Test Administrator Instructions

★ This document contains a Practice Test that shows what each part, or session, of the actual grade 8 transitional English Language Arts assessment is like.

★ The Practice Test may be used at home or at school for students to become familiar with the LEAP test they will take in spring 2013. It can help students feel more relaxed when they take the actual test.

★ Some sessions of the Practice Test are shorter than those on the actual test. The LEAP Assessment Guides (http://www.doe.state.la.us/topics/assessment_guides.html) provide information on the number of questions that are on the actual test.

★ The Content and Style rubrics for scoring student responses to the writing prompt are located on pages 46 and 47. For more information about what sample work looks like for a grade 8 writing prompt, use the Sample Student Work (grades 3–8) document, found on the LDOE website at http://www.doe.state.la.us/topics/writing_prompts.html

★ The English language arts test has four sessions to be taken separately:

- Session 1: Writing (pages 2 to 7) includes one passage and a Writing Topic; a planning sheet for notes, brainstorming, and/or writing an outline; and two Rough-Draft pages. The Writer’s Checklist and Final-Draft pages are on pages 43 to 45.

  NOTE: On the actual test, the Writer’s Checklist, the directions to the writing session (above the passage), and the Writing Topic will be read aloud. The passage must not be read aloud except to students with the accommodation Tests Read Aloud. Each student should be given a dictionary and thesaurus to use during the writing session only.

- Session 2: Using Information Resources (pages 8 to 19) includes 5 sources students use to answer 5 multiple-choice questions and 2 constructed-response questions.

- Session 3: Reading and Responding (pages 20 to 38) includes 5 reading passages students use to answer 20 multiple-choice questions and 9 constructed-response questions.

- Session 4: Proofreading (pages 39 to 42) includes 8 multiple-choice questions that assess a student’s ability to revise sentences.

★ Students put their answers to multiple-choice items on the Answer Sheets on pages 66 to 68 and to constructed-response items using pages 48 to 53.

★ Scoring rubrics for the constructed-response items are located on pages 54 to 65. Answer keys for the multiple-choice items are located on pages 69 to 71.
Session 1: Writing Directions

For the writing session, you will write a composition that uses information from a reading passage to respond to the Writing Topic.

- Before you begin the test, your teacher will read aloud the Writer’s Checklist, the directions above the passage, and the Writing Topic.

- You may use a dictionary and thesaurus for this session only.

- You may review your work in this session but do not work on any other part.
The National Parks

Each year, millions of visitors flock to one of many national parks. Last year alone, nearly four million tourists visited the Grand Canyon, and over three million visited Yellowstone National Park, to name just a few. With their unmatched beauty, the national parks offer people a place to go to restore their energy—a privilege that everyone should enjoy. Through tourism, national parks also have an economic impact on local communities. Furthermore, the parks can be the last refuge for endangered plant and animal species, such as the giant redwoods of Sequoia National Park or the bison herds of Yellowstone. The benefits we enjoy today are the results of a few individuals who stood unwaveringly for an idea to protect the natural beauty of our country.

In 1867, on his way west to San Francisco, John Muir walked through Yosemite where he was quick to recognize its incomparable beauty. He wrote that it was “by far the grandest of all special temples of Nature I was ever permitted to enter…” Deeply connected to the animals and land, Muir committed himself to learning as much about the wilderness as he could. In turn, he would pass this learning on to others in the many articles he wrote describing the beauty of the region. In order to protect Yosemite from the damage of litter, vandalism, overgrazing livestock, and overharvesting of timber, Muir became the voice behind a bill that would create Yosemite National Park. Soon other bills would follow, and Muir would continue his fight to make Americans understand the importance of protecting the wild.

At a young age, Theodore Roosevelt showed signs of a passion that would strengthen throughout his lifetime. A trip to North Dakota in 1883 prompted him to purchase a ranch where he could enjoy riding through the Badlands. It was during this time that he witnessed the damage done to the land and its wildlife. Roosevelt would take his ideas about conservation with him to the White House as the country’s 26th president. He would go on to create the U.S. Forest Service, 51 federal bird reservations, 4 national game preserves, 150 national forests, and 5 national parks. So strong was his commitment to the wilderness, Roosevelt suspended a 1903 presidential speaking tour in order to spend two weeks camping in Yellowstone where he gave a speech calling for its protection. In Yosemite, Roosevelt camped for three days with Muir, who persuaded the president to make Yosemite Valley a part of the larger Yosemite National Park.

Roosevelt considered it of the utmost importance to leave “…this land even a better land for our descendants than it is for us.” His deeds matched his words. The beauty and grace that tourists enjoy today in any of the country’s national parks is largely due to the efforts of Roosevelt and Muir, individuals who devoted themselves to an idea that has benefitted all people.
Session 1: Writing

Writing Topic

What did Muir and Roosevelt do to support their causes? What did they do to make their ideas become a reality? What cause do you believe in and how would you support it? How would you make it a reality?

