

Louisiana Believes

**Grade 7 English Language Arts
Practice Test
2013-2014**

For further information, contact:
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Ask LDOE?

<http://www.louisianabelieves.com/resources/contact-us>

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iLEAP Practice Test—Grade 7 English Language Arts

Test Administrator Instructions

- ★ This practice test shows what each session of the spring 2014 [grade 7 transitional English language arts assessment](#) is like.
- ★ The practice test may be used at home or at school to help students become more familiar with the iLEAP test they will take in spring 2014. It can help students feel more relaxed when they take the actual test.
- ★ The English language arts practice test contains four sessions (ordered as they will appear on the actual test):
 - Session 1: Writing (pages 3 through 9) asks students to read one or two passages and then write a composition that includes evidence from the text(s) to support the writer’s ideas. The writing prompt on the practice test was used on last year’s spring iLEAP test and asks students to convince someone of their position. Other grade 7 prompts may direct students to write a story, develop an explanation or description, or express an opinion.
 - Session 2: Research to Build Knowledge (pages 10 through 22) asks students to read a set of informational resources on a given topic and demonstrate a thorough understanding of the resources by answering multiple-choice questions.
 - Session 3: Language (pages 23 through 28) asks students to apply language skills by answering a series of multiple-choice questions. First, students identify mistakes in several short writing samples. Then they read two short passages and answer questions on how to improve the writing in the passages.
 - Session 4: Reading and Responding (pages 29 through 48) asks students to read several passages and answer multiple-choice questions and an extended constructed-response item to show their understanding of the passages.
- ★ Before administering each session, make sure to read the session-specific directions. These directions will let you know the materials needed for a session and the procedures to follow when administering the test. Under the directions are additional notes that will explain important information about the actual test administration.
- ★ Included in this document are sheets on which students can record their answers to the practice test items. The constructed-response answer sheets are on pages 56 and 57. The multiple-choice answer sheets are on pages 60 through 63. The answer sheets look different than those that are in the spring 2014 test (students will fill in bubbles for the multiple-choice items on the actual test), but the space provided to complete the constructed-response item is the same.
- ★ In order to score the practice test, teachers will need to use the scoring information included in this document.
 - The Content, Style, and Conventions Rubrics for scoring student responses to the writing prompt are located on pages 51 through 53. For more information about what each score point looks like for a grade 7 writing prompt, refer to the [Sample Student Work for the Transitional Writing Prompts](#) document.
 - Scoring information for the constructed-response item is on pages 58 and 59. The keys for the multiple-choice items are on pages 64 through 67.

Session 1: Writing Directions

For the writing session, you will write a composition that uses information from a reading passage to respond to the Writing Topic. As you read, you may underline the information in the passage that will help you write your composition.

Before you begin the writing session, your teacher will

- pass out dictionaries and thesauruses to all students (this session only),
- read aloud the Writer’s Checklist (see page 6),
- read aloud the directions above the passage, and
- read aloud the Writing Topic and the other information under the Writing Topic (all of page 5).

When you are finished, you may check your work in this session but do not work on any other part of the test.

Notes to Teacher:

- The passage under the directions must NOT be read aloud, except to students with the accommodation *Tests Read Aloud*.
- Though the actual test is not timed, the suggested time to complete this session is 90 minutes.

Session 1: Writing

Read the passage about two Louisiana chefs. As you read the passage, think about which chef you would like to visit and why he or she appeals to you. Then use the passage to help you write a well-organized multiparagraph composition.

Louisiana Chefs

Have you ever wondered what it is like to be a chef? This weekend you will have your chance to find out. Two local chefs, Monica Sallier and Andrew Gleason, will hold an “open kitchen” at their restaurants. Customers will be able to tour each chef’s kitchen and will even help prepare the chef’s favorite dishes.

Raised in Shreveport, Monica Sallier learned most of what she knows about cooking from her family. “Cooking was always going on in my home. I love watching my mother experiment with the food and seeing how things go together.” Monica’s restaurant, The Blue Hen, feels a lot like a country diner. Wooden tables and chairs cover the dining area, and a vintage jukebox sits at the back. “I like to laugh and tell jokes while I cook,” Monica said. “Cooking brings people together. The cooks who work with me have become my best friends.” Monica is also known for picking her favorite songs on the jukebox before the dinner rush.

At Monica’s “open kitchen,” she plans to teach her guests how to prepare country-style fried chicken. For this recipe, Monica uses her family’s secret spice blend. “My father always told me the spice had to give it some kick!” For the sides, Monica offers mashed potatoes, red beans, or collard greens. Monica rarely uses exact measurements when cooking. “I haven’t used a measuring cup in ten years,” she said. “I rely on instincts. If you come to my restaurant, you’ll never get the same dish twice.” Last year her restaurant was named Shreveport Restaurant of the Year.

Also opening his kitchen this weekend in Shreveport is Andrew Gleason. Although new to the restaurant scene, he already has earned a reputation as a skilled cook. Andrew excelled in culinary (cooking) school and is known for his attention to detail. “You have to be ready all the time,” he said. “On a busy night, the people are racing around you, the servers are looking for their orders, and it’s noisy. Sometimes it can be overwhelming, but that’s what I enjoy, the energy.” Andrew is the head chef at Quarter Bistro. Upon entering Quarter Bistro, visitors see a restaurant filled with tall booths lit only by candlelight. This is all part of creating a dining experience that is private and peaceful.

Andrew’s food also makes the dining experience special. He makes even simple dishes, like peach cobbler, look like pieces of art. “I am not the most talkative chef in the business,” Andrew said, “mostly because I prefer to focus on the food. Every ingredient must be carefully measured, every sauce perfectly seasoned. Cooking is an art.” At his “open kitchen,” Andrew plans to teach his visitors how to prepare blackened catfish, a recipe of his that has gained much praise throughout the city. When asked what makes it so special, he whispers, “Cayenne pepper, lemon juice, and crushed oregano. They create an unforgettable combination of flavors.”

Session 1: Writing

Writing Topic

Think about the similarities and differences between Chef Monica Sallier and Chef Andrew Gleason. Which chef’s “open kitchen” would you choose to visit?

Write a multiparagraph composition to convince your teacher which chef’s kitchen would be the best to visit. Provide reasons and support for your opinion and use details from the passage to help you convince your teacher to agree with you.

As you write, follow the suggestions below.

- Be sure your composition has a beginning, a middle, and an end.
- Use details from the passage and include enough information so your teacher will understand your response.
- Be sure to write clearly and to check your composition for correct spelling, punctuation, and grammar.

Use page 7 for notes, brainstorming, and/or writing an outline. Write a rough draft on pages 8 and 9. Write your final draft on pages 49 and 50.

Remember: The prewriting activities on page 7 and the rough draft on pages 8 and 9 will not be scored. Only your final draft on pages 49 and 50 will be scored.

ENGLISH LANGUAGE ARTS WRITER'S CHECKLIST

As you write your composition, remember these important points.

Content:

- Read the directions, the passage(s), and the writing topic carefully and write on all parts as directed.
- Present a clear main idea.
- Give enough details to support and develop your main idea.
- Make sure to use well-chosen details from the passage(s) to support your ideas.
- Present your ideas in a logical order and include a clear beginning, middle, and ending.

Style:

- Use words that express your meaning well.
- Use a variety of sentence types and lengths to make your writing easy to follow.

Sentence Formation:

- Write in complete sentences and use a variety of sentence patterns.

Usage:

- Write using appropriate subject-verb agreement, verb tenses, word meanings, and word endings.

Mechanics:

- Write using correct punctuation.
- Write using correct capitalization.
- Write using appropriate formatting (e.g., indentations, margins).

Spelling:

- Write using correct spelling.



Remember to print or write neatly.

DIRECTIONS FOR WRITING

Follow the steps below to help you write a successful composition.

Step 1: Planning and Drafting

- Read the directions, the passage(s), and the writing topic carefully.
- Think about what you will write before you begin.
- Make sure to use well-chosen details from the passage(s) to support your ideas.
- Use the space provided for planning your composition and writing your rough draft.
- Remember that your planning notes and rough draft will not be scored.

Step 2: Revising

- Review your composition to make sure you have covered all the points on the Writer's Checklist.
- Reread your rough draft.
- Rearrange ideas or change words to make your meaning clear and improve your composition.
- Write your final draft neatly on the final draft page(s).
- Write your final draft in either print or cursive using a No. 2 pencil.

Step 3: Proofreading

- Read your final draft.
- Make any needed corrections.
- Erase or strike through words if necessary.



Points to Remember:

- Only the writing on the **Final Draft** pages will be scored.
- Your composition will be scored on (1) development and support of ideas including how you use the information in the passage(s), (2) expression of ideas, (3) correct sentence formation, (4) usage, (5) mechanics, and (6) spelling.

Session 1: Writing

Use for notes, brainstorming, **and/or** an outline.

Session 1: Writing

Rough Draft

Handwriting practice lines consisting of 20 horizontal lines spaced evenly down the page.

Session 1: Writing

Rough Draft (continued)



Session 2: Research to Build Knowledge Directions

In this session, you will read a set of resources about a given topic and answer questions to show your understanding of the resources.

- Write your answers for questions 1 through 9 in the spaces provided on the answer sheet.
- When you are finished, you may check your work in this session but do not work on any other part of the test.

Notes to Teacher:

- Though the actual test is not timed, the suggested time to complete this session is 40 minutes.

Session 2: Research to Build Knowledge

Directions: Carefully read the resources provided, and use them to answer the questions on pages 19 through 22.

Research Topic: Healthy Living

Suppose you want to find out more about healthy living. Five different sources of information about healthy living are contained in this test. The information sources and the page numbers where you can find them are listed below.

