

Louisiana Believes

**Grade 8 English Language Arts  
Practice Test**

**2013-2014**

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For further information, contact:  
Louisiana Department of Education's Help Desk  
**1-877-453-2721**  
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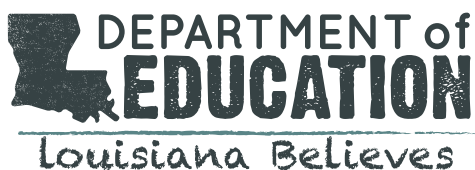
# LEAP Practice Test—Grade 8 English Language Arts

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## Test Administrator Instructions

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- ★ This practice test shows what each session of the spring 2014 [grade 8 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 LEAP 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 appeared on a LEAP field test and asks students to convince someone of their position. Other grade 8 prompts may direct students to write a story or develop an explanation or description.
  - Session 2: Reading and Responding (pages 10 through 27) asks students to read several passages and answer multiple-choice and constructed-response questions to show their understanding of the passages.
  - Session 3: Research to Build Knowledge (pages 28 through 39) asks students to read a set of informational resources on a given topic and demonstrate a thorough understanding of the resources by answering both multiple-choice and constructed-response questions.
  - Session 4: Language (pages 40 through 43) asks students to read a text (e.g., a letter, a narrative, an editorial, or an expository piece) and answer multiple-choice questions about portions of the text that may require revision.
- ★ 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 51 through 58. The multiple-choice answer sheets are on pages 70 through 72. 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 items 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 46 through 48. For more information about what each score point looks like for a grade 8 writing prompt, refer to the [Sample Student Work for the Transitional Writing Prompts](#) document.
  - Scoring information for the constructed-response items are on pages 59 through 69. The keys for the multiple-choice items are on pages 73 through 75.





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## Session 1: Writing Directions

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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 civilian space travel. As you read the passage, think about the advantages and disadvantages of civilian space travel. Then use the passage to help you write a well-organized multiparagraph composition.

### Civilians in Space

Many people have looked to the stars and wondered what it would be like to take a trip into outer space. Ever since the space program began, traveling beyond Earth has been a privilege for a select few, namely, astronauts. The rest of us have had to imagine what it would be like, but that may soon change.

Those who favor expanding space exploration feel that it is time to go beyond the government-funded National Aeronautics and Space Administration (NASA) program and to create opportunities for individuals and businesses to explore outer space. Imagine privately financed research outposts in space, missions to Mars, and mining operations on the Moon. The space frontier could indeed be the next gold rush!

Imagine what it would be like to travel in space. Those who have been lucky enough to visit space have all called it an amazing experience. The view of Earth and the stars must be spectacular, and the experience of living in “zero gravity” would be fascinating. The first American woman to visit space, Sally Ride, said that it was the greatest fun of her life. Imagine the thrill of booking a flight for a weekend stay (or longer) at a space hotel. It turns out that a space hotel would be much easier to design and build than the International Space Station; early estimates of the cost to build the hotels indicate that they would be less expensive if the orbiting hotels were built to accommodate large numbers of space travelers.

The space hotel and the other projects businesses might think up would allow people to see what is happening in space with their own eyes. That may lead to more support of NASA and its space research and greater appreciation of the funding that the space program now receives.

Those who oppose expanding space exploration argue that the costs are overwhelming and unrealistic. They point to the billions of dollars that would have to be raised through consumers or corporate sponsorship. In addition, civilian space travel is potentially dangerous, and there are many unknown risks involved. Who would determine the safety of commercial orbiting vehicles, and how would they be insured? Issues like this require time for discussion among groups from many different businesses. Companies that specialize in manufacturing, travel, marketing, insurance, law, and finance would all have to be involved.

Others believe there are simply too many unanswered questions to put civilians in space any time soon. There are also those who question investing in space exploration when there are widespread problems like poverty and disease that need to be addressed on Earth. For these people, commercial space travel will remain science fiction, at least for many years to come.

# Session 1: Writing

## Writing Topic

**Write a multiparagraph composition for your teacher that states your opinion about whether you are for or against civilian space travel and why. Clearly present your position and use details from the passage to help you persuade your teacher of your opinion.**

**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 44 and 45.

**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 44 and 45 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

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

# Session 1: Writing

## Rough Draft

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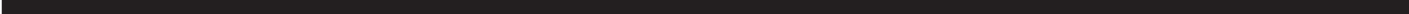
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# Session 1: Writing



## Rough Draft (continued)

Area for writing a rough draft, consisting of multiple horizontal lines within a rectangular border.



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## Session 2: Reading and Responding Directions

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In this session, you will read several passages and respond to questions about those passages to show your understanding.

- Read each passage carefully and then answer the questions.
- Write your answers for questions 1 through 30 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 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 90 minutes.

## Session 2: Reading and Responding

Read the passage, and then answer questions 1 through 7.

### Dave Mirra: BMX<sup>1</sup> Superstar

by Aaron Rosenberg

1 Some athletes have fought uphill battles, trying to get their athletic activities recognized as legitimate sports. Others have had less difficulty, quickly grabbing attention around the nation. Bicyclists have had, perhaps, the easiest time of it. People have been riding bikes for almost two centuries. Baron Karl de Drais de Sauerbrun of Germany is credited with creating the first bike, a *draisienne*, back in 1817. However, the idea of a bike with pedals did not occur until the velocipede in the 1860s. Most people rode their bikes on level surfaces and paved roads, but some bikers had the idea of playing around a little.

In the early 1970s, a group of bike enthusiasts, known as the Klunkers, began modifying “clunky” old bikes for off-road use. This soon caught on, and ever since, people have been doing tricks and stunts on their bikes, riding them over challenging terrain, and generally competing to be the fastest, the most daring, and the best. It’s not surprising, then, that most people had no problem recognizing this style of biking as a sport and off-road biking, or BMX, as an extreme sport. It’s no surprise, either, that, since biking is one of the two most widely recognized and respected extreme sports (the other being skateboarding), its champions are also well known and very popular. And one of the biggest stars in the world of BMX is Dave Mirra.

3 Dave has been biking professionally for almost a decade now and is still one of the most successful athletes in the sport—he holds more X Games<sup>2</sup> gold medals than any other X Games competitor. His success can also be attributed to his approach both to the sport and to its fans. In many ways, Dave has demonstrated that he has what it takes to be a real star.

His success comes not just from his biking ability but also from his personality. Dave has consistently fostered his relationship with his fans and continues to inspire future generations of BMX stars. His popularity has translated into endorsements, video games, and other areas that have turned Dave into a superstar in his sport. Much like BMX and extreme sports in general, there seems to be no limit to Dave Mirra’s popularity.

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1. **BMX:** an abbreviation for *bicycle motocross*

2. **X Games:** an extreme-sports competition, originally called the Extreme Games

## Session 2: Reading and Responding

1. Which statement **best** presents the central idea of the passage and the way in which it is developed?
  - A. The place of BMX among other sports is developed by recounting the history of the sport.
  - B. The thrill of stunt riding on bicycles is developed through details about early riders and a contemporary BMX star.
  - C. The changes in bicycle features is developed through comparisons of early bicycles to the bicycles used for BMX.
  - D. The importance of BMX as a recognized sport is developed through details about its most famous rider.

2. Read the sentence from the passage.

Some athletes have fought uphill battles, trying to get their athletic activities recognized as legitimate sports.

What is the meaning of the word legitimate as it is used in the sentence?

- A. challenging
  - B. authentic
  - C. organized
  - D. profitable
3. Read the last sentence from paragraph 1.

Most people rode their bikes on level surfaces and paved roads, but some bikers had the idea of playing around a little.

How does this sentence function in the passage?

- A. It serves as a transition into paragraph 2.
- B. It acts as a summary statement for paragraph 1.
- C. It contrasts with the claim developed in paragraph 2.
- D. It restates an important point from paragraph 1.

## Session 2: Reading and Responding

4. According to the passage, Dave Mirra will continue to build his reputation as a BMX superstar by
- A. beginning to design his own line of bikes.
  - B. winning competitions against younger riders.
  - C. coaching BMX athletes for the X Games in the future.
  - D. remaining loyal to his fans and receiving more endorsements.
5. Why does the author include information about the Klunkers in the passage?
- A. to illustrate the difficulty of BMX competition
  - B. to contrast early contests with modern BMX
  - C. to explain the origins of BMX competition
  - D. to describe the skills needed for success at BMX
6. How does the passage make a connection between Dave Mirra's career as a rider and his personality?
- A. by comparing the development of his career to the development of his personality
  - B. by explaining how his career decisions have led to positive changes in his personality
  - C. by describing aspects of his career and his personality that have led to his success
  - D. by analyzing parts of his personality that caused him to seek out a career as a rider

**Write your answer to question 7 on the lines provided on page 51.**

7. Explain how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport. Use at least **two** specific details from the passage to support your answer.

## Session 2: Reading and Responding

Read the folktale, and then answer questions 8 through 15.

### The Blind Man and the Hunter

*A Folktale from West Africa*

Retold by *Hugh Lupton*

ONCE UPON A TIME there was a blind man who lived with his sister in a hut in a village on the edge of the forest.