Write a composition for your teacher that compares how you would or did support a cause you believe in to the ways Muir and Roosevelt supported their causes. Use details from the passage to help explain your ideas.

- Remember that your audience is your teacher; use appropriate language and explain your ideas.
- Give specific details and enough information so that your teacher will understand your ideas.
- Be sure to write clearly and check your writing for correct spelling, punctuation, and grammar.

Use page 5 for notes, brainstorming, and/or writing an outline. Write a rough draft on pages 6 and 7. Write your final draft on pages 44 and 45.

Remember: The prewriting activities on page 5 and the rough draft on pages 6 and 7 will not be scored. Only your final draft on pages 44 and 45 will be scored.
Use for notes, brainstorming, and/or an outline.
Session 1: Writing

Rough Draft (continued)
Session 2: Using Information Resources Directions

This is a test of your ability to use information resources.

- This session has several resources followed by both multiple-choice and constructed-response questions.
- Four answers are given for each multiple-choice question. Choose the answer you think is better than the others.
- Write your answers for questions 1 through 7 in the spaces provided on the answer sheet.
- You may review your answers in this session but do not work on any other part.
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. Five 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 10–11)

2. Excerpt from the Book Brief Biographies of Great Athletes
   “Maravich, Peter Press” (page 12)

3. Excerpt from the Book Histories and Biographies in Sports
   a. Table of Contents (page 13)
   b. Index of Athletes and Coaches (page 14)

4. Excerpt from the Book Pete: The Man Behind the Legend
   Bibliography (page 15)

5. Web Page
   Hoops (page 16)

Note: Model bibliographic entries for different types of documents are on page 17.

Directions: Skim pages 10 through 16 to become familiar with the information in these sources. Remember that these are reference sources, so you should not read every word in each source. Once you have skimmed the sources, answer the questions on pages 18 and 19. Use the information sources to answer the questions. As you work through the questions, go back and read the parts that will give you the information you need.
Review of 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.

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
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.

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, 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.

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

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.

Pete was drafted1 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?

1. drafted: selected to be a player for a professional basketball team
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<td>Nelson, Byron</td>
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<td>795</td>
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Bibliography


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)

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<tr>
<td>Total Games Played</td>
<td>658</td>
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<tr>
<td>Total Points</td>
<td>15,948</td>
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<tr>
<td>Points per Game</td>
<td>24.2</td>
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<tr>
<td>Field Goal Percentage</td>
<td>.441</td>
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<tr>
<td>3-Point Field Goals Attempted</td>
<td>15*</td>
</tr>
<tr>
<td>3-Point Field Goals Made</td>
<td>10*</td>
</tr>
<tr>
<td>3-Point Field Goal Percentage</td>
<td>.667*</td>
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<td>Free-throw Percentage</td>
<td>.820</td>
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<tr>
<td>Total Assists</td>
<td>3,563</td>
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<td>Assists per Game</td>
<td>5.41</td>
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<td>Total Rebounds</td>
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<tr>
<td>Rebounds per Game</td>
<td>4.17</td>
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<tr>
<td>Total Steals</td>
<td>587</td>
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<tr>
<td>Steals per Game</td>
<td>.892</td>
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*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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The following sample bibliographic entries are adapted from the *MLA* (Modern Language Association) *Handbook for Writers of Research Papers*, Sixth Edition. They show acceptable formats for bibliographic entries.

**A Book by a Single Author**


**A Book by More Than One Author**


**An Encyclopedia Entry**


**A Magazine Article**


**A Book Review**


**A WWW Site (World Wide Web)**

America Learns. The On-Line Council of Teachers. 21 May 1998

Session 2: Using Information Resources

1. According to the table of contents, which pages provide a history of basketball?
   A. pages 9–22
   B. pages 189–96
   C. pages 498–669
   D. pages 955–62

2. How does the information about Maravich in the biography entry differ from the information about Maravich in the book review?
   A. The biography entry focuses on his career, but the book review includes personal details.
   B. The biography entry explores his personal struggles, but the book review deals with his awards.
   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.

3. According to the index and the table of contents, in which section of Histories and Biographies in Sports can readers find information about Pete Maravich?
   A. “College Heroes”
   B. “All-Stars of the First Hundred Years”
   C. “Legendary College Teams”
   D. “The 50 Greatest Players in NBA History”

4. According to the Hoops Web page, the asterisks in the chart indicate what important information about Maravich’s 3-point field goal record?
   A. His 3-point field goal attempts exceed the number he made.
   B. His 3-point field goal percentage of .667 is larger than average.
   C. The 3-point field goal statistics did not affect his total points.
   D. The 3-point field goal was not created until his last season.
5. Which is an acceptable way to write a bibliographic entry for the book review? Refer to the model bibliographic entries on page 17 as a guide.


Write your answers to questions 6 and 7 on the lines provided on page 48.

6. Suppose you are preparing an outline for a report on Pete Maravich. Using information provided in the resources, list three main headings that you could use for the body of your report.

7. In what year was Pete Maravich inducted into the Basketball Hall of Fame? Identify two resources that provide this information.
Session 3: Reading and Responding

This is a test of how well you understand what you read.