1. Article from the Magazine *Healthy Teens*
“What Makes a Healthy Teen?” (page 12)

2. Article from the Magazine *Fitness and You*
“Nutrition Dos and Don’ts” (page 13)

3. Page from the Web Site LabelsforLiving.com
Reading Food Labels (page 14)

4. Excerpt from the Book *Vitamins and Minerals for Today’s Teens*
“Necessary Nutrients” Chart (page 15)

5. Page from the Web Site healthandteens.com
“Teens and Sleep” (pages 16 and 17)

Note: Model parenthetical citations for different types of sources are on page 18.

Session 2: Research to Build Knowledge

1. Article from the Magazine *Healthy Teens*
“What Makes a Healthy Teen?”

What Makes a Healthy Teen?

If you are concerned about being healthy and strong throughout your teenage years, you should be aware of three key health factors: exercise, nutrition, and sleep.

Exercise

If you are a student athlete or play a sport outside of school, you are probably getting plenty of the exercise you need to stay healthy. Many teens, however, spend most of their free time engaged in sedentary activities. These activities, such as reading, playing video games, or surfing the Internet, do not involve movement. Your body needs to spend some time each day in active movement, which tones muscles, increases blood circulation, and strengthens your cardiovascular system.

Another problem with sedentary activities is that many teens tend to mindlessly eat junk food while on the computer. In addition, because video games can be so addicting, it is easy to lose track of the time and to stay up late, sacrificing the sleep you need to remain healthy.

Nutrition

All human bodies need the right balance of nutrients in order to maintain optimum health. Teens, because of the hormonal changes their bodies are experiencing, need to pay special attention to the kinds of food they eat. But many don't. With their busy schedules, teens are less likely to take the time necessary to prepare fresh food for themselves. It is just more convenient to grab a bag of chips or an “energy bar.”

One way to resist this temptation is to keep fresh fruits and vegetables handy. Cut up a bunch of carrots and celery sticks and store them in cold water in the fridge. Then, when you want a snack, grab a handful of them to eat. Also consider keeping a bowl of fruit near your desk or computer. You're more likely to eat fruits and vegetables if they are within reach.

Sleep

Research shows that many teens do not get enough sleep, yet most are unaware of this fact. Because you are young, you may feel you can handle a few nights of little sleep, but it takes a long-term toll on your body. During sleep, your body repairs damaged tissues, removes toxins from cells, and strengthens the immune system. In addition, research suggests sleep allows your brain to process and store memories from your waking hours.

Although there is little information on exactly why the body needs sleep, there is much research that shows the negative effects of failing to get enough sleep. The biggest negative effect for teens seems to be a decrease in mental sharpness and a lack of motivation to engage in thinking activities. These effects are especially harmful to academic performance.

So to stay healthy through your teen years, remember these tips: Get some exercise! Eat healthy foods! Get enough sleep!

Session 2: Research to Build Knowledge

2. Article from the Magazine *Fitness and You*
“Nutrition Dos and Don’ts”


Fitness and You


Volume XX, July 2004


Nutrition Dos and Don’ts


By Beth Phillips


So you’re all ready to go shoot hoops with a friend or take a hike by yourself. Chances are you’ve got your shoes laced up and the right clothes for the weather. You’ve obviously considered what goes on the **outside** of your body, but have you shown the same forethought with the one thing that will really help you succeed—the fuel for the fire? Simply put, you need to consider what to eat and drink before you get up and go.


 **DO:** **Eat.** It sounds simple, but it’s important. You wouldn’t get on the school bus if the gas tank were empty. It’s just as foolish to push yourself on an empty stomach. You can’t expect to get up and go without filling up first on necessary nutrients.

 **DON’T:** **Overdo it.** Common sense will tell you not to eat a gigantic meal before taking a swim, but don’t overdo it on energy bars either. Most contain more calories than you can expect to burn in a short amount of time. Consider creating your own snack, such as trail mix or fruit.

 **DO:** **Pick carbs.** Carbs, formally known as carbohydrates, break down into sugar to give you energy. For lasting energy, choose complex carbohydrates, which can be found in whole-grain cereal and bread and in fruits and vegetables.

 **DO:** **Eat carbs with protein.** A carbohydrate/protein combination helps you maintain a good blood sugar level. Peaks and dips in blood sugar result from eating too many sweets and can leave you feeling fatigued. Yogurt and granola or apple chunks dipped in peanut butter are a good choice for a carbohydrate/protein combination.

 **DON’T:** **Go thirsty!** Drink liquids, preferably plain water, before, during, and after physical exertion. Experts suggest six to eight ounces per glass five to six times per day.

 **DON’T:** **Bother with sports drinks unless you are going to sweat a lot.** Most sports drinks contain glucose, which your body needs only if you will be perspiring a great deal. You also may end up with too much sodium and potassium by choosing a sports drink when you don’t need one.

Session 2: Research to Build Knowledge

3. Page from the Web Site LabelsforLiving.com Reading Food Labels

LABELS



for *Living.com*

Print this article

Email this article

Nutrition Facts Label

GO>

When reading a label, start at the top. The package may look small, but be careful to determine how many servings it contains. Compare the serving size with how much you were planning to eat.

Limit This! These items are things you should limit in your diet. The average American diet includes too much fat, cholesterol, and sodium. They are linked to health problems when eaten in greater quantities.

Eat This! Dietary fiber is a nutrient that most Americans do not consume enough of each day. Eating foods rich in fiber contributes to improved health and reduced risk of diseases.

Confused by the claims a company makes about its products? The **Food and Drug Administration** has written the following guidelines for manufacturers to use when describing food:

Low fat:

Light:

Healthy:

Excellent source:

Nutrition Facts

Serving Size 1 oz (28g/39 pieces)

Servings per container 16

Amount per serving

Calories 160 **Calories from fat 120**

% Daily Value*

Total Fat 13g 20%

Saturated Fat 2g 10%

Polyunsaturated Fat 4.5g

Monosaturated Fat 6g

Cholesterol 0g 0%

Sodium 190g 8%

Total Carbohydrate 6g 2%

Dietary Fiber 2g 9%

Sugars 1g

Protein 7g

Vitamin A 6%

Vitamin C 0%

Calcium 16%

Iron 15%

*Percentage of daily values is based on a 2,000-calorie diet. Your daily values may be higher or lower depending on your calorie needs:

		2,000	2,500
Total Fat	Less than	65g	80g
Saturated Fat	Less than	20g	25g
Cholesterol	Less than	300mg	300mg
Sodium	Less than	2,400mg	2,400mg
Total Carbohydrate		300g	375g
Dietary Fiber		25g	30g

Calories tell you approximately how much energy you get from a serving of food. People who are more active need more calories. People who engage in less physical activity need fewer calories.

These percentages are based on a diet of 2,000 calories per day. Your recommended intake may be above or below this average; it is determined by your gender, height, weight, and level of physical activity.

Nutrients, even fat and sugar, are essential, but some are needed in small quantities. A quick rule of thumb: a % Daily Value of 5% or less is considered low, while 20% or more is considered high.

Three grams or less of fat per serving

One-third fewer calories than the comparison food

A food low in fat, saturated fat, cholesterol, and sodium and containing at least 10% of the daily values for Vitamin A, Vitamin C, iron, calcium, protein, or fiber

20% or more of the daily value for a given nutrient per serving

Session 2: Research to Build Knowledge

4. Excerpt from the Book *Vitamins and Minerals for Today's Teens*

“Necessary Nutrients” Chart

Necessary Nutrients

Which Nutrient?	How Much Do I Need Each Day?	Where Can I Find It?	What Will It Do for Me?
Vitamin A	700–900mcg	Milk, eggs, carrots, liver	Supports the growth of tissue, bones, and teeth
Vitamin C	60mg	Oranges, spinach, tomatoes	Promotes immune system and helps heal wounds
Vitamin D	5mcg	Eggs, fish, fortified milk	Helps sustain bone health
Vitamin E	15mg	Nuts, leafy green vegetables	Helps protect cells from damage
Vitamin B ₁₂	2–6mcg	Fish, red meat, poultry, milk, cheese	Maintains nervous system and helps make red blood cells
Vitamin B ₆	1.2–2.0mg	Potatoes, bananas, beans, seeds, nuts, red meat	Helps brain and nerve cells function properly
Vitamin B ₁ (Thiamine)	1.0–1.5mg	Fortified breads, cereals, and pasta; meat; fish	Supports growth and helps heart, muscles, and nervous system function
Niacin	14–16mg	Red meat, poultry, fish, fortified cereals	Helps cell functioning, nervous system, skin, and digestion
Folic Acid	400mcg	Dried beans, leafy green vegetables, oranges, poultry	Helps production of red blood cells and maintains heart health

Session 2: Research to Build Knowledge

5. Page from the Web Site healthandteens.com
“Teens and Sleep”

Teens and Sleep *by Craig Dunlap*

Question of the day: Should high schools with early start times switch to later start times?

There are three current issues concerning the health of the nation’s youth: lack of exercise, poor nutrition, and inadequate amounts of sleep. Much is being done to address the first two of these problems. Many schools are creating after-school programs that encourage young people to get more exercise, and the push for schools to remove “junk” food from their vending machines is another idea that is becoming more popular. However, little is being done to address the problem of sleep deprivation for our young people.

Teens today are busy. They juggle school, homework, extracurricular activities, jobs, and socializing. When they run out of time, they borrow it from sleep. But fitting sleep into busy schedules is a challenge—especially when so many high schools start before 8 a.m.

- 3 This is why some people are advocating for later high school start times. Recent research on teens and sleep helps explain an age-old phenomenon: teens tend to go to bed late, and they are difficult to wake up early. While young children generally follow a natural pattern of feeling sleepy around 8 or 9 p.m., the pattern shifts for adolescents, who start feeling sleepy much later. Studies strongly suggest that hormonal changes make falling asleep early a difficult thing to do for adolescents. Studies also point to typical evening activities, particularly on computers, televisions, and cell phones, as forms of stimulation that prevent teens from sleeping.