Now, this blind man was very clever. Even though his eyes saw nothing, he seemed to know more about the world than people whose eyes were as sharp as needles. He would sit outside his hut and talk to passersby. If they had problems, they would ask him what they should do, and he would always give good advice.

If there were things they wanted to know, he would tell them, and his answers were always the right ones.

People would shake their heads with amazement and say, “Blind man, how is it that you are so wise?”

**5** The blind man would smile and say, “Because I see with my ears.”

Well, one time the blind man’s sister fell in love with a hunter from another village. And soon enough there was a wedding: the hunter was married to the blind man’s sister.

And when the great wedding feast was finished, the hunter came to live in the hut with his new wife.

But the hunter had no time for his wife’s brother. He had no time at all for the blind man.

“What use,” he would say, “is a man with no eyes?”

**10** And his wife would reply, “But, Husband, he knows more about the world than people who can see.”

The hunter would laugh then and say, “Ha, ha, ha! What could a blind man who lives in darkness know? Ha, ha, ha. . . .”

Every day the hunter would go into the forest with his traps and spears and arrows. And every evening, when the hunter returned to the village, the blind man would say, “Please, let me come hunting in the forest with you tomorrow.”

But the hunter would shake his head. “What use is a man with no eyes?”

And the days and the weeks and the months passed, and every evening the blind man asked, “Please, let me come hunting tomorrow.”

**15** And every evening the hunter shook his head.



## Session 2: Reading and Responding

But then, one evening, the hunter was in a good mood. He had returned home with a fine catch—a fat gazelle. His wife had prepared and cooked the meat, and when they'd finished eating, the hunter turned to the blind man and said, "Very well, tomorrow you will come hunting."

So the next morning they set off into the forest together, the hunter with his traps, spears, and arrows, leading the blind man by the hand along the track between the trees. For hours and hours they walked.

Then, suddenly, the blind man stopped; he tugged the hunter's hand, saying, "Sh, there is a lion!"

The hunter looked about, but he could see nothing at all.

- 20** "There is a lion," said the blind man, "but it's all right. . . . He's eaten and he's fast asleep. He won't hurt us."

They carried on along the track and there, sure enough, was a great lion stretched out fast asleep under a tree.

As soon as they had passed it, the hunter asked, "How did you know about the lion?"

"Because I see with my ears." . . .

And they continued deep, deep into the forest until they came to a clearing.

- 25** The hunter said, "We'll leave our traps here."

The hunter set one of his traps, and he told the blind man how to set another one. When both traps were ready, the hunter said, "We'll come back tomorrow and see what we've caught."

And together they made their way home to the village.

The next morning they were up early. Once again they set off along the track into the forest. The hunter offered to hold the blind man's hand, but the blind man said, "No, I know the way now."

The blind man walked ahead this time, and he didn't catch his foot on a root or a tree stump; he didn't miss a single turn.

- 30** They walked and they walked until they came to the clearing deep in the forest where the traps had been set.

The hunter saw straightaway that there was a bird caught in each trap. And he saw straightaway that the bird caught in his trap was a little gray one, and the bird caught in the blind man's trap was a beauty, with feathers of green, crimson, and gold.

"Sit down there," he said. "We've each caught a bird. I'll fetch them out of the traps."

So the blind man sat down, and the hunter went across to the traps, and as he went across he was thinking to himself, "A man with no eyes will never know the difference."

And what did he do?

## Session 2: Reading and Responding

**35** He gave the blind man the little gray bird and he kept the beautiful bird with the green, crimson, and gold feathers for himself.

And the blind man took the little gray bird in his hand, and he got to his feet, and they set off for home.

They walked and they walked, and as they were walking the hunter said, “If you’re so clever and you see with your ears, then answer me this: Why is there so much anger and hatred and warfare in this world?”

And the blind man answered, “Because the world is full of so many people like you—who take what is not theirs.”

And suddenly the hunter was filled with bitter shame. He took the little gray bird out of the blind man’s hand and gave him the beautiful green, crimson, and gold one instead.

**40** “I’m sorry,” the hunter said.

And they walked and they walked, and then the hunter said, “If you’re so clever and you see with your ears, then answer me this: Why is there so much love and kindness and gentleness in this world?”

And the blind man answered, “Because the world is full of so many people like you—who learn from their mistakes.”

And they walked and they walked until they came home to the village.

And from that day onward, if the hunter heard anyone ask, “Blind man, how is it that you are so wise?” he would put his arm around the blind man’s shoulders and say, “Because he sees with his ears . . . and hears with his heart.”

## Session 2: Reading and Responding

8. Which of these is the **best** theme for this folktale?
- A. People's lives are enriched when they help others.
  - B. Greed can lead a person to make rash decisions.
  - C. Each person's unique strengths should be valued.
  - D. Foolish people often create their own problems.

9. Read the sentence from paragraph 3.

If there were things they wanted to know, he would tell them, and his answers were always the right ones.

What is the **most likely** reason the folktale includes this information?

- A. to suggest that the blind man is talkative
  - B. to explain why the blind man is confident
  - C. to indicate that the blind man is intelligent
  - D. to establish why the blind man is content
10. How does the point of view affect the reader's understanding of the folktale?
- A. It creates humor because the reader is aware of jokes that the characters do not understand until the end of the folktale.
  - B. It creates suspense as the reader tries to determine why the characters behave the way they do.
  - C. It creates humor as the reader recognizes motives for the wife's actions that the blind man does not recognize.
  - D. It creates irony as the reader perceives characteristics of the blind man that the hunter does not perceive.
11. Which event **first** reveals the blind man's abilities to the hunter?
- A. the discovery of the lion under a tree
  - B. the setting of the traps in the forest
  - C. the second journey down the track
  - D. the exchange of the trapped birds

## Session 2: Reading and Responding

12. Read the sentence from paragraph 42.

And the blind man answered, “Because the world is full of so many people like you—who learn from their mistakes.”

What motive do the blind man’s words reveal?

- A. He wants to remind the hunter of his recent misbehavior.
  - B. He wants to thank the hunter for taking him hunting.
  - C. He wants to teach the hunter to recognize his own value.
  - D. He wants to forgive the hunter for his unkind behavior.
13. What relationship is signaled by the dialogue in the final paragraph of the folktale?
- A. The hunter has begun to feel protective of the blind man.
  - B. The hunter has begun to envy the popularity of the blind man.
  - C. The hunter has come to appreciate the blind man’s compassion.
  - D. The hunter has come to resent the blind man’s indirect way of speaking.

**Write your answer to question 14 on the lines provided on page 52.**

14. The author often uses repeated images and dialogue in the folktale. Identify one example of repetition **and** explain how the author uses this repetition to develop the folktale. Use specific details from the passage to support your response.

**Write your answer to question 15 on the lines provided on page 53.**

15. Explain **two** key events in the folktale that affect the hunter’s feelings about the blind man. Be sure to use relevant information from the folktale to support your response.

## Session 2: Reading and Responding

The Loch Ness monster, known as “Nessie,” has been a subject of interest and curiosity for hundreds of years. Read this passage about the search for Nessie and then answer questions 16 through 22.

### The Quest for Nessie



*This photograph is probably the most published image of the Loch Ness monster. It was first released in 1934. Recently, however, the photograph was exposed as a hoax. The photo was actually created using a small model as Nessie.*

Nestled deep in the Scottish Highlands, surrounded by rugged mountains and forests and fields, Loch Ness is one of Europe’s great lakes. Its length is a modest twenty-four miles, and its width rarely exceeds one mile, but the fantastic depth—more than 700 feet in places—makes Loch Ness by volume the third-largest body of freshwater in Europe. And it

## Session 2: Reading and Responding

is by all odds the most mysterious. In those frigid waters, rendered dark and virtually opaque by peat leached from the land, a huge creature is said to reside.

Among the countless believers is Hugh Ayton, a farmer who in 1963 was tilling land that bordered the lake near the village of Dores. Ayton, his son Jim, and three other men were still working at 7:30 one serene August evening when the son saw something moving across the lake. The men stared where the youth was excitedly pointing. “It was big and black,” said Ayton later. “The loch was calm and everything was quiet; there wasn’t a noise anywhere. Just this thing moving steadily forward.”

- 3 Suddenly, the men realized that they were watching “the monster” of Loch Ness lore, and in an instant, curiosity overwhelmed caution. Racing down to a nearby jetty, four of them jumped into a small rowboat equipped with an outboard motor and took off after it. “The thing was still coming down the loch,” recalled Ayton, “and as we got closer, we could see more details of it. There was a long neck coming about six feet out of the water, and a head which reminded me rather of a horse, though bigger and flatter. The body was made up of three low humps—about 30 to 40 feet long in all and about four feet high. The color was dark and the skin looked rough.”

The men were within about fifty yards of the creature, related Ayton, when it “rose up a little out of the water and dived and put up an enormous disturbance which swirled the boat around.” A few seconds later, the head resurfaced, and then it disappeared for good. “The one feature of it that I’ll always remember,” said Ayton, “was the eye—an oval-shaped eye near the top of its head. I’ll always remember that eye looking at us.”