- This session consists of reading passages followed by both multiple-choice and constructed-response questions.
- Read each passage and then answer the questions.
- Write your answers for questions 8 through 36 in the spaces provided on the answer sheets.
- You may review your answers in this session but do not work on any other part.
In the first poem “Butterfly,” the speaker observes a butterfly that landed on his shoe. It is paired with “The Butterfly” which approaches the subject differently. Read both poems and then answer questions 8 through 14.

Butterfly

by D.H. Lawrence

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

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

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

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

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

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

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

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

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

as up an invisible rainbow, an arch

till the wind slides you sheer from the arch-crest

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

Farewell, farewell, lost soul!

you have melted in the crystalline distance,

it is enough! I saw you vanish into air.

---

1. **geraniums**: plants with bright, lively flower clusters in pink, red, or white
2. **crystalline**: clear, transparent, cloudless
The Butterfly

by Arun Kolatkar

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

It has no future.

It is pinned down to no past.
It’s a pun\(^1\) on the present.

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

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

where is it?

---

1. **pun**: a clever form of playing with various senses or sounds of words
8. Which statement best describes the contrast between the garden and the wind in the second stanza of Lawrence’s “Butterfly”?  
   A. The garden is warm; the wind is cold.  
   B. The garden is soft; the wind is strong.  
   C. The garden is colorful; the wind is white.  
   D. The garden is safe; the wind is dangerous.

9. In line 2 of Kolatkar’s “The Butterfly,” the phrase “split like a second” suggests that the butterfly is  
   A. quick.  
   B. elusive.  
   C. delicate.  
   D. mysterious.

10. Which main idea do the two poems have in common?  
   A. Butterflies are beautiful.  
   B. Butterflies inspire curiosity.  
   C. Butterflies are skilled in flight.  
   D. Butterflies face frequent dangers.

11. What is similar about the speakers’ experiences with butterflies?  
   A. Both speakers are annoyed by the butterflies.  
   B. The butterflies are with both speakers briefly.  
   C. Both speakers fear the butterflies.  
   D. The butterflies land on both speakers.
Write your answers to questions 12 through 14 on the lines provided on page 49 to 50.

12. Explain how Lawrence uses imagery to contrast **two** different settings in lines 4–7 of the first poem, “Butterfly.”

13. Identify one way butterfly wings are described **differently** in “Butterfly” and “The Butterfly.” Use one detail from each poem to support your response.

14. Look back at the poems “Butterfly” and “The Butterfly.” Explain what the butterfly symbolizes in each poem. Use **two** specific details from each poem to support your response.
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, then answer questions 15 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
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.”

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...

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
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.

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.
15. The caption used with the photograph is **most** important because it tells
   A. when the photograph was taken.
   B. who took the photograph.
   C. why the photograph is hard to see.
   D. that the photograph is a fake.

16. According to the passage, **most** of the evidence about the Loch Ness monster comes from
   A. historic myths.
   B. reports of individuals.
   C. scientific investigations.
   D. photographs and sonar.

17. In paragraph 3, the author put quotation marks around “the monster” to emphasize that
   A. it is a direct quotation.
   B. Nessie is a mythical creature.
   C. the word is used in an unusual way.
   D. people commonly refer to Nessie like this.

18. Paragraph 9 refers to the “**volumes** of eyewitness reports.” In this sentence, **volumes** means
   A. a set of books.
   B. loudness of sound.
   C. a large amount.
   D. space occupied.
19. Which conclusion is best supported by the information in this passage?
   A. Most of the people who 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.

20. The main reason the passage includes quotations from people who say they have seen Nessie is to
   A. show that people disagree about Nessie.
   B. share firsthand experiences of Nessie.
   C. explain why Nessie appears only at night.
   D. provide scientific data about Nessie.

Write your answers to questions 21 and 22 on the lines provided on page 51.

21. A legend is defined as an "unconfirmed popular story handed down from earlier times." Explain how the stories of sightings of the Loch Ness monster can be considered legends. Use details from the passage to support your answer.

22. Identify two techniques the author used in his writing to make this passage interesting to readers. Support your answers with examples from the passage for each technique.
**Traveling Light**  
by Edie Levin

Getting away for a short time always seems like a great idea until you have to pack. But packing won’t be a problem if you keep in mind one simple rule. Whether you’ll be sleeping overnight at a friend’s house, or visiting a relative for a week, the rule is: *pack light*. Here are some tips to help you pack.

**Organize Yourself**

Make a list. Think of what you need, from your head to your toes. Keep the list for future reference. When you’ve done this once, it will be easier the next time.

**Start Small**

Consider buying trial-size samples of shampoo, toothpaste, and other items at your local drugstore. You can re-use the plastic containers the next time you go away, too. Make sure they are all sealed tightly, and keep them in a plastic case or bag, in case they leak.