Add to this the fact that teens need at least nine hours of sleep and what you have in schools that start early are classrooms full of severely sleep-deprived adolescents, according to Rupert Nachtman, a well-known adolescent health researcher and the scientific advisor for Later Birds Can See More Worms. Nachtman describes the lack of sleep among teens as a “treacherous epidemic” and he champions later high school start times to help teens get more sleep.

Some people disagree with Nachtman. Maureen Sandormir started a group called Early to Bed, Early to Rise to fight a later high school start time being considered in her district. Sandormir said, “I am concerned about schedules that would have young children waiting for buses in the early morning when it may be dark or waiting at home after school without supervision; athletes who would have to leave school early to travel to sports meets; and less time for afterschool activities.”

- 6 When reached for comment, Nachtman pointed to research from high schools that shifted their school start times at least an hour later. One study showed that students had better attendance, were more likely to eat breakfast, made fewer trips to the school nurse, and fell asleep less often in class. Students also reported getting more sleep at night.

“Just look at the research,” Nachtman said. “This is a wake-up call to anyone who cares about the well-being of our teenagers. Sending teenagers to school at 7:30 in the morning is basically sending them to school partway through their sleep cycle. Really, what’s the point?”

Indeed, what *is* the point of trying to teach students who are not yet really awake? High school starting times should be adjusted in order to maximize the potential for students’ academic success.

- 9 Until such changes occur, what can teens do to improve their sleep habits? Here are some suggestions.

Session 2: Research to Build Knowledge

Tips for Good Sleep Habits

- Dim your lights close to the time you want to sleep, and then turn them off when you go to bed. This helps cue your body to sleeping.
- When you get up, turn your lights on. Again, this will cue your body to wake up.
- Go to bed at the same time every night. Establishing a regular schedule will help you fall asleep more easily.
- If you sleep later on weekends, try to sleep only an hour or two more than your weekday schedule.
- Turn off the media! This includes computers, cell phones, and televisions.
- Sleep in a cool environment—not a warm one.
- Avoid caffeine, which can keep you up at night.

Session 2: Research to Build Knowledge

Model Parenthetical Citations

The following samples are based on formats from the *MLA* (Modern Language Association) *Handbook for Writers of Research Papers*. They show acceptable formats for parenthetical citations of both quoted and paraphrased information.

Parenthetical Citations for Paraphrased Information

A Work by a Single Author

The point of the argument is that quality is more important than quantity (Keller 65–67).

A Work with Two or More Authors

The point of the argument is that quality is more important than quantity (Keller and Leer 65–67).

Two or More Works by the Same Author with Author’s Name in Text

The point of Keller’s argument is that quality is more important than quantity (Business Facts 65–67).

A Work by an Author Whose Name Is Referenced in the Sentence

Keller draws the conclusion that quantity is less important than quality (65–67).

A Work from a Web Site with a Known Author

The point of the argument is that quality is more important than quantity (Doe, screen 1).

Parenthetical Citations for Directly Quoted Information

A Work by a Single Author

“Quality is more important than quantity” (Keller 65–67).

A Work with Two or More Authors

“Quality is more important than quantity” (Keller and Leer 65–67).

A Work by an Author Whose Name Is Referenced in the Sentence

According to Keller, “Quality is more important than quantity” (65–67).

Session 2: Research to Build Knowledge

1. How does the author of “What Makes a Healthy Teen?” develop and support the claim that exercise, nutrition, and sleep are the key health factors for teens?
 - A. by explaining how each factor contributes to health and how lack of awareness makes good health difficult to achieve
 - B. by providing examples of the typical behavior of teens in each area and showing ways to improve the behavior
 - C. by citing research studies that have been conducted on each factor and suggesting that more research needs to be done
 - D. by listing details that show how each factor is being ignored by many teens today

2. What does the word sedentary mean in the “Exercise” section of “What Makes a Healthy Teen?”
 - A. requiring much sitting
 - B. needing additional sleep
 - C. stimulating the mind
 - D. using repetitive actions

3. In “Nutrition Dos and Don’ts,” the meaning of the prefix “fore-” helps the reader understand that “forethought” is thinking that
 - A. happens ahead of time.
 - B. changes frequently.
 - C. involves many people.
 - D. uses new information.

Session 2: Research to Build Knowledge

4. What are the two main ideas presented in “Reading Food Labels”?
- A. Information on food labels is based on serving size rather than the whole package, and you should pay attention to the ratio of calories from fat.
 - B. When reading a food label, you should understand the FDA guidelines and look for the percentage of recommended daily values.
 - C. The first thing to look at on a food label is the amount of calories per serving, and you should look for foods that are high in fiber.
 - D. When reading a food label, you should be aware of the ingredients your body needs, and also be aware of the ingredients that might harm your body.
5. In “Teens and Sleep,” how does the section “Tips for Good Sleep Habits” add to the overall development of ideas in the passage?
- A. It describes the role of sleep in restoring one’s health.
 - B. It identifies the factors that make it challenging to change one’s sleep habits.
 - C. It reinforces the importance of getting enough sleep by establishing a routine.
 - D. It suggests new ways of tricking the body into going to sleep.
6. Which example shows the correct way to cite a direct quote from paragraph 3 of “Teens and Sleep”?
- A. The Web article “Teens and Sleep” points out that “Studies strongly suggest that hormonal changes make falling asleep early a difficult thing to do for adolescents” (Dunlap, 1–2).
 - B. Research has shown that “hormonal changes make falling asleep early a difficult thing to do for adolescents” (1–2).
 - C. According to Craig Dunlap, “Studies strongly suggest that hormonal changes make falling asleep early a difficult thing to do for adolescents” (healthandteens.com, 1).
 - D. According to the Web article “Teens and Sleep,” “Studies strongly suggest that hormonal changes make falling asleep early a difficult thing to do for adolescents” (Dunlap, screen 1).

Session 2: Research to Build Knowledge

7. Which two sources provide the **most** information about specific things teens can do to maintain their health?
- A. articles from the magazines *Healthy Teens* and *Fitness and You*
 - B. the article from the magazine *Fitness and You* and the Web page from LabelsforLiving.com
 - C. the excerpt from the book *Vitamins and Minerals for Today's Teen* and the article from the magazine *Healthy Teens*
 - D. pages from the Web sites LabelsforLiving.com and healthandteens.com
8. To find information about different foods and the benefits they provide for the body, which resource would be **most** helpful?
- A. the article from the magazine *Healthy Teens*
 - B. the article from the magazine *Fitness and You*
 - C. the page from the Web site LabelsforLiving.com
 - D. the excerpt from the book *Vitamins and Minerals for Today's Teens*

Session 2: Research to Build Knowledge

9. Part 1

How do the authors of “Reading Food Labels” and the “Necessary Nutrients” chart present ideas related to nutrition differently?

- A. The author of “Necessary Nutrients” expresses facts using numbers and percentages, while the author of “Reading Food Labels” avoids using numbers and percentages.
- B. The author of “Reading Food Labels” includes details about what vitamins are needed for good health, while the author of “Necessary Nutrients” does not include details about vitamin requirements.
- C. The author of “Necessary Nutrients” presents the material as a series of facts with little elaboration, while the author of “Reading Food Labels” offers advice based on the facts.
- D. The author of “Reading Food Labels” emphasizes the role of exercise in good health, while the author of “Necessary Nutrients” ignores the importance of exercise.

Part 2

Which information from the passages **best** illustrates this difference?

- A. the “Nutrition Facts” label from “Reading Food Labels” and the “Which Nutrient?” column from “Necessary Nutrients”
- B. the phrase “it is determined by your gender, height, weight, and level of physical activity” from “Reading Food Labels” and the “How Much Do I Need Each Day” column from “Necessary Nutrients”
- C. the Food and Drug Administration guidelines from “Reading Food Labels” and the “Where Can I Find It?” column from “Necessary Nutrients”
- D. the paragraphs labeled “Limit This!” and “Eat This!” from “Reading Food Labels” and the “What Will It Do for Me?” column from “Necessary Nutrients”



Session 3: Language Directions

In this session, you will look for mistakes in several short writing samples. Then you will read two short passages and answer questions about how to revise the passages.

- Read through each item carefully.
- Write your answers for questions 10 through 22 in the spaces provided on the answer sheet.

Note to Teacher:

- Though the actual test is not timed, the suggested time to complete this session is 20 minutes.

Session 3: Language

Directions: Look for mistakes in spelling, capitalization, punctuation, grammar, and usage. Choose the answer with the same letter as the line containing the mistake. When there is no mistake, choose the last answer.

10. A. After visiting Cranston Amusement Park,
B. Brad was certain that it's roller coaster
C. was the tallest in the world.
D. *(No mistakes)*
11. A. The restaurant serves delicious homemade soup
B. and is one of many businesses at the new mall;
C. it is quickly becoming popular with local residents.
D. *(No mistakes)*
12. A. Prior to becoming an author, Gary
B. Paulsen lived and worked in a remote
C. part of the harsh, Alaska wilderness.
D. *(No mistakes)*
13. A. Many people appreciate classical
B. music; they recommend it for its
C. marvelous ability to calm the mind.
D. *(No mistakes)*
14. A. When Jen thoroughly searched her room,
B. she found an old class schedule
C. in the desk that was out of date.
D. *(No mistakes)*

Session 3: Language

Directions: This section tests editing skills by asking you to revise two short passages. Read each passage and answer the questions that follow.