History does not record when the first of the lake creatures was sighted or who encountered it. Water spirits and other such beings have been a part of Highland legend for many centuries. . . .

- 6 The early Scots called these creatures water kelpies, water horses, water bulls, or simply spirits, and mothers sternly warned their children not to play too close to the shores of lakes or rivers; the beast, or whatever it was, could take the form of a horse, galloping onto the land, enticing a child on top of its back, and then plunging with its helpless little rider back into the depths.

One of the first of the modern-day sightings is said to have occurred in 1880, when a seasoned Loch Ness waterman named Duncan McDonald was examining a boat that had sunk in the lake. McDonald was examining the wreck when he signaled frantically to be pulled to the surface. Ashen-faced, trembling uncontrollably, and incoherent with fear, he was finally able to blurt out that he had seen a monster in the murky water. He had gotten a good look at one of the creature’s eyes, he reported, and described it as “small, gray and baleful.” According to some accounts, McDonald never entered the lake again.

Since then, there have been something like 3,000 reported sightings—from shore and from boats, in every daylight hour, some

## Session 2: Reading and Responding

vague and some powerfully detailed—by every imaginable sort of person, singly and in groups of a score or more: farmers and priests, fishermen and lawyers, policemen and politicians, and even a Nobel prize-winning chemist, the Englishman Richard L. M. Synge, who saw the creature in 1938. Million-dollar expeditions have descended on Loch Ness. Investigators have spent months at a time scanning the lake with binoculars, have launched mini-submarines into its depths, and have probed its gloomy reaches with strobe-light cameras and sonar equipment. One investigator estimated that, for every observation, there have been 350 hours of concerted search, leading to scores of books, some scornfully debunking, others stoutly championing “Nessie,” as she—for some reason, the monster seems to have been deemed female—has come to be called.

- 9 Nevertheless, the lake has yet to yield an ancient bone, a bit of tissue, or any other definitive testimony to the monster’s presence. Aside from the volumes of eyewitness reports, the evidence consists of only a handful of fuzzy and ambiguous photographs and films and some debatable sonar readings. For all the ardent attention, the puzzles of Loch Ness and its elusive creature are no closer to solution now than they were that day in 1880 when Duncan McDonald was scared half to death by the ominous form he supposedly spotted in the dim, peat-stained waters.

## Session 2: Reading and Responding

16. Which sentence expresses a central idea of the passage?
- A. Most of the people who claim to have seen Nessie have been proven wrong.
  - B. Nessie is most likely some kind of large, common fish or turtle.
  - C. In spite of many reports, the existence of Nessie has never been proved.
  - D. The stories of Nessie are told mostly to attract people to Scotland.
17. How is the first paragraph of "The Quest for Nessie" important for developing the ideas in the passage?
- A. It argues that Loch Ness is a healthy environment for a creature like Nessie.
  - B. It explains practical reasons that research on Nessie is difficult to conduct.
  - C. It offers instructions on how people interested in Nessie can reach Loch Ness.
  - D. It establishes the atmosphere in which Nessie is reported to live.
18. In paragraph 3, what is the author's purpose for putting quotation marks around "the monster"?
- A. to imply that Nessie is only a mythical creature
  - B. to acknowledge that the words are a direct quotation
  - C. to indicate that the phrase is used in an unusual way
  - D. to signal that people commonly refer to Nessie like this
19. How does the passage make connections between Hugh Ayton and Duncan McDonald?
- A. by pointing out the consistency in two sightings of the creature from different time periods
  - B. by commenting on their similar reactions to seeing the creature in the water
  - C. by describing the ways in which their lives changed as a result of seeing the creature
  - D. by analyzing the believability of the two accounts of the creature



## Session 2: Reading and Responding

20. What is the meaning of the word enticing as it is used in paragraph 6 of the passage?
- A. sensing
  - B. allowing
  - C. tempting
  - D. providing
21. According to the passage, what is the source of **most** evidence about the Loch Ness monster?
- A. historic myths
  - B. reports of individuals
  - C. scientific investigations
  - D. photographs and sonar

**Write your answer to question 22 on the lines provided on page 54.**

22. Explain whether the passage is more convincing in supporting Nessie's existence **or** more convincing in casting doubt on Nessie's existence. Use specific details from the passage to support your response.

## Session 2: Reading and Responding

Read the poems and then answer questions 23 through 30.

### Dream Horses

by Nancy Willard

When I was thirteen I found two horses.  
The shining one calls itself, *Keeper of Lights*.  
The wild one calls itself, *Never Tame Me*.

- 5 *Keeper of Lights* comes when I call her  
from the stable at the end of the world  
hung with bridles and bits so soft  
a rose might wear them and love  
the journey.
- 10 *Never Tame Me* shies at the sight of  
a saddle,  
bare as a wave with her rocking gait  
when we gallop on the dark meadows.  
The rim of the sea is her fence.
- 15 One carries me home, the other  
shadows her  
on the slippery trail shifting and  
shaking  
where even a river could lose its way
- 20 between sleeping and waking.

### Nightmares

by Siv Cedering Fox

Some say the nightmare is  
a horse  
that starts to gallop in a dream  
and scares the sleeping one awake.

- 5 Some say the nightmare is  
a sea  
where storms have made the waves  
so big that they frighten me.
- 10 I do not know  
what nightmares are,  
I only know  
they are.
- 15 But though the nightmares come  
at times,  
they do not come as often as  
the pretty horse, as often as  
the calmer sea, that bring  
all other dreams to me.

## Session 2: Reading and Responding

23. Which statement **best** explains the structure of each poem?
- A. “Dream Horses” presents comparisons of three horses to three types of dreams in the second, third, and fourth stanzas, whereas “Nightmares” presents a general comparison of one horse to a dream in the first stanza and then extends the comparison in the stanzas that follow.
  - B. “Dream Horses” uses the first and last stanzas to represent a wakeful state and the middle three stanzas to represent a sleeping state, whereas “Nightmares” represents a wakeful state throughout the poem.
  - C. “Dream Horses” alternates between comparisons of different horses to different types of dreams throughout, whereas “Nightmares” presents contrasting images of horses in the first and last stanzas.
  - D. “Dream Horses” uses horses to contrast pleasant dreams in the first two stanzas with unpleasant dreams in the last three stanzas, whereas “Nightmares” uses only negative comparisons of horses to dreams throughout.

### 24. Part 1

What central idea about nightmares is emphasized in the poem “Nightmares”?

- A. Nightmares often bring to mind unsettling images from nature.
- B. Nightmares occur less frequently than pleasant dreams.
- C. Nightmares are uncommon for the speaker.
- D. Nightmares are most frightening when they include animals.

### Part 2

Which lines from the poem **best** support this central idea?

- A. “Some say the nightmare is / a horse”
- B. “a sea / where storms have made the waves / so big”
- C. “I do not know / what nightmares are”
- D. “they do not come as often as / the pretty horse”

## Session 2: Reading and Responding

25. Which aspect of nightmares is **most** emphasized by the repetition of the phrase “Some say the nightmare is” in the first two stanzas of “Nightmares”?
- A. the difficulty of explaining the experience of a nightmare
  - B. the fact that having nightmares is a frequent occurrence
  - C. the similarities in how people describe their nightmares
  - D. the sudden wakefulness that comes when a nightmare ends
26. Which statement **best** describes the change of tone in the final stanza of “Nightmares”?
- A. It changes from reflective to reassured.
  - B. It changes from doubting to knowing.
  - C. It changes from frustrated to content.
  - D. It changes from frightened to amused.
27. What is the central idea presented in the poem “Dream Horses”?
- A. Dreams are most vivid when the dreamer is an adolescent.
  - B. Dreams can reveal different parts of a dreamer’s personality.
  - C. Dreams help a person make sense of real-life experiences.
  - D. Dream environments can be more appealing than actual places.
28. Read line 14 from “Dream Horses.”

The rim of the sea is her fence.

Which characteristic of *Never Tame Me* is emphasized by this figurative language?

- A. her ability to hide
- B. her graceful movement
- C. her love of nature
- D. her adventurous spirit

**Write your answer to question 29 on the lines provided on page 55.**

29. Explain how the last line of “Dream Horses” is related to the overall meaning of the poem. Use at least **two** specific details from the poem to support your response.

## Session 2: Reading and Responding

Plan your answer to question 30 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.

30. Look back at the poems “Dream Horses” and “Nightmares” and the passage “The Quest for Nessie.” They all explore the idea of mystery. Explain how this idea is developed in the poems and the passage on Nessie. Be sure your response
- explains how all three texts explore the idea of mystery
- and**
- uses specific details from the texts to support your response.

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



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## Session 3: Research to Build Knowledge Directions

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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 31 through 39 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:**

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

## Session 3: Research to Build Knowledge

**Directions:** In this session, carefully read the resources provided and use them to answer the questions on page 37 through 39.