It’s best to be prepared and bring these items with you, but in an emergency, you can purchase them at your destination. This is terrific for light traveling (you’d be surprised at how much those little things can weigh you down)—but remember that the time you spend buying things at your destination will reduce your visiting time.

**The Clothing Dilemma**

Choosing which clothes to bring is probably the hardest packing decision to make. Think once again from head to toe—hat, shirts, jeans, sneakers, etc. Once you’ve made your selection, think carefully: do you really need that extra pair of jeans? If so, fine, but make sure they really are worth the extra weight and clutter. Don’t try to fool yourself. You are the one who will be left holding the bag (or recovering from a dislocated shoulder!). Remember, three shirts and two pairs of pants are actually six different outfits. Mixing and matching is a smart and easy way to lighten your load.

Weather is an important factor in your packing. If it is cold, you could wear a jacket, a sweater, a regular shirt, and a T-shirt. Layering up will keep you warm, and it will leave more room in your bag.

After you have mixed, matched, and layered, try to cut the amount of clothing you’ve chosen in *half*. It may seem impossible, but keep in mind how much easier it will be to carry your bag. After all, you are just visiting, not moving in for good. You probably won’t miss the extra sweater too much for a few days, and it certainly won’t miss you!
As for shoes, you may want to call ahead to see if dress shoes are necessary. If they are, one pair will be enough, along with one pair of comfortable shoes (sneakers or sandals for nice weather, heavier shoes or boots for the winter).

How to Pack

- Use a small, light bag. Someone in your family may already have one that you can borrow. If you need to buy a bag, stick with something simple, like a canvas shoulder bag or a small backpack.
- Distribute the weight evenly. It makes toting around a bag a lot easier.
- Roll up your casual clothes instead of folding and laying them flat. This leaves more room to pack other things, and keeps your clothes fairly wrinkle-free.
- Pack any breakables in the middle of your bag. Cushion them with your clothing.
- Put name tags with your home address on—and in—your bag. Write in waterproof ink.

Remember that it is you who have been invited somewhere, not your things. You will have an easier time if you’re not weighed down, so do it right—pack light.
23. This article would be **most** helpful to a reader who is
   A. going on a vacation.
   B. shopping for luggage.
   C. moving to a new home.
   D. hosting relatives for a visit.

24. In the subheading The Clothing Dilemma, the word **dilemma** means
   A. experience.
   B. advice.
   C. variety.
   D. problem.

25. According to the passage, what should someone plan to do if going somewhere in the winter?
   A. Pack an extra sweater for the trip.
   B. Wear more clothes while traveling.
   C. Mix and match clothing outfits.
   D. Roll jackets so they fit in the bag.

26. What does the author recommend doing immediately **after** choosing which clothes to pack?
   A. removing half the clothes
   B. putting on several layers of clothing
   C. making a list of other items to bring
   D. rolling up clothes rather than folding them
Session 3: Reading and Responding

Write your answers to questions 27 and 28 on the lines provided on page 52.

27. Based on the information in the passage, what are two ways you can save room when packing a bag for a trip?

28. What are two warnings the author gives to avoid packing problems?
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?”

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?”

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.”

And every evening the hunter shook his head.
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.

“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.

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.

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?
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.

“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.”
29. Which of these is the best moral for this folktale?
   A. A bird in the hand is worth two in the bush.
   B. Each person has his or her own strengths.
   C. Actions speak louder than words.
   D. Fools create their own problems.

30. How does the blind man help his fellow villagers?
   A. He performs marriage ceremonies.
   B. He helps locate animals to hunt.
   C. He helps solve their problems.
   D. He predicts their futures.

31. In paragraph 2, the phrase “whose eyes were as sharp as needles” is an example of
   A. irony.
   B. symbolism.
   C. a metaphor.
   D. a simile.

32. How does the hunter try to fool the blind man on the second day of hunting?
   A. by switching the birds that were caught
   B. by moving the traps from the clearing
   C. by leading him down the wrong path
   D. by asking him to solve a riddle
33. Why does the hunter finally allow the blind man to go hunting with him?
   A. He is persuaded by his wife to take the blind man.
   B. He is in a good mood after a successful hunt.
   C. He needs help carrying the spears and traps.
   D. He plans to abandon the blind man in the forest.

34. In the folktale, the blind man develops wisdom mainly by
   A. listening to understand other people.
   B. experiencing different places and things.
   C. studying his people’s history.
   D. talking to other wise people.

Write your answers to questions 35 and 36 on the lines provided on page 53.

35. Explain what the blind man means when he says, “I see with my ears.” Use at least two specific details from the folktale to support your answer.

36. Using relevant information from the folktale, explain how and why the hunter’s attitude toward the blind man changes from the beginning to the end of the folktale.
Session 4: Proofreading

This is a test of how well you can find mistakes in writing. All questions are multiple choice.