¹ Cajun culture is an entire culture that is named for the French-speaking immigrants who came from Acadia in Canada and settled in southern Louisiana during the second half of the 18th century. ² The very loyal and proud group of people who were called Cajuns, held on to many of their old traditions, especially with regard to cooking and music.

³ As part of their unique cuisine, Cajuns love to cook with seafood, such as crawfish, which is often mixed into spicy stews. ⁴ During the latter part of the 20th century, a renewed interest in Cajun culture and traditions helped make Cajun cooking popular throughout the world. ⁵ Today many restaurants and food stores in the United States sell Cajun dishes.

⁶ Cajun music also has a long-standing history, which also began in Canada, where songs were sung without musical accompaniment. ⁷ Cajun music developed as a way for Acadians to share their history, and it eventually included some rhythms and styles from the African and Native American traditions as well.

15. Choose the **best** opening sentence to add to the first paragraph of this report.
- A. You can't even begin to imagine what a Cajun or Creole stew tastes like.
 - B. Cities and towns in southern Louisiana have huge populations of the descendants of Cajun immigrants.
 - C. New Orleans might be the "birthplace of jazz," but the music of the Cajun people is every bit as lively and entertaining.
 - D. People living in southern Louisiana who love home-cooked meals and great music do not need to look beyond their own region to find them.
16. What is the **best** way to write the underlined part of sentence 2?
- A. The Cajun group of people was loyal and proud,
 - B. The Cajuns, a very loyal and proud group of people,
 - C. The Cajuns, a very loyal and proud people, were a group who
 - D. (No change)

Session 3: Language

17. Which is the **best** way to write sentence 6?
- A. Cajun music also has a long-standing history beginning in Canada (where songs were sung without musical accompaniment).
 - B. Also beginning in Canada, Cajun music also has a long-standing history where songs were sung without musical accompaniment.
 - C. Cajun music—which also began in Canada—has a long-standing history where songs were sung without musical accompaniment.
 - D. *(No change)*
18. Choose the **best** concluding sentence for this report.
- A. The last time I went to an authentic Cajun festival, I can tell you for sure it was one of the best things I have ever experienced.
 - B. Some of the best-known and most enjoyed dishes of the Cajun people are boudin, gumbo, and the ever-popular jambalaya.
 - C. No one can predict what will become part of the music in the next generation, but it is a sure thing that Cajun music is here to stay.
 - D. Both of these branches of Cajun culture, cooking and music, continue to be popular and will no doubt remain so for many years to come.

Session 3: Language

The Most Important Thing My Mother Taught Me

¹ Mom said, “The earlier you start, the more money you’ll have later.” ² From the time I was very young, she had me set aside part of my weekly allowance. ³ Once I was old enough to babysit and mow lawns, I also saved a part of my pay each time. ⁴ I liked babysitting more than mowing lawns, but that’s a matter of personal preference. ⁵ If I received any gifts of money for my birthday, she even made me save part of that. ⁶ Of course, I wanted to spend that money on the newest video games for myself. ⁷ I was glad I didn’t, though, as I watched my savings grow.

⁸ After I had accumulated enough money, I opened a savings account at my mother’s bank. ⁹ Since my money was no longer in my bedroom, I was not as tempted to spend it. ¹⁰ Plus, the savings account paid interest, which meant my money was also earning money.

¹¹ Right now, my plan is to save enough to help pay for my college education. ¹² After college, once I start working as an adult, I plan to continue saving money out of my income. ¹³ I recently read that I may be wealthy by the time I reach middle age if I continue to save at least ten percent of everything I earn. ¹⁴ When I read that, I was very grateful that my mother wouldn’t let me spend all of my allowance on video games.

19. Choose the **best** first sentence to add to the essay.
- A. Probably the most important thing I’ve learned from my mother is to work hard.
 - B. My mother has a saying to fit almost any situation.
 - C. When I was very young, my mother helped me start a habit of saving money.
 - D. My mother has taught me many important things.
20. Which sentence should be left out of the essay?
- A. sentence 4
 - B. sentence 9
 - C. sentence 11
 - D. sentence 12

Session 3: Language

21. Choose the **best** way to combine sentence 6 and sentence 7.
- A. Of course, I wanted to spend that money on the newest video games for myself, though I was glad I didn't spend that money on those games because I watched my savings grow.
 - B. Of course, spending that money on the newest video games for myself was something I was glad I didn't do, glad because I watched my savings grow.
 - C. Of course, I wanted to spend that money on the newest video games, but, for myself, I was glad I didn't, since I watched my savings grow.
 - D. Of course, I wanted to spend that money on the newest video games for myself, but I was glad I didn't as I watched my savings grow.
22. Which sentence contains a misspelled word?
- A. sentence 5
 - B. sentence 8
 - C. sentence 13
 - D. sentence 14



Session 4: Reading and Responding Part 1 Directions

In this session, you will read several passages and answer questions about what you read.

- Read each passage carefully and then answer the questions.
- Write your answers for questions 23 through 45 in the spaces provided on the answer sheet.
- When you are finished, you may check your work in this session but do not work on any other part of the test.

Notes to Teacher:

- The passages, introductions, items/questions, and answer options must NOT be read aloud. Only the directions may be read aloud or signed to students whose accommodation is *Tests Read Aloud* or *Communication Assistance*.
- Though the actual test is not timed, the suggested time to complete this session is 40 minutes.

Session 4: Reading and Responding Part 1

Read this passage and then answer questions 23 through 30.

Midori

It was a humid July night in 1986 at the Tanglewood Music Festival. The legendary Leonard Bernstein was preparing to conduct the Boston Symphony Orchestra in a performance of a work he had composed. Midori Goto, a Japanese violinist, then only fourteen years old, did not feel nervous when taking the stage. She had been playing the violin since she was three years old, and she had never felt nervous when playing. Instead, she felt excited to be on stage because playing the violin brought her tremendous happiness. However, she knew she had to play especially well that night.

- 2 Midori made her way onstage from behind the curtain and took her place. She closed her eyes briefly. She heard the orchestra begin, and the music carried her away as it always had. However, that night she had to be especially focused. Bernstein's *Serenade* was particularly difficult. Midori took a deep breath and began to play. People in the audience knew they were witnessing a prodigy. Midori was gifted and driven, yet intensely calm. The audience was amazed that a young musician could memorize and play such a difficult piece perfectly, serenely, and with artistic insight.

Everything had gone very smoothly through the first four movements of the piece. Midori's fingers were not tired. She had paced herself to be prepared for the fifth and final movement. It was the most challenging part of the piece, and she wanted to please the audience. Suddenly, Midori felt the E string on her violin snap. She knew she had to remain calm so that she could resume playing. Showing no concern, she quickly turned to Malcolm Lowe, another violinist in the orchestra.¹ Lowe looked somewhat confused at first. Then he handed Midori his own violin, which was much larger than the one she had been using.² There was a slight pause while Midori fitted her chin rest onto the new violin, but then, she proceeded playing, absolutely unfazed by the event.

- 4 About two minutes later, the E string on Lowe's violin also snapped. Midori then borrowed the violin of Max Hobart, the associate concertmaster. She focused and soldiered through the remainder of the movement flawlessly, despite the fact that both violins she played were larger than her own. The audience members gasped with surprise. At the conclusion of the piece, Leonard Bernstein gave her a huge hug. Midori's broad smile indicated she knew she had done well.

The next day, the front-page headline of the *New York Times* stated, "Girl, 14, Conquers Tanglewood with 3 Violins." Columnist John Rockwell wrote, "When it was over, audience, orchestra, and conductor-composer joined in giving her a cheering, stomping, whistling ovation."

- 6 Midori had won the hearts of all who heard her. However, she was confused by all of the commotion about the broken strings. "What was I supposed to do?" Midori said. "My strings broke, and I didn't want to stop the music."

¹It is standard practice in a performance, if a lead violinist breaks a string, the concertmaster (first violinist, closest to the front of the stage) hands over his or her violin and uses the second violinist's instrument.

²Young violinists, who have smaller bodies and shorter arms, typically use smaller violins. These violins are referred to as fractions of a full-size violin. At the time of this incident, Midori was playing a 7/8 violin.

Session 4: Reading and Responding Part 1

23. Which is the **best** objective summary of the passage?
- A. In 1986, fourteen-year-old violinist Midori Goto performed Bernstein’s *Serenade* at the Tanglewood Music Festival. While she was playing the final movement, a string broke on her violin, and another broke on the replacement violin she borrowed. Midori remained calm and finished the piece on a third violin without missing a note.
 - B. While playing Leonard Bernstein’s *Serenade* in 1986, the E-string on Midori Goto’s violin broke. She grabbed another violin and played on until it, too, broke a string. After getting a third violin from the concertmaster, Midori managed to complete the performance.
 - C. When a string broke on Midori Goto’s violin during her performance at the Tanglewood Music Festival, she was forced to continue on a different violin. Since she was only fourteen, that violin was too large for her and a string also broke on it. Another violin was provided, but it was also too big for her. Amazingly, she was able to finish playing the piece on the third violin.
 - D. At the age of fourteen, Midori Goto played the violin solo in Bernstein’s *Serenade* in Tanglewood. Midori played brilliantly despite breaking a string on two consecutive violins. Although the violin she ended up using was too large for her, she received thunderous applause from the audience when she finished.
24. The author’s **main** purpose in paragraphs 1 and 2 is to
- A. foreshadow the last part of the passage.
 - B. explain why the music would be difficult for Midori.
 - C. establish a setting for the action in the passage.
 - D. suggest that Midori was prepared for the concert.
25. What evidence from the passage **best** supports the author’s claim in paragraph 2 that Midori was a “prodigy”?
- A. “only fourteen years old” and “play such a difficult piece perfectly”
 - B. “excited to be on stage” and “wanted to please the audience”
 - C. “the music carried her away” and “she knew she had done well”
 - D. “intensely calm” and “absolutely unfazed by the event”