**Research Topic:** “Pistol” Pete Maravich

Suppose you want to write a report about “Pistol” Pete Maravich, who is widely considered to be one of the greatest basketball players ever. Four different sources of information about “Pistol” Pete Maravich are contained in this session of the test. The information sources and the page numbers where you can find them are listed below.

1. Article from the Magazine *National Sports and Recreation*  
Book Review (pages 30 and 31)

2. Excerpt from the Book *Brief Biographies of Great Athletes*  
“Maravich, Peter Press” (page 32)

3. Web Page  
*Hoops* (page 33)

4. Web Page from [LegendaryHoopsters.com](http://LegendaryHoopsters.com)  
*Nicknames* (page 34)

**Note:** Model parenthetical citations for different types of documents are on page 36.

## Session 3: Research to Build Knowledge

1. Article from the Magazine *National Sports and Recreation*  
**Book Review**

*National Sports and Recreation*

June 18, 2006

### BOOK REVIEW

#### ***Pete: The Man Behind the Legend***

by Gene Chenier

*Reviewed by Dale Harrison*

Gene Chenier's new book, *Pete: The Man Behind the Legend*, should be high on everyone's summer reading list. Basketball fans who were alive during the 1970s and 1980s all knew the public "Pistol" Pete Maravich. They remember his quirky personal style, his mop of long hair, and his phenomenal ability to put the ball in the basket. However, there was another side to the story of Pete Maravich, a personal side that included great highs and depressing lows. There was a search for personal fulfillment that led the young man to seek many different roads, some spiritual and others worldly. At the end, Pete came to terms with himself and found peace, and then he suddenly passed away. Gene Chenier captures all this brilliantly in his new biography.

The biography begins with several rumors about "Pistol" Pete's abilities as a young boy. Some of

the more fantastic stories about his feats, such as dribbling a basketball out the window while riding in the passenger seat of his dad's car, may or may not be based on fact.

**3** Regardless, no one can deny that young Pete was fanatical about basketball. As a boy, he regularly dribbled a ball from his home in Clemson, South Carolina, to an outdoor basketball court more than two miles away. After playing, he bounced the ball all the way home. Neighbors recall watching him dribble while riding his bicycle. His teachers even tell stories of young Pete carrying his ball to class.

When Maravich was twelve years old, a newspaper reporter asked him about his goals for his life. Pete reportedly replied, "I want to play pro basketball, get a big diamond ring, and make a million dollars." Interestingly, when the young man accomplished these goals and more, he found that they did not bring him the pleasure he expected. Maravich retired from

Page 48



## Session 3: Research to Build Knowledge

*National Sports and Recreation*

*June 18, 2006*

professional basketball in 1980 after a series of injuries and other problems. Although his 10-year career and 24-point-per-game scoring average would meet most people's definition of success, Maravich felt largely unfulfilled.

Chenier provides great examples to describe Maravich's desire for something more meaningful. Maravich explored a variety of ways to grow and learn. These included practicing yoga, studying karate, and becoming a vegetarian. Yet, none brought him the peace he sought.

- 6** However, eventually Pete found contentment by reaching out to young people through youth basketball leagues and other activities. It seemed that Pete Maravich, the man, had come to terms with himself and his world. While others still saw him

as a mythical figure, he came to accept himself, with all his flaws. He made a series of instructional videos to teach the skills of the game. He traveled and spoke to teams, youth groups, and anyone else who wanted to learn from him. He had a purpose.

On January 5, 1988, during a pickup basketball game,<sup>1</sup> Pete Maravich suffered a heart attack and died shortly afterward. He was only 40 years old.

This is only the outline of the facts. For people who want the details of Pete's life, I strongly recommend reading Mr. Chenier's biography of this American icon. You do not have to be a sports fan to appreciate the story. It is a classic American tale of ambition, hard work, success, emptiness, and ultimate redemption. And this story is true.

*Dale Harrison is the author of six books about sports legends, and he writes a regular column about high school basketball for National Sports and Recreation. He is an avid basketball player.*

---

1. **pickup basketball game:** an informal game that lasts for a short amount of time

## Session 3: Research to Build Knowledge

### 2. Excerpt from the Book *Brief Biographies of Great Athletes* “Maravich, Peter Press”

#### **Maravich, Peter Press (1947–1988)**

“Pistol” Pete Maravich was a college wonder at Louisiana State University (LSU), became a National Basketball Association (NBA) All-Star, and was named one of the 50 Greatest Players in NBA History. In 1987, he was inducted into the Basketball Hall of Fame.

#### **2 The Greatest Player in LSU History**

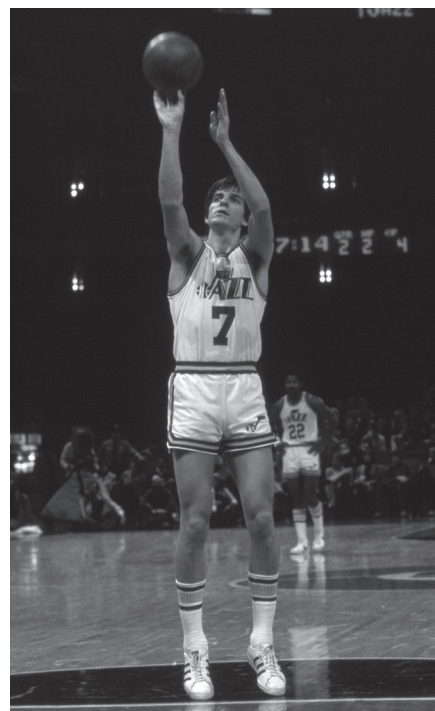
At LSU, Pete set numerous records, many of which still stand. He totaled 3,667 points, averaging 44.2 points per game. In a game against Alabama, Pete scored 69 points. In those days, freshmen were not allowed to play on varsity teams, so Maravich accomplished these feats in only three years.

#### **A Professional All-Star**

Pistol Pete is remembered as a showman who brought flash and dazzle to the professional game. During his ten NBA seasons, Maravich was usually among the league leaders in scoring. He won the scoring title for the 1976–77 season, averaging 31.1 points per game.

- 4** Pete was drafted<sup>1</sup> by the Atlanta Hawks in 1970. In 1974, he was traded to the newly formed New Orleans Jazz and played on that team until January 1980. After the Jazz moved from New Orleans to Utah, for the 1979–80 season, Pete was released from his contract. He was soon signed as a free agent by the Boston Celtics. In Boston, Maravich accepted a reduced role as a backup player. However, he still showed flashes of his old flair. After that season, age and injuries forced Pete to retire.

A footnote to Pete’s story is that the NBA did not introduce the 3-point field goal until his last season. Pete was famous for taking long outside shots, but they were worth only two points until his last season, during which he saw limited playing time. Still, he made ten of fifteen attempts that year. How many more records would he have set if there had been 3-point field goals throughout his career?



**Pete Maravich takes a free throw in a professional basketball game.**

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1. **drafted:** selected to be a player for a professional basketball team

# Session 3: Research to Build Knowledge

## 3. Web Page *Hoops*

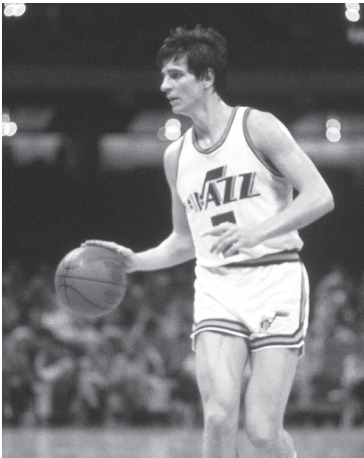
Address    Links

# HOOPS

Peter ("Pistol Pete") Maravich  
National Basketball Association Career Statistics

College: Louisiana State University  
Height: 6 feet, 5 inches  
Weight: 200 pounds  
Seasons: 10  
Team(s): Atlanta Hawks;  
New Orleans/Utah Jazz;  
Boston Celtics

Honors/Awards: All-Rookie Team (1971)  
All-Star Team (5 times)  
Scoring Title (1976–1977)  
Basketball Hall of Fame (1987)  
50 Greatest Players in NBA History (1996)



Total Games Played	658
Total Points	15,948
Points per Game	24.2
Field Goal Percentage	.441
3-Point Field Goals Attempted	15*
3-Point Field Goals Made	10*
3-Point Field Goal Percentage	.667*
Free-throw Percentage	.820
Total Assists	3,563
Assists per Game	5.41
Total Rebounds	2,747
Rebounds per Game	4.17
Total Steals	587
Steals per Game	.892

\*During Maravich's 10-year NBA career, the 3-point field goal was in effect only during the 1979–1980 season.

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## Session 3: Research to Build Knowledge

4. Web Page from  
LegendaryHoopsters.com  
**Nicknames**

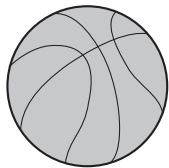
### Nicknames

Address



Go

Many great basketball players had clever nicknames, usually describing the player's overall style on the court. In 1996, the NBA celebrated its 50th anniversary by naming the 50 Greatest Players in NBA History. Below is a sampling of some of the colorful nicknames among these legendary players.