- This session has a rough draft of a student’s essay.
- Read the rough draft and then choose the best way to revise the underlined part.
- If the underlined part is correct the way it is written, choose D, “There is no error.”
- Write your answers to question 37 through 44 in the spaces provided on the answer sheet.
The Character I Admire Most

The character I admire most in *the Secret Garden* is Mary because she is strong and open-minded. She gets along well with everyone, even Colin, who acts like a spoiled brat at first. Mary doesn’t think of Colin’s illness as something that will hold him back from enjoying everyday life. Instead, she advocates for him to go outside. She shares with him her discovery of the garden. This discovery changes Colin’s life forever.

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

The way Mary affects everyone around her shows how a good attitude and determination can change things. For the better. Mary is open to new and different people. She helps Colin and her uncle open up to others, too. Because of Mary’s actions; I was able to see the goodness in these two characters, making her the character I admire most.
Session 4: Proofreading

37. How should you correct the error in number 1?
   A. change *the Secret Garden* to *the secret garden*
   B. change *the Secret Garden* to *The secret garden*
   C. change *the Secret Garden* to *The Secret Garden*
   D. There is no error.

38. How should you correct the error in number 2?
   A. change *well* to *good*
   B. change *well* to *better*
   C. change *well* to *best*
   D. There is no error.

39. How should you correct the error in number 3?
   A. change *advacates* to *advocates*
   B. change *advacates* to *advecates*
   C. change *advacates* to *advucates*
   D. There is no error.

40. How should you correct the error in number 4?
   A. change *restores* to *restored*
   B. change *restores* to *will restore*
   C. change *restores* to *restore*
   D. There is no error.
41. How should you correct the error in number 5?

A. change therapy and eventually to therapy; and eventually
B. change therapy and eventually to therapy, and eventually
C. change therapy and eventually to therapy: and eventually
D. There is no error.

42. How should you correct the error in number 6?

A. change cheers to cheer
B. change cheers to are cheering
C. change cheers to is cheering
D. There is no error.

43. How should you correct the error in number 7?

A. change things. For to things. Because
B. change things. For to things and
C. change things. For to things for
D. There is no error.

44. How should you correct the error in number 8?

A. change Because of Mary’s actions; I to Because of, Mary’s actions, I
B. change Because of Mary’s actions; I to Because of, Mary’s actions. I
C. change Because of Mary’s actions; I to Because of Mary’s actions, I
D. There is no error.
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 in your test booklet 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 in your rough draft booklet 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 correct page(s) in your test booklet.
▶ 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 in your test booklet 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.

Remember to print or write neatly.
**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?

<table>
<thead>
<tr>
<th>Score Point</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Consistent, though not necessarily perfect, control; many strengths present</strong></td>
<td>• sharply focused central idea</td>
<td>• clear central idea</td>
<td>• vague central idea</td>
<td>• unclear or absent central idea</td>
</tr>
<tr>
<td><strong>shows a complete understanding of the task</strong></td>
<td>• shows a general understanding of the task</td>
<td>• shows a partial understanding of the task</td>
<td>• shows a lack of understanding of the task</td>
<td></td>
</tr>
<tr>
<td><strong>Reasonable control; some strengths and some weaknesses</strong></td>
<td>• includes ample, well-chosen evidence from the passage to support central idea</td>
<td>• includes sufficient and appropriate evidence from the passage to support central idea</td>
<td>• includes insufficient or no evidence from the passage, OR only summarizes or paraphrases passage information</td>
<td>• includes minimal or no evidence from the passage and/or the evidence shows a misunderstanding of the passage</td>
</tr>
<tr>
<td><strong>Evidence and ideas are developed thoroughly.</strong></td>
<td>• Evidence and ideas are developed adequately (may be uneven).</td>
<td>• Evidence and ideas are not developed adequately (list-like).</td>
<td>• Some information may be irrelevant or inaccurate.</td>
<td>• minimal/no development</td>
</tr>
<tr>
<td><strong>Details are specific, relevant, and accurate.</strong></td>
<td>• Details are, for the most part, relevant and accurate.</td>
<td>• Some information may be irrelevant or inaccurate.</td>
<td>• Information is irrelevant, inaccurate, minimal, confusing.</td>
<td></td>
</tr>
<tr>
<td><strong>Inconsistent control; the weaknesses outweigh the strengths</strong></td>
<td>• includes insufficient or no evidence from the passage, OR only summarizes or paraphrases passage information</td>
<td>• Evidence and ideas are not developed adequately (list-like).</td>
<td>• Some information may be irrelevant or inaccurate.</td>
<td></td>
</tr>
<tr>
<td><strong>Little or no control; minimal attempt</strong></td>
<td>• includes minimal or no evidence from the passage</td>
<td>• includes minimal or no evidence from the passage and/or the evidence shows a misunderstanding of the passage</td>
<td>• includes minimal or no evidence from the passage and/or the evidence shows a misunderstanding of the passage</td>
<td>• includes minimal or no evidence from the passage</td>
</tr>
<tr>
<td><strong>A composition without evidence from the passage cannot receive a score higher than a 2 in Content.</strong></td>
<td>• minimal/no development</td>
<td>• Information is irrelevant, inaccurate, minimal, confusing.</td>
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**USE OF THE PASSAGE AND DEVELOPMENT**

- Evidence of planning and logical order allows reader to easily move through the composition.
- Clear beginning, middle, and ending contribute sense of wholeness.
- Effective transitions

**ORGANIZATION**

- Logical order allows reader to move through the composition.
- Has a beginning and an ending.
- Transitions

- Attempt at organization
- Digressions, repetition
- Weak beginning and ending
- May lack transitions

- Random order
- No beginning or ending
- Difficult for the reader to move through the response
### 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?