Session 4: Reading and Responding Part 1

26. How did the actions of Lowe and Hobart influence Midori's performance?
- A. Their initial confusion was resolved when they realized what she needed.
 - B. Their quick responses helped her to resume playing almost immediately.
 - C. They handed her violins that were too big for her, and she had trouble with them.
 - D. They were not able to restring her violin, and she had to use their violins to finish.
27. What made Midori's performance so impressive, especially to all the adults around her?
- A. She played a violin, borrowed from Malcolm Lowe, which was much larger than the one she had been using.
 - B. She was not at all shaken by the series of mishaps and finished the difficult serenade flawlessly.
 - C. She reacted very calmly to the audience's and the orchestra's cheering, stomping, whistling ovation.
 - D. She broke a string on her violin during the fifth movement, the most challenging part of the piece.
28. In paragraph 4, the author uses the phrase "soldiered through" to indicate that
- A. Midori felt like she was under attack.
 - B. Midori played her violin as though it were a weapon.
 - C. Midori stood up straight, with no expression on her face.
 - D. Midori continued to do what she was supposed to do despite obstacles.
29. How do the final two paragraphs contribute to the overall meaning of the passage?
- A. They suggest that Midori felt less satisfied after her performance.
 - B. They compare Midori's behavior during the concert to her later behavior.
 - C. They show that Midori would have been more impressive if the strings had not broken.
 - D. They contrast Midori's reaction to the concert with the reaction of her audience.

Session 4: Reading and Responding Part 1

30. How does the author structure the passage, and how do the footnotes contribute to it?
- A. The passage is structured as a sequence of events, and the footnotes provide background information that is needed to understand the events.
 - B. The passage is structured to compare young musicians to experienced musicians, and the footnotes elaborate on the main differences.
 - C. The passage is structured as a partial biography of a famous person, and the footnotes define some of the technical terms related to the person's profession.
 - D. The passage is structured to show the results of a common problem for performers, and the footnotes reveal how the problem can be avoided.

Session 4: Reading and Responding Part 1

Read both poems and then answer questions 31 through 37.

Butterfly

by D.H. Lawrence

Butterfly, the wind blows sea-ward, strong beyond the garden wall!

Butterfly, why do you settle on my shoe, and sip the dirt on my shoe,

Lifting your veined wings, lifting them? big white butterfly!

Already it is October, and the wind blows strong to the sea

5 from the hills where snow must have fallen, the wind is polished with snow.

Here in the garden, with red geraniums,¹ it is warm, it is warm

but the wind blows strong to sea-ward, white butterfly, content on my shoe!

Will you go, will you go from my warm house?

Will you climb on your big soft wings, black-dotted,

10 as up an invisible rainbow, an arch

till the wind slides you sheer from the arch-crest

and in a strange level fluttering you go out to sea-ward, white speck!

Farewell, farewell, lost soul!

you have melted in the crystalline² distance,

it is enough! I saw you vanish into air.

1. **geraniums:** plants with bright, lively flower clusters in pink, red, or white

2. **crystalline:** clear, transparent, cloudless

Session 4: Reading and Responding Part 1

The Butterfly *by Arun Kolatkar*

There is no story behind it.
It is split like a second.
It hinges around itself.

It has no future.

- 5 It is pinned down to no past.
It's a pun¹ on the present.

It's a yellow butterfly.
It has taken these wretched hills
under its wings.

- 10 Just a pinch of yellow,
it opens before it closes
and closes before it o

where is it?

1. **pun:** a clever form of playing with various senses or sounds of words

Session 4: Reading and Responding Part 1

31. What is the impact of the phrase “the wind” throughout Lawrence’s “Butterfly”?
- A. It represents the attractive coloring of the butterfly.
 - B. It describes the motion made by the butterfly’s wings.
 - C. It emphasizes the journey that the butterfly will take.
 - D. It shows the butterfly’s lack of response to the questions.
32. How does Lawrence use the repeated image of a shoe in the first two stanzas of “Butterfly”?
- A. to represent a place that is familiar
 - B. to create an image of movement
 - C. to represent a memory of the past
 - D. to create a sense that anything is possible
33. Which statement **best** describes the contrast between the garden and the wind in the second and third stanzas of Lawrence’s “Butterfly”?
- A. The garden is blooming; the wind is dying.
 - B. The garden is weak; the wind is powerful.
 - C. The garden is colorful; the wind is white.
 - D. The garden is safe; the wind is mysterious.
34. In Lawrence’s “Butterfly,” how does the information in the last stanza fit with the other ideas in the poem?
- A. It adds a new level of meaning by suggesting the speaker’s acceptance of the butterfly’s leaving.
 - B. It shifts the focus by including images that describe the speaker of the poem instead of images of the butterfly.
 - C. It explains what the speaker hopes the butterfly will do if it leaves the garden.
 - D. It offers a surprising conclusion because the speaker does not answer any of the questions in the earlier stanzas.

Session 4: Reading and Responding Part 1

35. Which stanza from Kolatkar’s “The Butterfly” **most** captures the freedom that the butterfly enjoys?
- A. stanza 1
 - B. stanza 2
 - C. stanza 3
 - D. stanza 4
36. In Kolatkar’s “The Butterfly,” what is the effect of the unfinished word in line 12 and the space between lines 12 and 13?
- A. It shows the reader that the poem is about to end.
 - B. It shows how suddenly the butterfly has disappeared.
 - C. It shows that the poet was interrupted by someone.
 - D. It shows that the poet forgot what he was going to say.
37. Which main idea do the **two** poems have in common?
- A. Butterflies are beautiful.
 - B. Butterflies inspire curiosity.
 - C. Butterflies are skilled in flight.
 - D. Butterflies frequently face dangers.

Session 4: Reading and Responding Part 1

Read the passage and then answer questions 38 through 41.

Arna Bontemps was born in Alexandria, Louisiana, in 1902. His father was a bricklayer and his mother taught school. When Bontemps was three years old, his family moved to California. There he lived until he graduated from Pacific Union College in 1923. He moved to New York City to pursue a teaching job in 1924. While teaching in Harlem, he would eventually meet writer Langston Hughes, who would become a good friend. Hughes and Bontemps represented a group of artists whose works contributed to the Harlem Renaissance—a renewal of African American art and literature.

Although Bontemps taught throughout his career, he was also an accomplished African American poet, novelist, and scholar. In fact, Bontemps won prizes for his poetry in 1926 and 1927. That success was followed by his first novel, *God Sends Sunday*, which was published in 1931. Soon after, Bontemps accepted a new teaching position in Alabama to support his growing family. He never lost sight of his writing career, though. He published short stories as well as books for young people. In 1936, Bontemps published *Black Thunder: Gabriel's Revolt*, a critically acclaimed historical novel about a slave rebellion that took place in Virginia in 1800.

In 1943, Bontemps moved to Chicago and earned a degree in library science. He then became a librarian at Fisk University in Nashville, Tennessee. He held the position until he retired in 1965. This job helped establish his reputation as a historian. Throughout his life, Bontemps helped develop a huge collection of African American cultural material. Modern historians recognize his contribution in preserving African American culture and continue to praise his efforts.

Bontemps won many awards for his writing, which often tackled themes such as social justice and the pursuit of freedom. After a long and varied career, Bontemps died in 1973, but the significance of his work lives on.

Session 4: Reading and Responding Part 1

38. What was Arna Bontemps's **most** noteworthy contribution to the preservation of African American culture?
- A. He became a librarian at Fisk University in Nashville.
 - B. He won many awards for his writings on African American themes.
 - C. He helped develop a huge collection of African American materials.
 - D. He and his friend Langston Hughes became part of the Harlem Renaissance.
39. What was the author's purpose in writing this passage?
- A. to tell a creative story about a Louisiana author
 - B. to list Arna Bontemps's awards and accomplishments
 - C. to give a brief biographical account of the life of Arna Bontemps
 - D. to tell about one author's pursuit of social justice and freedom
40. What do the details about Arna Bontemps's career reveal about him?
- A. He enjoyed traveling and used his various travels to explore different cultures and make new friends.
 - B. He developed many talents as he took advantage of different job opportunities and worked with other artists.
 - C. He preferred teaching young people and did so through his teaching position and through his work as a librarian.
 - D. He became wealthy from his publications as he moved from poetry writing to novel writing.

41. Read the sentence from the final paragraph.

Bontemps won many awards for his writing, which often tackled themes such as social justice and the pursuit of freedom.

What does the use of the word tackled in this sentence indicate about Bontemps?

- A. He was unafraid to write about serious themes.
- B. He was unwilling to imitate the themes of others.
- C. He was prepared to defend his themes against critics.
- D. He was focused on the effects of his themes on readers.

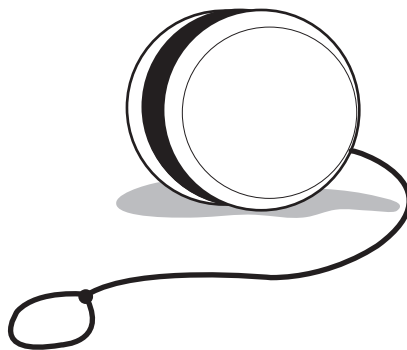
Session 4: Reading and Responding Part 1

Read the article and then answer questions 42 through 45.