#### Links

[Early History](#)

[Legendary Teams](#)

[The Basketball](#)

[Hall of Fame](#)

[Legendary Coaches](#)

[Records](#)

[Nicknames](#)

[Unusual Mascots](#)

#### **“Tiny”**

Nate Archibald, at six feet one inch tall, was small for a basketball player. Still, “Tiny” Archibald used speed and resourcefulness to dominate the court in the 14 seasons that he played in the NBA. When he retired in 1984, he was the only player who had ever led the league in both scoring and assists in the same season. Interestingly, Archibald’s nickname originated off the court: he was named after his father, “Big Tiny.”

#### **“Magic”**

Johnson Earvin Johnson was christened “Magic” by a sportswriter who saw him score 36 points, 16 rebounds, and 16 assists in one high school game. “Magic” was a brilliant player, often doing the unexpected, to the chagrin of his opponents and the delight of the spectators. A point guard, Johnson played 13 seasons with the Los Angeles Lakers, winning five NBA championships. He also won a gold medal as part of the U.S. “Dream Team” in the 1992 Summer Olympics in Barcelona.

#### **“Pistol Pete”**

“Pistol Pete” Maravich had a way of shooting the ball starting from his hip, as if pulling a pistol from a holster. The back of his jersey even said “Pistol” instead of “Maravich.” Spectators loved watching Maravich’s flashy playing. One of the greatest players of college basketball, he set records in the late 1960s at Louisiana State University that still stand. During his decade in the NBA, mainly with the Atlanta Hawks and the New Orleans Jazz, Maravich averaged 24.2 points per game.

#### **“The Mailman”**

Karl Malone earned his nickname because on the court he delivered consistently. He was even featured on a sports poster dressed as a postal worker, stuffing a basketball into a mailbox. Malone spent the bulk of his career with the Utah Jazz, gaining a reputation as one of the best power forwards of all time. He also won two Olympic gold medals, as part of

## Session 3: Research to Build Knowledge

the U.S. “Dream Team” in the 1992 Summer Olympics in Barcelona, Spain, and in the 1996 Summer Olympics in Atlanta, Georgia.

### **“The Iceman”**

George Gervin made the most difficult shots look easy. “The Iceman” was also famous for keeping his cool in every game, playing with a relaxed grace under pressure. Gervin, who played most of his 14 years in the NBA with the San Antonio Spurs, was unequalled in many ways as a shooting guard. At one point in his career, he scored in the double figures in 407 consecutive games.

## Session 3: 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 3: Research to Build Knowledge

31. Which sentence **best** expresses the central idea of the book review?
- A. “At the end, Pete came to terms with himself and found peace, and then he suddenly passed away.”
  - B. “Chenier provides great examples to describe Maravich’s desire for something more meaningful.”
  - C. “While others still saw him as a mythical figure, he came to accept himself, with all his flaws.”
  - D. “It is a classic American tale of ambition, hard work, success, emptiness, and ultimate redemption.”
32. Which example shows the correct parenthetical citation of a paraphrase from paragraph 3 of the book review?
- A. According to Gene Chenier, Maravich had an extreme commitment to basketball during his youth, when he carried or dribbled a ball with him in unusual circumstances (Harrison, review of *Pete: The Man Behind the Legend*).
  - B. One book review claims that Maravich had an extreme commitment to basketball during his youth, when he carried or dribbled a ball with him in unusual circumstances (48).
  - C. Chenier points out examples of Maravich’s extreme commitment to basketball during his youth, when he carried or dribbled a ball with him in unusual circumstances (Harrison 48).
  - D. The book describes “examples of Maravich’s extreme commitment to basketball during his youth, when he carried or dribbled a ball with him in unusual circumstances” (Harrison 48).
33. In the excerpt from the book *Brief Biographies of Great Athletes*, how does paragraph 4 develop the ideas in paragraph 3?
- A. by describing activities that resulted from the information in paragraph 3
  - B. by providing a detailed sequence of events to support the information in paragraph 3
  - C. by comparing additional information to the facts presented in paragraph 3
  - D. by explaining the causes of the events discussed in paragraph 3

## Session 3: Research to Build Knowledge

34. In the table from the Web page *Hoops*, what is the author’s purpose for including the asterisks (\*) and the information that accompanies them below the table?
- A. to highlight Maravich’s uneven performance as a shooter
  - B. to explain the response of the NBA to Maravich’s skill as a player
  - C. to explain the reason for Maravich’s low numbers in this area
  - D. to highlight a possible reason for Maravich’s retirement from the NBA

35. Read the sentence from the Web page *Nicknames*.

“Magic” was a brilliant player, often doing the unexpected, to the chagrin of his opponents and the delight of the spectators.

What is the meaning of the word chagrin as it is used in the sentence?

- A. embarrassment
  - B. amazement
  - C. impatience
  - D. enthusiasm
36. Which legendary player featured in the Web page *Nicknames* has a nickname that **best** supports the idea that nicknames usually describe a player’s overall style of play on the court?
- A. Nate Archibald
  - B. Earvin Johnson
  - C. Pete Maravich
  - D. George Gervin



## Session 3: Research to Build Knowledge

37. How does the information about Maravich in the biography entry differ from the information about Maravich in the book review?
- A. The biography entry explores his personal struggles, but the book review deals with his awards.
  - B. The biography entry focuses on his career, but the book review includes personal details.
  - C. The book review does not include charts and graphs, but the biography entry does include them.
  - D. The book review uses many statistics, but the biography entry does not include them.
38. Which two resources would provide the **most** relevant information for a research project focused on Pete Maravich's athletic accomplishments?
- A. the book review and the biography excerpt
  - B. the book review and the Web page *Hoops*
  - C. the biography excerpt and the Web page *Hoops*
  - D. the two Web pages, *Hoops* and *Nicknames*

Write your answer to question 39 on the lines provided on page 58.

39. The author of the Web page *Nicknames* describes five legendary players and the qualities that seem essential to be a basketball legend. Explain **two** qualities discussed in the Web page *Nicknames* that apply to Maravich. Be sure to use specific information from the Web page **and** at least one other resource to support your response.



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## Session 4: Language Directions

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In this session, you will read a passage and decide how to revise portions of the passage.

- Read the passage carefully and then choose the best way to revise each underlined part.
- Write your answers for questions 40 through 47 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 4: Language

Below is an essay written by a student. Read it carefully, and choose the best way to revise each underlined part. Mark your answer to questions 40 through 47 on page 71. If the underlined part is correct the way it is written, choose D, “There is no error.”

### The Character I Admire Most

<sup>1</sup> The character I admire most in *The Secret Garden* is Mary because she is strong and open-minded. <sup>2</sup> She gets along well with everyone, including Colin, even though he acts like a spoiled brat at first. <sup>3</sup> Mary doesn't think of Colin's illness as something that will hold him back from enjoying everyday life. <sup>4</sup> Instead, she advacates for him to go outside. <sup>5</sup> Colin is invited into the newly discovered garden by Mary. <sup>6</sup> His time in the garden changes Colin's life forever.

<sup>7</sup> Together, Mary and Colin work on tending the garden, but Mary is the main person whose efforts restores it to its former beauty. <sup>8</sup> Colin is busy using his time for physical therapy, eventually he learns to walk again. <sup>9</sup> Mary's strength of character is the force that gives Colin his physical strength. <sup>10</sup> Colin and Mary form a strong friendship, and their compatibility and the garden are enough to make them happy. <sup>11</sup> In the end, their bond and their individual strengths cheer up Colin's father who is Mary's uncle.

<sup>12</sup> Mary's influence on others shows the value of determination and a good attitude important keys to a better life. <sup>13</sup> Mary remains open to new and different people, helps Colin and her uncle open up to others, and stays strong throughout everything that happens. <sup>14</sup> Because of Mary's actions, I was able to see the goodness in these two characters. <sup>15</sup> A strong role model, I admire Mary for her influence on Colin and her uncle.

40. How should you correct the error in sentence 4?
- A. change **advacates** to **advocates**
  - B. change **advacates** to **advecates**
  - C. change **advacates** to **advucates**
  - D. There is no error.

## Session 4: Language

41. How should sentence 5 be written so that the verb is in the active rather than the passive voice?
- A. The newly discovered garden is revealed to Colin at Mary's invitation.
  - B. Mary eventually invites Colin into the newly discovered garden.
  - C. An invitation into the newly discovered garden is offered to Colin by Mary.
  - D. Colin has been invited by Mary into the newly discovered garden.
42. How should you correct the error in sentence 7?
- A. change **restores** to **restored**
  - B. change **restores** to **will restores**
  - C. change **restores** to **restore**
  - D. There is no error.
43. How should you correct the error in sentence 8?
- A. change **therapy, eventually** to **therapy; and eventually**
  - B. change **therapy, eventually** to **therapy, and eventually**
  - C. change **therapy, eventually** to **therapy: and eventually**
  - D. There is no error.
44. How should you correct the error in sentence 11?
- A. change **Colin's father who is Mary's uncle** to **Colin's father, who is Mary's uncle**
  - B. change **Colin's father who is Mary's uncle** to **Colin's father: who is Mary's uncle**
  - C. change **Colin's father who is Mary's uncle** to **Colin's father. Who is Mary's uncle**
  - D. There is no error.