<table>
<thead>
<tr>
<th>Score Point</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td><strong>Consistent, though not necessarily perfect, control; many strengths present</strong></td>
<td><strong>Reasonable control; some strengths and some weaknesses</strong></td>
<td><strong>Inconsistent control; the weaknesses outweigh the strengths</strong></td>
<td><strong>Little or no control; minimal attempt</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Word Choice</strong></td>
<td>• precise</td>
<td>• clear but less specific</td>
<td>• generic</td>
<td>• functional</td>
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<tr>
<td></td>
<td>• effective</td>
<td>• includes some interesting words and phrases appropriate to the task</td>
<td>• limited</td>
<td>• simple (below grade level)</td>
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<tr>
<td></td>
<td>• vivid words and phrases appropriate to the task</td>
<td></td>
<td>• repetitive</td>
<td>• may be inappropriate to the task</td>
</tr>
<tr>
<td><strong>Sentence Fluency</strong></td>
<td>• fluid, very easy to follow, because of variety in length, structure, and beginnings</td>
<td>• generally varied in length and structure</td>
<td>• little or no variety in length and structure</td>
<td>• simple sentences</td>
</tr>
<tr>
<td></td>
<td>• Most sentences have varied beginnings.</td>
<td></td>
<td>• Awkward sentences may affect the fluidity of the reading.</td>
<td>• no variety</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• same beginnings</td>
<td>• Construction makes the response difficult to read.</td>
</tr>
<tr>
<td><strong>Voice</strong> (individual personality of the writing)</td>
<td>• compelling and engaging</td>
<td>• clear, but may not be particularly compelling</td>
<td>• weak and/or inconsistent voice</td>
<td>• no voice</td>
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<td></td>
<td>• Response is too brief to provide an adequate example of style; minimal attempt.</td>
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</table>
6. Suppose you are preparing an outline for a report on Pete Maravich. Using information provided in the resources, list three main headings that you could use for the body of your report.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

7. In what year was Pete Maravich inducted into the Basketball Hall of Fame? Identify two resources that provide this information.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
12. Explain how Lawrence uses imagery to contrast two different settings in lines 4–7 of the first poem, “Butterfly.”

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________


13. Identify one way butterfly wings are described differently in “Butterfly” and “The Butterfly.” Use one detail from each poem to support your response.

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
14. Look back at the poems “Butterfly” and “The Butterfly.” Explain what the butterfly symbolizes in each poem. Use **two** specific details from each poem to support your response.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
21. A *legend* is defined as an “unconfirmed popular story handed down from earlier times.” Explain how the stories of sightings of the Loch Ness monster can be considered legends. Use details from the passage to support your answer.

22. Identify two techniques the author used in his writing to make this passage interesting to readers. Support your answers with examples from the passage for each technique.
27. Based on the information in the passage, what are two ways you can save room when packing a bag for a trip?

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28. What are two warnings the author gives to avoid packing problems?

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________________________________________________________________________
35. Explain what the blind man means when he says, “I see with my ears.” Use at least two specific details from the folktale to support your answer.

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36. Using relevant information from the folktale, explain how and why the hunter’s attitude toward the blind man changes from the beginning to the end of the folktale.

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________________________________________________________________________
Suppose you are preparing an outline for a report on Pete Marovich. Using information provided in the resources, list three main headings that you could use for the body of your report.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
|       | • lists three plausible main headings for the body of a report on Marovich. |
| 1     | Student response is partial. It either  
|       | • lists one or two main headings for the body of a report on Marovich OR  
|       | • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:

A. “Myths” about his early life  
B. Career at LSU  
C. Professional Career

OR

Other plausible text-based responses.
Pete Maravich

7. In what year was Pete Maravich inducted into the Basketball Hall of Fame? Identify **two** resources that provide this information.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
|       | • identifies the year that Pete Maravich was inducted into the Basketball Hall of Fame  
|       | • identifies two resources that provide this information. |
| 1     | Student response is partial. It either  
|       | • identifies the year that Pete Maravich was inducted into the Basketball Hall of Fame  
|       | • but only identifies one resource that provides this information OR  
|       | • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

**Sample Top Score Response:**

“Pistol Pete” was inducted into the Basketball Hall of Fame in 1987, as stated in both the biography and the Web page.