Yo! Walk that Dog

by Barbara Kerley

- 1 The yo-yo may seem like a modern toy, as American as apple pie, but it's actually very old. It may have been invented in the Philippines or in China, but as long ago as 450 B.C., it had reached Europe. A boy playing with what we now call a yo-yo is even shown on a bowl from ancient Greece.
- 2 It wasn't until the 1930s, however, that yo-yos became an American fad. Pedro Flores, a Filipino immigrant working in California, began to make and sell yo-yos in the 1920s. (The word *yo-yo* means "come back" in a Filipino language.) A few years later, Flores sold his company to Donald Duncan, an American businessman. Duncan, an ingenious marketer, sent demonstrators called Duncan Champions around the country to show off yo-yo tricks and give out free instruction booklets. When kids saw the cool tricks, they wanted yo-yos for themselves.
- 3 Soon Duncan Champions were organizing contests across the country. Competing kids would perform tricks for points—ten if the trick was performed successfully on the first try, five for the second try. Whoever earned the most points won. In the case of a tie, first place went to the kid who could do the most Loop-the-Loops without stopping.
- 4 Yo-yos have remained popular for decades. In the 1950s Duncan's factory produced up to 60,000 every day. In Nashville in 1961, more yo-yos were sold than there were people living in the city.
- 5 With practice, anyone can learn yo-yo tricks and perform them well. The first thing you'll need to do is cut the yo-yo's string to the proper length. Place the yo-yo on the ground and pull the string up until it reaches just above your waist. Clip it, tie a slipknot, and slide it onto your middle finger, between the first and second knuckle. Wind up the string and hold your yo-yo in your palm. Flick it down, turning your hand over to catch it when it returns. Practice until you've mastered a smooth, comfortable rhythm. You're now ready to go to Sleep.
- 6 Sleeping is the basis for many tricks. Begin with the regular toss, but once the yo-yo leaves your hand, hold your wrist absolutely still. Instead of returning, the yo-yo should spin at the bottom of the string. A quick flip of the wrist will bring it back to you. If you have trouble sleeping, try a glass of warm milk at bedtime. If your yo-yo has trouble Sleeping, make sure your string isn't twisted up too tightly. Let the yo-yo unwind and gently untwist itself.
- 7 Practice Sleeping until you can do it for five seconds without having your yo-yo "wake up." Once you can do that, you're ready to Walk the Dog. Toss down a Sleeper, then gently place it on the floor. As when walking any dog on a leash, you'll need to follow along behind.



Session 4: Reading and Responding Part 1

42. Read the sentence from paragraph 2 of the passage.

Duncan, an ingenious marketer, sent demonstrators called Duncan Champions around the country to show off yo-yo tricks and give out free instruction booklets.

What does the word ingenious mean in the passage?

- A. elderly
 - B. clever
 - C. foreign
 - D. wealthy
43. Why is Sleeping the basis for Walk the Dog?
- A. Sleeping builds confidence for mastering more complicated types of tricks.
 - B. Sleeping allows practice at concentrating while walking behind a moving yo-yo.
 - C. Walk the Dog involves flicking the wrist quickly to unwind the string where it connects to the yo-yo.
 - D. Walk the Dog requires that the yo-yo remain at the end of the string for a sustained amount of time.
44. In paragraph 6, what is the author's purpose for including the advice, "If you have trouble sleeping, try a glass of warm milk at bedtime"?
- A. to give practical information to the reader
 - B. to make a joke involving yo-yo terminology
 - C. to show how easy it is to learn new tricks
 - D. to compare two types of yo-yo techniques

Session 4: Reading and Responding Part 1

45. Which statement below **best** identifies the two central ideas of the passage?
- A. The yo-yo is an ancient toy with an interesting history in America, and learning tricks with the yo-yo is possible with practice.
 - B. Donald Duncan was responsible for marketing the yo-yo as a popular toy, and making a yo-yo Sleep is an essential part of many other tricks.
 - C. Pedro Flores first introduced the yo-yo in California in the 1920s, but Duncan Champions created interest in learning how to do various tricks with the yo-yo.
 - D. Many people believe wrongly that the yo-yo is an American invention, but the modern yo-yo can do many things that ancient yo-yos could not do.



Session 4: Reading and Responding Part 2 Directions

In this session, you will read one passage and answer questions to show your understanding of the passage.

- Read the passage carefully and answer the multiple-choice questions about the passage.
- Then read the extended-response question and read through the passage to mark information that will help you write your response. Use the planning sheet to prepare your response.
- Write your answers for questions 46 through 52 in the spaces provided on the answer sheets.
- When you are finished, you may check your work in this session but do not work on any other part of the test.

Notes to Teacher:

- The passage, items/questions, and answer options must NOT be read aloud. Only the directions may be read aloud or signed to students whose accommodation is *Tests Read Aloud* or *Communication Assistance*.
- Though the actual test is not timed, the suggested time to complete this session is 35 minutes.

Session 4: Reading and Responding Part 2

Read the passage and then answer questions 46 through 52.

Drawing Good-Bye

by Maureen Johnston

If I don't open my eyes, thought Julius, then I can just pretend that everything is the same, and that today will be the same as yesterday and the day before that. But it wasn't the same, and even with his eyes closed, Julius knew things would never be the same again. Today was Moving Day. When he opened his eyes, he would see the bare walls of his room with its chipped and peeling paint even more obvious than before.

He and Gus had spent the night in their sleeping bags on the floor of their bare room. Their beds and everything else they owned were crammed into the back of a big yellow U-Rent-It truck that was sitting out in the driveway. He heard voices downstairs. Dad was talking about getting the show on the road, and Gus was being sent back upstairs to get his sleeping bag. "And tell Julius that if he doesn't come down right now, he won't be able to eat!"

3 He didn't want to eat. He didn't want Gus to relay the message either, so he ducked into the hallway door that led to the attic and climbed up the darkened staircase. He had never seen the attic empty; it was so big! Every time he had come up here before, he had had to crawl around boxes and old furniture to get to the round window that looked out over the backyard.

It was hot and stuffy, and the stray bits of insulation that were scattered on the floor made his hands and knees feel itchy. He made his way over to the window and gazed out at the mountains that lay just beyond the edge of town. He had always wanted to paint them from this viewpoint, but Mom wouldn't let him bring his easel up

here. He had done a sketch or two, trying later to remember exactly how it had looked as he filled in the spaces with his watercolors. But he had never gotten it just right. Someday, he would come back here. He would move back to this house and make this attic into a studio. He would put in a skylight and build a balcony outside the round window. He would stand at his easel on the balcony and paint the Blue Ridge.

He went downstairs. All the empty rooms on this floor made him feel cold and even a little scared. With their bookcases and rugs gone, these rooms could have belonged to anyone. They didn't even sound familiar. Voices echoed as if they were in the depths of Luray Caverns. His baby sister Regina's crying had a piercing, eerie sound, like the bats that flew around in those caves.

6 "Where have you been?" An angry voice sounded above the shrieking of Julius's imaginary bats. "I could use some help, you know. Now, have some cereal, wash out the bowl, and pour what's left of the milk down the drain. Dad and Gus are leaving in just a minute, and then we'll follow them in the car. I'm putting Regina in her highchair while I run the sweeper. Keep an eye on her for me."

Julius felt as though he were in a movie where his character was moving in slow motion. Everyone else was on fast forward. The movie soundtrack had all the instruments playing a different tune. Julius made up a story

Session 4: Reading and Responding Part 2

in his head about an orchestra conductor who couldn't get the musicians to play the right notes. He would raise his baton, and the sound that came back would be a mixture of whines, clangs, and screeches. He called the story "Cacophony."

Their orange tabby added his voice to the concert. Sensing danger and disruption, he had gone out hunting this morning. He came to the back door, carrying a dead mouse. His *meow* was muffled but demanding. "Don't talk with your mouth full, Catullus." Julius made the scruffy old cat drop the mouse before opening the door to let him in.

- 9 Julius finished his cereal and packed the few remaining kitchen items into the box on the counter. He picked up Regina and joined the rest of his family outside.

Dad and Gus were laughing, and Mom was saying how she was glad to have vacuumed those dusty old rooms for the last time. "Good-bye and good riddance!"

Why was everyone so anxious to leave here? This was the only house Julius had ever known. He had drawn it hundreds of times. Would he be able to draw the new house? It had a different shape. "Split-level," Mom had called it.

- 12 Julius felt his mom's familiar arm around his shoulder. "Honey, you'll like it in Baltimore. I promise." He had

heard her say this to him a thousand times in the past few months. "Look, here's something that came in the mail for you." She handed him a small pamphlet. He read the words on the cover:

Maryland Institute College of Art Classes for Children Fall Schedule

"You can take a real art class, Julius. Not like art classes at school, but special classes in painting, taught by real artists."

Julius put the brochure in his pocket. He would look at it some more in the car. He helped his mom load the back of the station wagon with the last few boxes, the plants, the vacuum cleaner, and Regina's highchair. Together they managed to force an angry Catullus into the cat carrier.

When they drove away, Julius didn't even look back at the house. He had a lot of pictures of it packed away in a box marked "J's Room." In his drawings, the house looked the way he wanted to remember it. If he were to draw it again now, he would notice the shingles missing from the roof and the crumbling of the gray stucco walls. One of the front steps was broken, and the green canvas awning over the porch was faded and torn.

- 15 Catullus was wailing and moaning. "Sh, sh, Tully," Julius whispered. "You'll like Baltimore. It's a big city. They have bigger mice there."

Session 4: Reading and Responding Part 2

46. What is the central idea of the passage?
- A. accepting one's family
 - B. the value of imagination
 - C. adjusting to change
 - D. learning about oneself
47. In paragraph 8, the passage says that Catullus sensed “danger and disruption.” What does the word disruption mean as it is used in this passage?
- A. a chance of conflict
 - B. a sudden break in routine
 - C. a realization of threats
 - D. a strong possibility for tragedy
48. What change in Julius's view of the house is revealed through the word choice in paragraph 14?
- A. Julius views the house with a sense of disgust rather than with a sense of affection.
 - B. Julius views the house as it actually looks rather than as it looks in his imagination.
 - C. Julius views the house with a feeling of dread rather than with a feeling of hope.
 - D. Julius views the house as it will be in the future rather than as it is in the present.
49. How does the author use the setting to develop the passage?
- A. The setting reveals the relationships among the characters.
 - B. The setting serves as a symbol of the main character.
 - C. The setting foreshadows the future actions of the characters.
 - D. The setting is a source of conflict for the main character.