## Session 4: Language

45. How should you correct the error in sentence 12?
- A. change **a good attitude important keys** to **a good attitude. Important keys**
  - B. change **a good attitude important keys** to **a good attitude; important keys**
  - C. change **a good attitude important keys** to **a good attitude—important keys**
  - D. There is no error.
46. How should you correct the error in sentence 13?
- A. change **different people, helps Colin** to **different people helps Colin**
  - B. change **different people, helps Colin** to **different people, and helps Colin**
  - C. change **different people, helps Colin** to **different people: helps Colin**
  - D. There is no error.
47. How should sentence 15 be written to correct the misplaced phrase?
- A. I, a strong role model, admire Mary for her influence on Colin and her uncle.
  - B. I admire Mary for her influence, a strong role model, on Colin and her uncle.
  - C. I admire Mary for her influence on Colin and her uncle, a strong role model.
  - D. I admire Mary, a strong role model, for her influence on Colin and her uncle.



**Session 1: Writing (FINAL DRAFT)**

**NAME:** \_\_\_\_\_

**Final Draft**

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



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

# 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 <b>acceptable</b> 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 <b>unacceptable</b> 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 <b>acceptable</b> 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 <b>unacceptable</b> 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 <b>acceptable</b> 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 <b>unacceptable</b> 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 <b>acceptable</b> 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 <b>unacceptable</b> 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.

<b>Sentence Formation:</b>	
If a sentence contains a run-on or a comma splice, it is a <b>sentence formation</b> 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 <b>sentence formation</b> 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 <b>sentence formation</b> error.	<i>I saw those boys fighting <u>while driving my car.</u></i>
A pattern of awkward syntax (word order) is a <b>sentence formation</b> error.	<i>I for you have some important news.</i>
Nonparallel structure, often in a series, is a <b>sentence formation</b> error.	<i>We live better lives, coping with sorrows, and how to be joyful.</i>

<b>Usage, Mechanics, and Spelling:</b>	
Usage and mechanics errors count <b>each time</b> they occur in a response. However, if the same word is misspelled repeatedly, it counts <b>only once</b> , 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 <b>usage</b> 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 <b>mechanics</b> 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 <b>mechanics</b> 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 <b>usage</b> 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 <b>usage</b> error.	<i>He went <u>for</u> the house.</i>
Agreement errors of compound pronouns with possessives are <b>usage</b> errors.	<i><u>Everybody</u> situation is different.</i>
Agreement errors of collective nouns with possessives are <b>usage</b> errors.	<i><u>People</u> lives all take different paths.</i>
Agreement errors with collectives, phrases, and conjunctions are <b>usage</b> 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

<b>Usage, Mechanics, and Spelling:</b>	
When an error may be both a <b>usage</b> and a <b>spelling</b> error, and the context clues do not help determine which dimension the error belongs to, the error should be counted in <b>usage only</b> .	She <u>allway</u> comes to work on time.
If a misused word in a sentence is a real word, it is a <b>usage</b> error. If it is not a real word, it is a <b>spelling</b> error.	<b>Usage:</b> We all went to the skating <u>ring</u> . <b>Spelling:</b> 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 <b>usage</b> 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 <b>spelling</b> , <b>mechanics</b> , or <b>usage</b> error. Use either context clues or error patterns to determine which dimension would be most appropriate.	<b>Spelling:</b> All the <u>hero's</u> aren't in the movies. <b>Mechanics:</b> <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 and dogs</u> , and fish of every color.
Direct quotations <b>should not</b> be preceded by <i>that</i> . Indirect quotations should be preceded by <i>that</i> . These are <b>mechanics</b> errors.	Direct: Then Mom said <u>that</u> , "We cannot go along." Indirect: After we returned, she <u>said we are in trouble</u> .
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 <b>mechanics</b> error.	I worked at the National Fou- ndation for the Blind.
TV, T.V., and tv are all acceptable and <b>not mechanics</b> errors.	
Use of <i>so they</i> instead of <i>so that they</i> is acceptable and <b>not a usage</b> error.	

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

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## Session 2: Reading and Responding Constructed-Response Answer Sheet

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NAME: \_\_\_\_\_

7. Explain how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport. Use at least **two** specific details from the passage to support your answer.

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## Session 2: Reading and Responding Constructed-Response Answer Sheet

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NAME: \_\_\_\_\_

14. The author often uses repeated images and dialogue in the folktale. Identify one example of repetition **and** explain how the author uses this repetition to develop the folktale. Use specific details from the passage to support your response.

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## Session 2: Reading and Responding Constructed-Response Answer Sheet

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NAME: \_\_\_\_\_

15. Explain **two** key events in the folktale that affect the hunter's feelings about the blind man. Be sure to use relevant information from the folktale to support your response.

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## Session 2: Reading and Responding Constructed-Response Answer Sheet

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NAME: \_\_\_\_\_

22. Explain whether the passage is more convincing in supporting Nessie's existence **or** more convincing in casting doubt on Nessie's existence. Use specific details from the passage to support your response.

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## Session 2: Reading and Responding Constructed-Response Answer Sheet

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NAME: \_\_\_\_\_

29. Explain how the last line of “Dream Horses” is related to the overall meaning of the poem. Use at least **two** specific details from the poem to support your response.

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## Session 2: Reading and Responding Constructed-Response Answer Sheet

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NAME: \_\_\_\_\_

39. The author of the Web page *Nicknames* describes five legendary players and the qualities that seem essential to be a basketball legend. Explain **two** qualities discussed in the Web page *Nicknames* that apply to Maravich. Be sure to use specific information from the Web page **and** at least one other resource to support your response.

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# Session 2: Reading and Responding

## Constructed-Response Scoring Rubric

7. Explain how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport. Use at least **two** specific details from the passage to support your answer.

Score	Description
2	Student response is complete. It <ul style="list-style-type: none"> <li>• explains how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport</li> <li style="text-align: center;">AND</li> <li>• uses at least two specific details from the passage to support the answer.</li> </ul>
1	Student response is partial. It <ul style="list-style-type: none"> <li>• explains how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport AND</li> <li>• uses one specific detail from the passage to support the answer</li> <li style="text-align: center;">OR</li> <li>• explains how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport.</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

### Scoring Notes

A complete response explains how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport and uses at least two specific details from the passage to support the answer.

### Explanation and support for how the author develops the claim that bicyclists have had the easiest time capturing attention for their sport:

- Biking for a long time
  - People have been riding bikes for almost two centuries.
  - Baron Karl de Drais de Sauerbrun is credited with creating the first bike, a *draisienne*, in 1817.
  - The first bike with pedals, the velocipede, was created in the 1860s.
- Tricks and stunts
  - Bike enthusiasts known as Klunkers modified old “clunky” bikes for off-road use.
  - They rode them over challenging terrain and competed to be the fastest, the most daring, and the best.
  - Most people had no problem recognizing this style of biking as a sport.
- Well known and popular (stars)
  - Mirra holds more X Games gold medals than any other X Games competitor.
  - Mirra has fostered his relationship with his fans.
  - Mirra continues to inspire future generations of BMX stars.
  - Mirra’s popularity has led to endorsements and video games.

OR

Other plausible, text-based responses.

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## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

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14. The author often uses repeated images and dialogue in the folktale. Identify one example of repetition **and** explain how the author uses this repetition to develop the folktale. Use specific details from the passage to support your response.

Score	Description
2	Student response is complete. It <ul style="list-style-type: none"> <li>• identifies one example of repetition</li> <li style="text-align: center;">AND</li> <li>• explains how the author uses this repetition to develop the folktale, using support from the passage.</li> </ul>
1	Student response is partial. It either <ul style="list-style-type: none"> <li>• identifies one example of repetition and provides a vague explanation of how it is used to develop the folktale</li> <li style="text-align: center;">OR</li> <li>• explains how the author uses repetition to develop the folktale, using minimal support from the passage.</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

#### Scoring Notes

A complete response identifies one example of repetition **and** explains how the author uses this repetition to develop the folktale **and** uses specific details from the passage to support the response.

#### Identification of repeated images and dialogue:

- “How is it that you are so wise?”
- “Because I see with my ears.”
- “What use is a man with no eyes?”
- “Please, let me come hunting tomorrow.”
- “He knows more about the world than people who can see.”
- “If you’re so clever . . . answer me this . . .”
- Walking in the forest

#### Explanations and support for how repetition develops the folktale:

- The repeated dialogue shows development in the story because it acts as a marker to show how the characters grow and change.
- Repeated dialogue and actions reinforce a message the author is trying to make about the characters, showing what some are capable of and how others grow and change.
- Using repeated dialogue and actions identifies important points in the story so the reader can better understand the growth and changes of certain characters
  - “How is it that you are so wise?” is a question that others ask the blind man

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## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

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#### 14. (continued)

to show how surprised others are by his wisdom even though he is blind. As it says in the passage, “Even though his eyes saw nothing, he seemed to know more about the world than people whose eyes were as sharp as needles.”