OR

Other plausible text-based responses.
Session 3: Reading and Responding
Constructed-Response Scoring Rubric

Butterfly

12. Explain how Lawrence uses imagery to contrast two different settings in lines 4–7 of the first poem, “Butterfly.”

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
|       | • identifies two different settings in the second stanza AND  
|       | • fully explains how imagery is used to provide a contrast between the two settings. |
| 1     | Student response is partial. It either  
|       | • identifies two different settings in the second stanza but does not explain how imagery is used to provide a contrast between the two settings OR  
|       | • identifies only one setting in the second stanza and explains how imagery is used to describe it OR  
|       | • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:

With one setting, Lawrence contrasts the land out beyond the sea, “the hills where snow must have fallen.” He then discusses the setting of the wind as “polished with snow,” an image of shiny, blustery cold that directly contrasts with the warm garden where the speaker sits.

OR

The setting describing blossoms of the red geraniums contrasts with the setting of the lifeless landscape of a windy sea or snowy hillside and suggests warmth through red tones.

OR

Other plausible text-based responses.
Session 3: Reading and Responding
Constructed-Response Scoring Rubric

Butterfly

13. Identify one way butterfly wings are described differently in “Butterfly” and “The Butterfly.” Use one detail from each poem to support your response.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
|       | - identifies one difference between the descriptions of butterfly wings in each poem AND  
|       | - provides one detail from each poem to support the response. |
| 1     | Student response is partial. It either  
|       | - identifies one difference between the descriptions of butterfly wings in each poem, providing one or no details from either poem to support the response OR  
|       | - demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:
The speakers describe how the wings look. In “Butterfly,” they are “veined,” “black-dotted,” and “big soft” wings. In the other poem the wings are just a small “pinch of yellow.”

OR

In “The Butterfly,” the speaker describes how the wings work. They are compared to a hinge, which opens and closes over and over. In “Butterfly” the description is different because the wings work by lifting and fluttering.

OR

Other plausible text-based responses.
14. Look back at the poems “Butterfly” and “The Butterfly.” Explain what the butterfly symbolizes in each poem. Use two specific details from each poem to support your response.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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</thead>
</table>
| 4     | Student response is complete. It  
|       | - gives a plausible explanation of what the butterfly symbolizes in each poem AND  
|       | - uses at least two specific details from each poem to support the response. |
| 3     | Student response is general. It  
|       | - gives a plausible explanation of what the butterfly symbolizes in each poem AND  
|       | - uses two specific details from one poem and only one detail from the other poem to support the response. |
| 2     | Student response is partial. It either  
|       | - explains what the butterfly symbolizes in only one poem, using at least two specific details from that poem OR  
|       | - explains what the butterfly symbolizes in each poem, without using any specific details. |
| 1     | Student response is minimal. It either  
|       | - explains what the butterfly symbolizes in only one poem, without providing details from either poem OR  
|       | - demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |
Butterfly

Sample Top Score Response:

Common Symbolism

fragility, delicateness

- “Butterfly”:
  - Line 3: “veined wings” are thin
  - Line 7: “but the wind blows strong” suggests the butterfly is weak
  - Line 9: “soft wings” are delicate
  - Line 12: “white speck” suggests the butterfly is small
  - Line 14: “melted in the crystalline distance”
- “The Butterfly,” lines 10–12: the butterfly is a “pinch” because it is small and delicate

fleeting/temporary nature, impermanence

- “Butterfly,” lines 12–15: The poet says farewell and watches the butterfly vanish.
- “The Butterfly,” lines 1–6 (especially 4–6) “no story,” split like a second,” “no future,” “pinned down to no past”… the butterfly is timeless and fleeting

curiosity

- “Butterfly”:
  - Lines 2–3: The poet has questions about the butterfly and shows curiosity.
  - Lines 8–12: The poet has more questions and wonders about the butterfly’s fate.
- “The Butterfly”:
  - Lines 1–6: Lines 1–5 lead up to line 6 “It’s a pun on the present … The butterfly is an enigma.
  - Line 13: The poet is surprised and baffled. What happened to it?

powerlessness

- “Butterfly”:
  - Line 7: the strong wind is more powerful than the little butterfly
  - Lines 11–12: “the wind slides you sheer”
  - Lines 13–15: the butterfly has been carried off to sea
- “The Butterfly”:
  - Line 4: “it has no future”
  - Line 10: “just a pinch of yellow”
The Quest for Nessie

21. A *legend* is defined as “an unconfirmed popular story handed down from earlier times.” Explain how the stories of sightings of the Lock Ness monster can be considered legends. Use details from the passage to support your answer.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
       | • Gives a clear explanation of how the stories of sightings can be considered legends, using elements of the definition, a AND  
       | • Provides relevent details from the passage in support of the answer. |
| 1     | Student response is partial. It either  
       | • Gives a general discussion of how the stories of sightings can be considered legends OR  
       | • Cites details from the passage that related to the question OR  
       | • Gives a general discussion with one or no details;  
       | • Demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

**Sample Top Scores Responses:**

Elements of a legend/kinds of details that support each element

- Unconfirmed: no scientific proof has been found; often based on the report of one person, with little or no verification
- Popular: may people believe or have reported sightings of the monster
- Handed down from earlier ties: these sightings have bee reported for hundreds of years and still continue today; reports are generally oral, often not written or investigated.
The Quest for Nessie

