration and scoring of the online practice tests
- **INSIGHT™** [Online Tools Training](#): allows students to become familiar with the tools available on the online testing platform

LEAP 360

- [Diagnostic](#) and [Interim](#) Quick Start Guides: provide information about administration and scoring of the diagnostic and interim tests
- [Diagnostic](#) and [Interim](#) guidance documents: explain how to incorporate the interim and diagnostic content into instruction

Assessment Resources Webpage

- [2026-2027 Louisiana Assessment Calendar](#): includes information on testing windows for test administrations
- [LEAP Technology-Enhanced Item Types](#): provides a summary of the different kinds of technology-enhanced items students may encounter in any CBT across courses and grade-levels
- [LEAP Accessibility and Accommodations Manual](#): provides information about accessibility features and accommodations
- [Comprehensive Exams FAQ](#): provides information about subject-based high school comprehensive exams

Contact the LDOE

- assessment@la.gov for assessment questions
- classroomsupporttoolbox@la.gov for curriculum and instruction questions
- ldoecommunications@la.gov to subscribe to newsletters; include the newsletter(s) you want to subscribe to in your email

Newsletters: offers archived copies of newsletters including the LDOE Weekly School System Newsletter and the Teacher Leader Newsletter