- “Because I see with my ears” is the blind man’s answer. His response shows his stability and certainty of knowing about life. A detail from the passage that shows this is when he knew there was a lion asleep under a tree.
- “What use is a man with no eyes?” is the hunter’s response to his wife and shows he does not understand that a blind man could have any value and the poor opinion he has of the blind man. In the story it said that for days and weeks the hunter would shake his head when the blind man asked if he could go along with the hunter.
- “Please, let me come hunting tomorrow” is the blind man’s constant request of the hunter. The fact that he must continue to ask shows that he keeps getting turned down by the hunter, showing the blind man’s persistence and the hunter’s belief that a blind man has no place out hunting.
- The blind man is said to “know more about the world” than people who can see. The beginning of the story mentions this and the blind man’s sister says it too. It shows that a blind person can know about the world by using a sense other than sight. His sister believes in him and values his wisdom and even tells her husband this.
- “If you’re so clever . . . answer me this . . .” Both times the hunter asks this of the blind man, the blind man answers with a revealing statement about the hunter’s character. This shows that the hunter does not understand the blind man’s ability and it becomes the reason the hunter has a change in heart. The first response shows that the hunter was not a nice man, and the second shows that he was ashamed and has changed, now believing the blind man does see with his ears and hear with his heart.
- Walking in the forest shows how quickly the blind man learns. By the second trip that he and the hunter take into the forest, the blind man does not need to hold the hunter’s hand; he knows the way. The blind man was even able to walk ahead without tripping or missing a single turn.

OR

Other plausible, text-based responses.

# Session 2: Reading and Responding

## Constructed-Response Scoring Rubric

15. Explain **two** key events in the folktale that affect the hunter’s feelings about the blind man. Be sure to use relevant information from the folktale to support your response.

Score	Description
2	Student response is complete. It <ul style="list-style-type: none"> <li>• explains two key events in the folktale that affect the hunter’s feelings</li> <li style="text-align: center;">AND</li> <li>• uses relevant information from the folktale to support the answer.</li> </ul>
1	Student response is partial. It either <ul style="list-style-type: none"> <li>• explains one key event in the folktale that affects the hunter’s feelings and uses relevant information to support the answer</li> <li style="text-align: center;">OR</li> <li>• identifies two key events in the folktale that affect the hunter’s feelings but provides minimal or no support.</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

### Scoring Notes

A complete response explains two key events in the folktale that affect the hunter’s feelings and uses relevant information to support the response.

### Explanation and support for key events that affect the hunter’s feelings toward the blind man:

- The hunter begins to realize that the blind man is capable when the blind man knows that a lion is in the forest. The hunter shows interest in the blind man for the first time, asking how he knew about the lion.
- The hunter is amazed when the blind man knows that the hunter has exchanged their birds. He feels “bitter shame” for taking the bird.
- The hunter is moved to respect when the blind man shows forgiveness, saying that the hunter has learned from his mistakes, and from then on, he quotes the blind man, saying the blind man “sees with his ears . . . and hears with his heart.”
- The blind man knew the lion had eaten and was asleep and would not hurt them even though the hunter did not see it until they passed by the sleeping lion.
- The second day the hunter offered to help the blind man by holding his hand as they went through the forest. The blind man refused and even walked ahead without missing a turn or catching his foot on a root or tree stump.
- The hunter felt shame when the blind man told him there was anger, hatred, and warfare because so many people took what was not theirs just as the hunter had done with the birds.
- The blind man knew there was love, kindness, and gentleness in the world because many people learned from their mistakes just like the hunter.
- From their hunting trips, the hunter learned just how wise the blind man was and even told others that the blind man “sees with his ears . . . and hears with his heart.”

OR

Other plausible, text-based responses.



# Session 2: Reading and Responding

## Constructed-Response Scoring Rubric

22. Explain whether the passage is more convincing in supporting Nessie’s existence **or** more convincing in casting doubt on Nessie’s existence. Use specific details from the passage to support your response.

Score	Description
2	Student response is complete. It <ul style="list-style-type: none"> <li>• clearly explains that the passage is more convincing in supporting Nessie’s existence <b>AND</b> uses specific details from the passage to support the response</li> <li style="text-align: center;">OR</li> <li>• clearly explains that the passage is more convincing in casting doubt on Nessie’s existence <b>AND</b> uses specific details from the passage to support the response</li> </ul>
1	Student response is partial. It <ul style="list-style-type: none"> <li>• explains that the passage supports Nessie’s existence and uses vague evidence from the passage for support</li> <li style="text-align: center;">OR</li> <li>• explains that the passage casts doubt on Nessie’s existence and uses vague evidence from the passage for support</li> <li style="text-align: center;">OR</li> <li>• provides specific evidence from the passage that supports <b>OR</b> casts doubt on Nessie’s existence</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

### Scoring Notes

A complete response uses information from the passage to identify one argument that supports Nessie’s existence and one argument that casts doubt on Nessie’s existence.

### Explanation that the passage supports the existence of Nessie:

- In the passage, it says that many people have seen Nessie.
- The passage said that there are other Highland creatures, so Nessie isn’t the only one.

### Details that support Nessie’s existence:

- Support for the existence of Nessie is provided by the eyewitness accounts of Hugh Ayton, his son, and three other men in 1963.
- Similar creatures have been part of Highland legend for centuries. The early Scots had many names for the creatures and warned their children not to play too close to the shores of the lakes or rivers.
- Support for the existence of Nessie is provided by the sighting of a monster by Duncan McDonald in 1880, an event that frightened him so much that he never entered the lake again, according to some accounts.
- There have been approximately 3,000 reported sightings of Nessie since 1880 by all kinds of people—farmers, priests, fishermen, lawyers, policemen, politicians, and even a Nobel Prize winner.

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## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

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#### 22. (continued)

##### **Explanation that the passage casts doubt on the existence of Nessie:**

- Even though many people claim to have seen Nessie, there is no proof.
- It doesn't seem that Nessie exists because the mystery still has not been solved.
- The passage said that the "evidence" is not clear.

##### **Details that cast doubt on Nessie's existence:**

- The lake has never yielded any physical evidence of Nessie, leaving only individual testimony.
- The amount of time that people have spent looking outweighs the number of sightings. "One investigator estimated that, for every observation, there have been 350 hours of concerted search."
- Even with all of the attention it has received over the years, the mystery is no closer to being solved now than it was back in 1880 when the first modern-day sighting occurred.
- The pictures of Nessie are grainy and ambiguous or, like the one at the beginning of the passage, hoaxes.
- Sonar readings have been "debatable."

OR

Other plausible, text-based responses.

## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

29. Explain how the last line of “Dream Horses” is related to the overall meaning of the poem. Use at least **two** specific details from the poem to support your response.

Score	Description
2	Student response is complete. It <ul style="list-style-type: none"> <li>• explains how the last line of “Dream Horses” is related to the overall meaning of the poem</li> </ul> AND <ul style="list-style-type: none"> <li>• uses at least two specific details from the poem to support the answer.</li> </ul>
1	Student response is partial. It either <ul style="list-style-type: none"> <li>• explains how the last line of “Dream Horses” is related to the overall meaning of the poem but does not use any relevant details from the poem as support</li> </ul> OR <ul style="list-style-type: none"> <li>• provides a vague explanation of how the last line of “Dream Horses” is related to the overall meaning of the poem and includes one or two details from the poem.</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

#### Scoring Notes

A complete response explains how the last line of “Dream Horses” is related to the overall meaning of the poem and uses at least two specific details from the poem to support the response.

#### Explanation and support for how the last line of the poem is related to its overall meaning:

- The poem is about two opposites that are part of the dream world all the way through, and the last line is also that place between two opposite mental states, sleeping and waking. The poem features “two horses” with very different personalities.
  - One is a “Keeper of Lights” and the other is “Never Tame Me.”
  - One comes when called, and the other “shies at the sight of a saddle.”
  - One “carries” the dreamer home, and the other “shadows her.”
  - One horse carries the poet home and the other refuses to be saddled, following on slippery trails.
  - One is gentle “with bridles and bits so soft a rose might wear them and love the journey,” and the other is wild and has a “rocking gait.”
- The poem is about dreams, which sometimes seem most vivid when a person is in that state “between sleeping and waking.” The entire poem is full of images from those dreams: the two horses, the images of nature such as the sea and the meadow, sensory images of motion as they “gallop” and shadows as the dreamer moves through “dark meadows.”

OR

Other plausible, text-based responses.

# Session 2: Reading and Responding

## Constructed-Response Scoring Rubric

30. Look back at the poems “Dream Horses” and “Nightmares” and the passage “The Quest for Nessie.” They all explore the idea of mystery. Explain how this idea is developed in the poems and the passage on Nessie. Be sure your response
- explains how all three texts explore the idea of mystery
  - and**
  - uses specific details from the texts to support your response.