22. Identify two techniques the author used in his writing to make this passage interesting to readers. Support your answer with examples from the passage for each technique.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
  • identifies two techniques the author used to make the passage interesting AND  
  • provides relevant examples from the passage of each technique. |
| 1     | Student response is partial. It either  
  • identifies one technique the author used to make the passage interesting, with references to examples OR  
  • provides some details from the passage that relate to the question OR  
  • identifies one or two techniques with no examples OR  
  • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:

Techniques that could be cited, with details from the passage

• use of eyewitness accounts, with quotations from the participants
• use of background and history that show how old the stories are
• use of statistics that show how extensive the sightings have been, with details
• use of descriptive language and interesting details
• use of picture and caption
Traveling Light

27. Based on the information in the passage, what are two ways you can save room when packing a bag for a trip?

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
        • identifies two passage-based ways to save room when packing a bag for a trip. |
| 1     | Student response is partial. It either  
        • identifies one passage-based way to save room when packing a bag for a trip OR  
        • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:
I would roll my clothes up tightly. Also I would choose clothes to pack and then remove half of them so I don’t take too many things.

OR

Other plausible text-based responses.
Session 3: Reading and Responding
Constructed-Response Scoring Rubric

Traveling Light

28. What are two warnings the author gives to avoid packing problems?

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It
|       | • identifies two text-based warnings issued by the author. |
| 1     | Student response is partial. It either
|       | • identifies only one text-based warning issued by the author OR
|       | • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:
The author warns that “buying things at your destination will reduce your visiting time.” Also, if you bring an extra pair of jeans, the author warns that you might be left “recovering from a dislocated shoulder!”

OR

Other plausible text-based responses:
• Bathroom items/toiletries might leak.
• Weather can affect how you pack.
• Little things can weigh you down.
The Blind Man and the Hunter

35. Explain what the blind man means when he says, “I see with my ears.” Use at least two specific details from the folktale to support your answer.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It
|       | • gives a plausible explanation of the statement AND
|       | • uses at least two specific details from the folktale as support. |
| 1     | Student response is partial. It either
|       | • gives a general explanation of the statement with one or no details OR
|       | • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:

When the blind man says that he sees with his ears, he means that because he is blind he uses his hearing and other senses to learn and protect himself. Examples from the folktale include:

- listening to his fellow villagers and learning about their problems.
- sensing or hearing the presence of the lion in the forest.
- knowing the way through the woods on the second day of hunting.
36. Using relevant information from the folktale, explain how and why the hunter’s attitude toward the blind man changes from the beginning to the end of the folktale.

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2     | Student response is complete. It  
|       | • explains how the hunter’s attitude changes AND  
|       | • explains why the hunter’s attitude changes. |
| 1     | Student response is partial. It either  
|       | • explains how or why the hunter’s attitude changes OR  
|       | • demonstrates a limited awareness and/or may contain errors. |
| 0     | Student response is incorrect, irrelevant, or too brief to evaluate. |
| Blank | Student fails to respond. |

Sample Top Score Response:

- How:  
The hunter’s attitude changes from one of feeling superior to the blind man to one of understanding and respecting the blind man’s abilities and insight.

- Why:  
The hunter’s attitude changes because he sees several examples of the blind man’s skills and wisdom that surprise him. For example, he tries to trick the blind man by taking advantage of his disability—substituting the more beautiful bird for the one in the trap—because he thinks the blind man will never know the difference. The blind man is wise to the hunter’s trick, however, and shows him that he has done wrong. The hunter feels ashamed when the blind man says, “the world is full of so many people like you—who take what is not theirs.” The hunter repents and gives the beautiful bird back to the blind man. From that time on, he respects the blind man and they become friends.
Session 2: Using Information Resources
Multiple-Choice Answer Sheet

Name: ________________________________

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________
6. ___ CR ________
7. ___ CR ________
Session 4: Proofreading
Multiple-Choice Answer Sheet

Name: ________________________________

37. ____________ 41. ____________
38. ____________ 42. ____________
39. ____________ 43. ____________
40. ____________ 44. ____________
Session 2: Using Information Resources
Multiple-Choice Answer Key

Name: ________________________________

1. C
2. A
3. D
4. D
5. C
6. CR
7. CR
Session 3: Reading and Responding
Multiple-Choice Answer Key

Name: ____________________________________________

8. A  
9. A  
10. B  
11. B  
12. CR  
13. CR  
14. CR  
15. D  
16. B  
17. D  
18. C  
19. C  
20. B  
21. CR  
22. CR  
23. A  
24. D  
25. B  
26. A  
27. CR  
28. CR  
29. B  
30. C  
31. D  
32. A  
33. B  
34. A  
35. CR  
36. CR
Session 4: Proofreading
Multiple-Choice Answer Key

Name: __________________________________________

37. C
38. D
39. A
40. C
41. B
42. A
43. C
44. C