Session 4: Reading and Responding Part 2

50. What is the **main** technique the author uses to contrast the point of view of other family members with Julius's point of view?
- A. She uses descriptions of past events to reveal how the rest of the family feels.
 - B. She reveals the feelings of the other family members through their actions and words.
 - C. She uses descriptions of gestures and expressions to reveal how the rest of the family feels.
 - D. She reveals the feelings of the other family members by telling their thoughts.
51. In the passage, what other character does Catullus **most** represent?
- A. Gus
 - B. Mom
 - C. Regina
 - D. Julius

Session 4: Reading and Responding Part 2

Plan your answer to question 52 in the space provided below. Then write your completed response on the lines provided on page 56. Use page 57 if you need more space.

52. Write an extended response that analyzes how Julius's feelings about moving are revealed through his impressions of the house and his interactions with the other characters. Be sure your response includes

- well-chosen descriptions of Julius's impressions of the house,
- well-chosen examples of Julius's interactions with the other characters,
- and
- an analysis of how those details show Julius's feelings about moving.

Make sure your response includes specific details from the passage to support your response.

Use for notes, brainstorming, and/or an outline.



Session 1: Writing (FINAL DRAFT)

NAME: _____

Final Draft

Session 1: Writing (FINAL DRAFT)

NAME: _____

Final Draft (continued)

Content Rubric for Scoring the Writing Prompt

CONTENT (One Passage): Central Idea, Development, and Organization

Key Questions: *Does the writer stay focused and respond to all parts of the task? Does the writer’s use of the text show an understanding of the passage and the writing task? Does the organizational structure strengthen the writer’s ideas and make the composition easier to understand?*

Score Point	4 Consistent, though not necessarily perfect, control; many strengths present	3 Reasonable control; some strengths and some weaknesses	2 Inconsistent control; the weaknesses outweigh the strengths	1 Little or no control; minimal attempt
CENTRAL IDEA	<ul style="list-style-type: none"> sharply focused central idea shows a complete understanding of the task 	<ul style="list-style-type: none"> clear central idea shows a general understanding of the task 	<ul style="list-style-type: none"> vague central idea shows a partial understanding of the task 	<ul style="list-style-type: none"> unclear or absent central idea shows a lack of understanding of the task
USE OF THE PASSAGE AND DEVELOPMENT	A composition without evidence from the passage cannot receive a score higher than a 2 in Content.			
	<ul style="list-style-type: none"> includes ample, well-chosen evidence from the passage to support central idea Evidence and ideas are developed thoroughly. Details are specific, relevant, and accurate. 	<ul style="list-style-type: none"> includes sufficient and appropriate evidence from the passage to support central idea Evidence and ideas are developed adequately (may be uneven). Details are, for the most part, relevant and accurate. 	<ul style="list-style-type: none"> includes insufficient or no evidence from the passage, OR only summarizes or paraphrases passage information Evidence and ideas are not developed adequately (list-like). Some information may be irrelevant or inaccurate. 	<ul style="list-style-type: none"> includes minimal or no evidence from the passage and/or the evidence shows a misunderstanding of the passage minimal/no development Information is irrelevant, inaccurate, minimal, confusing.
ORGANIZATION	<ul style="list-style-type: none"> Evidence of planning and logical order allows reader to easily move through the composition. Clear beginning, middle, and ending contribute sense of wholeness. effective transitions 	<ul style="list-style-type: none"> Logical order allows reader to move through the composition. has a beginning and an ending transitions 	<ul style="list-style-type: none"> attempt at organization digressions, repetition weak beginning and ending may lack transitions 	<ul style="list-style-type: none"> random order no beginning or ending difficult for the reader to move through the response

Style Rubric for Scoring the Writing Prompt

STYLE: Word Choice, Sentence Fluency, and Voice

Key Questions: Would you keep reading this composition if it were longer? Do the words, phrases, and sentences strengthen the content and allow the reader to move through the writing with ease?

Score Point	4 Consistent, though not necessarily perfect, control; many strengths present	3 Reasonable control; some strengths and some weaknesses	2 Inconsistent control; the weaknesses outweigh the strengths	1 Little or no control; minimal attempt
WORD CHOICE	<ul style="list-style-type: none"> precise effective vivid words and phrases appropriate to the task 	<ul style="list-style-type: none"> clear but less specific includes some interesting words and phrases appropriate to the task 	<ul style="list-style-type: none"> generic limited repetitive overused 	<ul style="list-style-type: none"> functional simple (below grade level) may be inappropriate to the task
SENTENCE FLUENCY	<ul style="list-style-type: none"> fluid, very easy to follow, because of variety in length, structure, and beginnings 	<ul style="list-style-type: none"> generally varied in length and structure Most sentences have varied beginnings. 	<ul style="list-style-type: none"> little or no variety in length and structure Awkward sentences may affect the fluidity of the reading. same beginnings 	<ul style="list-style-type: none"> simple sentences no variety Construction makes the response difficult to read.
VOICE (individual personality of the writing)	<ul style="list-style-type: none"> compelling and engaging 	<ul style="list-style-type: none"> clear, but may not be particularly compelling 	<ul style="list-style-type: none"> weak and/or inconsistent voice 	<ul style="list-style-type: none"> no voice Response is too brief to provide an adequate example of style; minimal attempt.

Conventions Rubric for Scoring the Writing Prompt

Conventions Rubric: Grades 3–8 LEAP/iLEAP

Each dimension—Sentence Formation, Usage, Mechanics, and Spelling—is scored 1 point for acceptable or 0 points for unacceptable, for a total of up to 4 points. Scorers look for acceptable control based on the amount of original student writing in the response. (For example, in a response with very little original work by the student, one mistake may signal unacceptable control in a dimension. However, for a longer response, it may take several errors to demonstrate a pattern of mistakes in a dimension.) Scorers also look for correct application of grade-level skills based on the [Common Core Language Standards](#) and the grade-appropriate skills identified on the [Common Core Language Progressive Skills Chart](#).

Sentence Formation: completeness and correct construction of different types of sentences

1	The response exhibits acceptable control of sentence formation. Most sentences are correct; there are few, if any, fragments, run-on sentences, comma splices, or syntax problems. Sentences show the appropriate level of complexity for the grade level.
0	The response exhibits unacceptable control of sentence formation. There are run-on sentences, fragments, and/or poorly constructed sentences that indicate that the writer does not have adequate skill in sentence formation.

Usage: correct agreement, verb tenses, and word choice

1	The response exhibits acceptable control of usage. Subject-verb agreement and pronoun-antecedent agreement; verb tenses; forms of nouns, pronouns, adjectives, and adverbs; and word meaning are generally correct. If errors are present, they do not appear to be part of a pattern of usage errors.
0	The response exhibits unacceptable control of usage. There are errors in agreement; verb tenses; forms of nouns, pronouns, adjectives, and adverbs; and/or word meaning. The pattern of errors is evidence of a lack of control of the features of usage.

Mechanics: correct punctuation and capitalization

1	The response exhibits acceptable control of mechanics. Punctuation and capitalization are generally correct. If errors are present, they do not appear to be part of a pattern of mechanics errors.
0	The response exhibits unacceptable control of mechanics. There are errors in punctuation and capitalization. The pattern of errors is evidence of a lack of control of the features of mechanics.

Spelling: correct spelling of high-frequency and grade-appropriate words

1	The response exhibits acceptable control of spelling. High-frequency words and the majority of grade-appropriate words are spelled correctly. There is no pattern of spelling errors.
0	The response exhibits unacceptable control of spelling. There are errors in spelling high-frequency and grade-appropriate words. There is a pattern of spelling errors.

In some cases, a composition may not be scorable. For example, if it is incoherent or if it includes only copied text from the given passage(s), it will not be scored in any dimension and will receive a score of zero. A paper may be off-topic and cannot be scored for Content or Style, but it may be scored for Conventions. Such a paper could receive a maximum of 4 out of 12 points.

Additional Scoring Criteria for the Writing Prompt

Additional Scoring Criteria for Writing

To avoid double jeopardy during scoring, one word will constitute only one error. In situations where it is difficult to determine the dimension to which an error should be assigned, the scorer will consider context clues and error patterns that are evident in the response.

- Context clues may indicate the writer’s intention.
- Error patterns already evident in the response indicate a skill weakness in that dimension.