Score Point	Description
4	Student response is complete and accurate. It <ul style="list-style-type: none"> <li>• provides a plausible explanation of how <u>all three texts</u> explore the idea of mystery AND</li> <li>• uses well-chosen evidence from each of the texts to thoroughly support the response.</li> </ul>
3	Student response is general but accurate. It <ul style="list-style-type: none"> <li>• provides a plausible explanation of how <u>all three texts</u> explore the idea of mystery AND</li> <li>• uses some evidence from at least two texts to adequately support the response</li> <li style="text-align: center;"><b>OR</b></li> <li>• provides a plausible explanation of how <u>two of the texts</u> explore the idea of mystery AND</li> <li>• uses well-chosen evidence from the two texts to support the response.</li> </ul>
2	Student response is partial. It <ul style="list-style-type: none"> <li>• vaguely addresses the idea of mystery in two or three of the texts but uses little evidence from the texts to support the response.</li> <li>• May contain errors.</li> </ul>
1	Student response is minimal. It either <ul style="list-style-type: none"> <li>• minimally addresses the idea of mystery in the texts OR</li> <li>• demonstrates a limited awareness and/or may contain errors.</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

### Scoring Notes

#### Acceptable explanations of the idea of mystery in “Dream Horses”:

- The poem centers on the time “between sleeping and waking” when time seems mysterious and people dream about mysterious things. It uses two horses to symbolize that time.
- *Keeper of Lights* is obedient and docile, but *Never Tame Me* is much more mysterious. The overall image of *Never Tame Me* is a picture of a mysterious creature. She is “wild” and “shies at the sight of a saddle.” She runs through “dark meadows” and she “shadows” the tame horse, moving along “a slippery trail” where “even a river could lose its way.”

#### Acceptable explanations of the idea of mystery in “Nightmares”:

- “Nightmares” focuses on the difficulty of explaining and describing dreams. In this way they are a mystery. The speaker in the poem says, “I do not know / what nightmares are, / I only know / they are.”

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## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

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#### 30. (continued)

- The first two stanzas reinforce the mystery of nightmares, showing how people struggle to tell about them with the repeated line “Some say the nightmare is.” The speaker herself says, “I do not know / what nightmares are.”
- The alarming or frightening feelings that come with the mystery of nightmares “[scare] the sleeping one awake” like the emotional surge of a horse’s gallop or a huge wave crashing.
- The speaker does not seem to know when the nightmares will come, only that they “do not come as often as / the pretty horse” or “the calmer sea” brought by other dreams.

#### Acceptable explanations of the idea of mystery in “The Quest for Nessie”:

- Loch Ness itself is described as large and of “fantastic depth—more than 700 feet in places.” Its waters are frigid, “rendered dark and virtually opaque” in places, and the author says that among the freshwater bodies in Europe, it is “by all odds the most mysterious.”
- The descriptions of Nessie create a sense of mystery. She is described as “30 to 40 feet long in all and about four feet high,” yet is also said to be a “beast” that can “take the form of a horse, galloping onto the land.”
- “Water spirits and other such beings have been a part of Highland legend for many centuries.” Nessie is part of this tradition of things that are unknown but part of lore. She is described as an extension of the lore of Scottish water creatures—“water kelpies, water horses, water bulls, or simply spirits”—with only eyewitness reports and fuzzy photographs for “proof.”
- The mystery is also heightened by sightings and elaborate research, none of which has yielded any “definitive testimony” such as bone or tissue to verify her existence. Nevertheless, there have been “3,000 reported sightings” since 1880. The author concludes that “the puzzles of Loch Ness and its elusive creature are no closer to solution now than they were” in 1880 when an ominous form was “spotted in the dim, peat-stained waters.”

OR

Other plausible, text-based responses.

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## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

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39. The author of the Web page *Nicknames* describes five legendary players and the qualities that seem essential to be a basketball legend. Explain **two** qualities discussed in the Web page *Nicknames* that apply to Maravich. Be sure to use specific information from the Web page **and** at least one other resource to support your response.

Score	Description
2	Student response is complete. It <ul style="list-style-type: none"> <li>• explains two qualities discussed in the Web page that apply to Maravich</li> <li style="text-align: center;">AND</li> <li>• uses specific information from the Web page and at least one other source to support the answer.</li> </ul>
1	Student response is partial. It <ul style="list-style-type: none"> <li>• explains two qualities discussed in the Web page that apply to Maravich but uses specific information from <b>only</b> the Web page <b>or</b> another source to support the answer</li> <li style="text-align: center;">OR</li> <li>• explains <b>one</b> quality discussed in the Web page that applies to Maravich and uses specific information from the Web page <b>and/or</b> one other source to support the answer.</li> </ul>
0	Student response is incorrect, irrelevant, or too brief to evaluate.
Blank	Student fails to respond.

#### Scoring Notes

A complete response explains two qualities discussed in the Web page that apply to Maravich, and it provides specific information from the Web page and at least one other source to support the answer.

#### Explanation and support for how essential qualities of a basketball legend apply to Maravich:

- Pete Maravich was a great scorer. He averaged 24.2 points as an NBA player (*Nicknames*).
  - He totaled 3,667 points in three years and averaged over 44 points per game at LSU (*Brief Biographies*).
  - He had a single season in the NBA, 1976–1977, in which he averaged over 31 points per game (*Brief Biographies*).
  - He scored 69 points in a game against Alabama (*Brief Biographies*).
  - He had a free-throw percentage of 82% (*Hoops*).
  - He scored 15,948 points during his career (*Hoops*).
  - He had a phenomenal ability to put the ball in the basket (“Pete: The Man Behind the Legend”).

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## Session 2: Reading and Responding

### Constructed-Response Scoring Rubric

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#### 39. (continued)

- Maravich was an exciting player to watch. Spectators loved his “flashy playing” (*Nicknames*).
  - He is “remembered as a showman who brought flash and dazzle to the professional game” (*Brief Biographies*).
  - He is called “The Greatest Player in LSU History” (*Brief Biographies*).
  - He was famous for taking long outside shots (*Brief Biographies*).
- He set many records and has been recognized for his achievements (*Nicknames*).
  - He is one of the 50 Greatest Players in NBA History (*Hoops* and *Brief Biographies*).
  - He was inducted into the Basketball Hall of Fame (*Brief Biographies*).
  - He was on the All-Rookie Team and on the All-Star Team five times (*Hoops*).
  - People saw him as a “mythical figure” and told “fantastic stories about his feats” (“Pete: The Man Behind the Legend”).

OR

Other plausible, text-based responses.

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## Session 2: Reading and Responding Multiple-Choice Answer Sheet

---

NAME: \_\_\_\_\_

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. **CR** \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_

11. \_\_\_\_\_

12. \_\_\_\_\_

13. \_\_\_\_\_

14. **CR** \_\_\_\_\_

15. **CR** \_\_\_\_\_

16. \_\_\_\_\_

17. \_\_\_\_\_

18. \_\_\_\_\_

19. \_\_\_\_\_

20. \_\_\_\_\_

21. \_\_\_\_\_

22. **CR** \_\_\_\_\_

23. \_\_\_\_\_

24. \_\_\_\_\_ , \_\_\_\_\_

25. \_\_\_\_\_

26. \_\_\_\_\_

27. \_\_\_\_\_

28. \_\_\_\_\_

29. **CR** \_\_\_\_\_

30. **ECR** \_\_\_\_\_



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## Session 3: Research to Build Knowledge Multiple-Choice Answer Sheet

---

NAME: \_\_\_\_\_

31. \_\_\_\_\_

36. \_\_\_\_\_

32. \_\_\_\_\_

37. \_\_\_\_\_

33. \_\_\_\_\_

38. \_\_\_\_\_

34. \_\_\_\_\_

39. **CR** \_\_\_\_\_

35. \_\_\_\_\_

---

## Session 4: Language Multiple-Choice Answer Sheet

---

NAME: \_\_\_\_\_

40. \_\_\_\_\_

44. \_\_\_\_\_

41. \_\_\_\_\_

45. \_\_\_\_\_

42. \_\_\_\_\_

46. \_\_\_\_\_

43. \_\_\_\_\_

47. \_\_\_\_\_

---

## Session 2: Reading and Responding

### Multiple-Choice Answer Key

---

1.  D

2.  B

3.  A

4.  D

5.  C

6.  C

7.  CR

8.  C

9.  C

10.  D

11.  A

12.  D

13.  C

14.  CR

15.  CR

16.  C

17.  D

18.  D

19.  A

20.  C

21.  B

22.  CR

23.  C

24.  A , B

25.  A

26.  A

27.  B

28.  D

29.  CR

30.  ECR

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## Session 3: Research to Build Knowledge Multiple-Choice Answer Key

---

31.   D  

32.   C  

33.   B  

34.   C  

35.   A  

36.   D  

37.   B  

38.   C  

39.  CR

---

## Session 4: Language Multiple-Choice Answer Key

---

40.   A  

41.   B  

42.   C  

43.   B  

44.   A  

45.   C  

46.   D  

47.   D

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# Acknowledgements

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“Nightmares” © Siv Cedering from *The BLUE HORSE*, Seabury Press, Clarion Books, 1999.