Sentence Formation:	
If a sentence contains a run-on or a comma splice, it is a sentence formation error.	Run-on: <i>The character is looking for answers he can't seem to find them.</i> Comma splice: <i>The character feels lost, he can't find his way.</i>
A sentence fragment is a sentence formation error unless it is deliberately presented for effect.	Fragment: <i>We saw the boys at the pool. <u>Laughing and jumping into the water.</u></i> Intentional: <i>What a break!</i>
If a sentence requires the rearrangement, omission, or addition of more than one word, the error is a sentence formation error.	<i>I saw those boys fighting <u>while driving my car.</u></i>
A pattern of awkward syntax (word order) is a sentence formation error.	<i>I for you have some important news.</i>
Nonparallel structure, often in a series, is a sentence formation error.	<i>We live better lives, coping with sorrows, and how to be joyful.</i>

Usage, Mechanics, and Spelling:	
Usage and mechanics errors count each time they occur in a response. However, if the same word is misspelled repeatedly, it counts only once , even if it is misspelled in more than one way.	
Omissions, extra words, or wrong words that can be corrected by changing one word are usage errors.	<i>When <u>it</u> is no school, I play all day.</i>
If a sentence begins with a capital letter but is not preceded by a period, the error is a mechanics error.	<i>Martha went to the well and looked <u>inside Far</u> below, something was sparkling in the water.</i>
If a sentence begins with a lowercase letter but is preceded by a period, the error is a mechanics error.	<i>Teddy is the youngest in the family, <u>he</u> is my only nephew.</i>
Use of double comparatives or double negatives is a common usage error.	Double comparative: <i>I'm even <u>more better</u> at soccer than at football.</i> Double negative: <i><u>None</u> of them are <u>not</u> my friend.</i>
Use of the wrong preposition is a common usage error.	<i>He went <u>for</u> the house.</i>
Agreement errors of compound pronouns with possessives are usage errors.	<i><u>Everybody</u> situation is different.</i>
Agreement errors of collective nouns with possessives are usage errors.	<i><u>People</u> lives all take different paths.</i>
Agreement errors with collectives, phrases, and conjunctions are usage errors.	<i>Incorrect: <u>None</u> of the teachers are <u>good role models</u> or a <u>hero</u>.</i>

Additional Scoring Criteria for the Writing Prompt

Additional Scoring Criteria for Writing

Usage, Mechanics, and Spelling:	
When an error may be both a usage and a spelling error, and the context clues do not help determine which dimension the error belongs to, the error should be counted in usage only .	She <u>allway</u> comes to work on time.
If a misused word in a sentence is a real word, it is a usage error. If it is not a real word, it is a spelling error.	Usage: We all went to the skating <u>ring</u> . Spelling: We joined my <u>parnets</u> and were <u>reddy</u> to leave.
If a homonym or a word that is so phonetically similar to another word (<u>are/our</u> , <u>through/though</u>) is used instead of the correct word, it is a usage error.	Martin gave him a <u>peace</u> of his chocolate bar. I would rather have a vacation <u>then</u> a raise. She was late for her piano <u>listens</u> .
An error may be either a spelling , mechanics , or usage error. Use either context clues or error patterns to determine which dimension would be most appropriate.	Spelling: All the <u>hero's</u> aren't in the movies. Mechanics: <u>Were</u> going to Disneyland on our vacation.
In a series, a comma before <i>and</i> is optional; both ways are considered correct.	Either: The pet shop was filled with birds, cats, <u>and</u> dogs. Or: The pet shop was filled with birds, cats, <u>and</u> dogs.
In some series, the placement of the comma is not optional because it affects the sense of the sentence.	The pet shop was filled with birds, kenneled <u>cats</u> and <u>dogs</u> , and fish of every color.
Direct quotations should not be preceded by <i>that</i> . Indirect quotations should be preceded by <i>that</i> . These are mechanics errors.	Direct: Then Mom said <u>that</u> , "We cannot go along." Indirect: After we returned, she <u>said</u> we are in trouble.
A word divided at the end of a line that is not broken at the end of a syllable or is broken and has only one syllable is a mechanics error.	I worked at the National Fou- ndation for the Blind.
TV, T.V., and tv are all acceptable and not mechanics errors.	
Use of <i>so they</i> instead of <i>so that they</i> is acceptable and not a usage error.	

Other Issues:	
Errors resulting from incorrect copying of information provided in the passage(s) are counted as sentence formation , usage , mechanics , or spelling errors, depending upon the type of error.	
The rules of standard written English apply and override foreign language, regional, ethnic, and colloquial speech patterns. Unless such speech is used in a direct quotation, it is considered a usage error.	I'm very happy <u>y'all</u> are reading my test and I hope <u>y'all</u> pass me.

Session 4: Reading and Responding Part 2

Constructed-Response Answer Sheet

NAME: _____

52. Write an extended response that analyzes how Julius’s feelings about moving are revealed through his impressions of the house and his interactions with the other characters. Be sure your response includes

- well-chosen descriptions of Julius’s impressions of the house,
 - well-chosen examples of Julius’s interactions with the other characters,
- and**
- an analysis of how those details show Julius’s feelings about moving.

Make sure your response includes specific details from the passage to support your response.

Write your completed response on the lines that follow. Use the next page if you need more space.

Session 4: Reading and Responding Part 2

Constructed-Response Scoring Rubric

- 52.** Write an extended response that analyzes how Julius’s feelings about moving are revealed through his impressions of the house and his interactions with the other characters. Be sure your response includes
- well-chosen descriptions of Julius’s impressions of the house
 - well-chosen examples of Julius’s interactions with the other characters
- and**
- an analysis of how those details show Julius’s feelings about moving.

Make sure your response includes specific details from the passage to support your response.

Score Point	Description
4	Student response is complete and accurate. It <ul style="list-style-type: none"> • provides a thorough analysis of Julius’s feelings about moving AND • provides well-chosen descriptions of Julius’s impressions of the house that reveal his feelings about the move AND • provides well-chosen examples of Julius’s interactions with other characters that reveal his feelings about the move AND • uses specific details from the passage to thoroughly support the response.
3	Student response is general but accurate. It <ul style="list-style-type: none"> • provides a general analysis of Julius’s feelings about moving AND • provides descriptions of Julius’s impressions of the house and examples of his interactions with other characters AND • provides a general explanation of how the details about the house AND/OR the details about the interactions with other characters show Julius’s feelings about moving AND • uses some details from the passage to adequately support the response.
2	Student response is partial. It <ul style="list-style-type: none"> • provides a vague analysis of Julius’s feelings about moving AND • provides limited evidence regarding Julius’s impressions of the house AND/OR his interactions with other characters. • May contain errors.
1	Student response is minimal. It <ul style="list-style-type: none"> • minimally addresses Julius’s feelings about the move OR • demonstrates a limited awareness and/or may contain errors.
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

Scoring Notes

A complete response recognizes the more complex relationship that Julius has with the house and with his family and how the language throughout the story conveys that complexity.

Julius’s feelings about the move:

- At the beginning of the story, Julius did not want to move. He was not happy about leaving the only house he had ever known. Julius thought of the move as being in slow motion for himself, but others were moving in fast forward because they were anxious to leave. He felt better about moving after his mother told him about the art school.

Session 4: Reading and Responding Part 2

Constructed-Response Scoring Rubric

52. (continued)

Descriptions of Julius’s impressions of the house and how they reveal his feelings about moving:

- Many of the descriptions show Julius’s anxiety and discomfort about moving:
 - “He would see the bare walls of his room with its chipped and peeling paint.”
 - The attic “was hot and stuffy, and the stray bits of insulation . . . made his hands and knees feel itchy.”
 - “All the empty rooms . . . made him feel cold and even a little scared.”
- Other descriptions show his idealized view of the house:
 - He had done a sketch of the house but never felt he got it right. When they left, he was happy to have pictures of the house stuffed in a box.
 - “Someday, he would come back here. He would move back to this house and make this attic into a studio . . . He would stand at his easel on the balcony and paint the Blue Ridge.”
 - He didn’t look back at the house when he moved, because he wanted the house to look the way he remembered it.
- Near the end, he begins to see his house in a more realistic way as he starts to think about the possibilities available in Baltimore.
 - “If he were to draw it again now, he would notice the shingles missing from the roof and the crumbling of the gray stucco walls.”

Examples of Julius’s interactions with others and how they reveal his feelings about the move:

- For most of the story, Julius’s interactions are very negative, showing his frustration with his family because they don’t seem to share his feelings about the move.
 - He avoids his brother and the message from his mother by going into the attic.
 - His baby sister’s cry sounded “piercing, eerie,” “like the bats that flew around in [the Luray Caverns].” He describes his mother’s voice as angry.
 - The family and even the cat is part of an orchestra in his head that is a “mixture of whines, clangs, and screeches.”
 - He even gets frustrated with his cat and makes the cat drop the mouse.
- As he thinks about the art lessons, Julius starts to feel better about the move, which is seen in the way he interacts with his mother and his cat.
 - “Julius felt his mom’s familiar arm around his shoulder. ‘Honey, you’ll like it in Baltimore. I promise.’”
 - “He helped his mom load the back of the station wagon with the last few boxes,” and “together they managed to force an angry Catullus into the cat carrier.”
 - Like his mother did for him with the art classes, Julius tried to convince Catullus that he will like their new city too (“‘Sh, sh, Tully,’ Julius whispered. ‘You’ll like Baltimore. . . They have bigger mice there.’”).

OR other plausible, text-based responses.

Session 2: Research to Build Knowledge Multiple-Choice Answer Sheet

NAME: _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____, _____

Session 3: Language Multiple-Choice Answer Sheet

NAME: _____

10. _____

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Session 4: Reading and Responding Part 1

Multiple-Choice Answer Sheet

NAME: _____

23. _____

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34. _____

Session 4: Reading and Responding Part 2

Multiple-Choice Answer Sheet

NAME: _____

46. _____

50. _____

47. _____

51. _____

48. _____

52. ECR _____

49. _____

Session 2: Research to Build Knowledge

Multiple-Choice Answer Key

1. B

2. A

3. A

4. D

5. C

6. D

7. A

8. D

9. C , D

Session 3: Language Multiple-Choice Answer Key

10. B

11. C

12. C

13. D

14. C

15. D

16. B

17. C

18. D

19. C

20. A

21. D

22. A

Session 4: Reading and Responding Part 1

Multiple-Choice Answer Key

23. A

24. C

25. A

26. B

27. B

28. D

29. D

30. A

31. C

32. A

33. D

34. A

35. B

36. B

37. B

38. C

39. C

40. B

41. A

42. B

43. D

44. B

45. A

Session 4: Reading and Responding Part 2

Multiple-Choice Answer Key

46. C

50. B

47. B

51. D

48. B

52. ECR

49. D

Acknowledgements

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