Nevada DEPARTMENT OF EDUCATION

GRADE

H

Nevada

Instructional Materials

for the

HIGH SCHOOL PROFICIENCY EXAM

HSPE

READING

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Dear Educators,

The following materials, developed as a collaborative effort between the Nevada Department of Education and WestEd, a nonprofit research, development, and service agency, are designed to be used as part of a guided instructional activity to support student performance on assessments. While these materials can provide students with practice in answering assessment items, we believe it is critical that these materials be used to help students understand the elements of the state assessment and to guide them in the use of effective strategies that will support their ability to comprehend and take a variety of assessments. If you choose, however, to use this support document solely as a practice activity, we highly recommend that you go back over each item with students and investigate each response to better understand their knowledge of the assessment.

Purpose of Reading Text
The purpose of reading must be taught to students. The state criterion-referenced tests include two types of reading passages: literary and expository.

By using these materials, you can identify, read, and discuss these different text types and the corresponding knowledge and skills students are expected to demonstrate. These same reading analysis skills apply to core classes such as math, science, and social studies.

Vocabulary Knowledge
The Nevada Department of Education believes that students are not thoroughly being taught the content vocabulary of the Nevada Reading Content Standards. Students in Nevada, therefore, must have repeated experiences with **hearing** (oral vocabulary), **reading**, and **writing** the vocabulary of the standards in order to be successful on the state assessment as well as classroom and district assessments. For example, grade appropriate vocabulary such as: character traits, author's purpose, organizational structure, and analysis are terms used in the assessments.

Types of Questions
The reading assessment includes two basic types of questions—multiple-choice items for all grades (3 through 8 and high school) and constructed-response items for grades 4 through 8. To help prepare students for constructed-response questions, we have provided you with:

1. the student checklist (included in the student test booklet at grades 4 and 5)
2. the general student rubric (included in the student test booklet at grades 6 through 8)
3. item-specific rubrics

With the use of these materials, students can become familiar with the different types of questions used on the state assessments. They can learn to use the checklist or rubric to determine if they have answered the constructed-response questions completely. Familiarity with the tools provided as part of the assessment and the vocabulary of the standards can result in less anxiety on the part of students and teachers. (Please note that the student checklist and general rubric can be on the walls of your classroom

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throughout the school year. As you assign constructed-response questions, students can use these tools as they develop their responses.)

The types of questions included in these instructional materials (and in the state assessments) allow for the assessment of different levels of cognitive complexity. The questions are developed so that students cannot just skim and scan the passages to find the answers; they must go back and reread the text to determine the correct answer, including drawing inferences and conclusions from what they have read. Teaching students to identify, write, and use different levels of questioning skills as they read can only lead to improved comprehension and achievement on classroom, state, and national assessments. We suggest that you engage students in question writing so they not only can recognize these levels of complexity, but can begin to formulate them as well.

Depth of Knowledge (DOK) Levels - In addition to measuring a broad spectrum of reading content domains, the Nevada Proficiency Examination Program includes questions to assess three Depth of Knowledge levels. These DOK levels are based on descriptions developed by Dr. Norman Webb and adapted for Nevada's reading assessments. The following are the three DOK levels used on Nevada's reading assessments:

> **DOK Level 1: Recall** - Level 1 requires the recall of facts or use of basic skills. A level 1 item consists of literal recall from text, paraphrasing, or simple understanding of a single word or phrase. A level 1 item may require a simple connection between sentences, which may be considered a very basic inference.
>
> **DOK Level 2: Use of Concepts and Skills** - Level 2 requires comprehension and mental processing of text or portions of text. A level 2 item includes the engagement of some mental processing beyond recalling or reproducing a response. A level 2 item requires the application of skills and concepts. Some important concepts are covered but not in a deeply complex way.
>
> **DOK Level 3: Strategic Thinking and Problem Solving** - Level 3 requires abstract reasoning, critical thinking, and/or the application of abstract concepts to new situations.

Length of Passages

WestEd constructs the assessment forms and includes a range of passage lengths as described below. NDE and WestEd believe that it is important for students to have opportunities to read passages of differing lengths as a part of the regular curriculum. Students should have experience in sustaining comprehension with passages of varying lengths. We do not want students to be surprised by the volume of reading required on the state assessment.

The following represent the guidelines for passage lengths for each grade level:

Grade 3	300 – 500 words
Grade 4	300 – 550 words
Grade 5	400 – 700 words
Grade 6	400 – 800 words
Grade 7	500 – 950 words
Grade 8	500 – 1000 words
HSPE	500 – 1200 words

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Students should be made aware of the length of the assessment at their grade level, as well as passage lengths for successive grades. We believe this will allow them to understand, for example, what a 500-word text actually looks like, so they are not overwhelmed on the day of the assessment when they encounter one of the longer passages.

We hope that interaction with these instructional materials will lead to lowered anxiety and better understanding of the assessment that is being presented to students. If you have questions about the reading materials or how to embed this information into your curriculum, please contact Darrin Hardman (grades 3 – 5) at dhardman@doe.nv.gov; Joanne Jones (grades 6 – 8) at jjones@doe.nv.gov; or Beverly Mudd (high school) at bmudd@doe.nv.gov.

Thank you,

Cindy Sharp
K – 12 CRT/HSPE Consultant
Nevada Department of Education

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Name: _____

Reading
HSPE

This booklet contains reading questions for you to answer. The questions in the Test Booklet are all multiple-choice. For each question, you will be given four answer choices—A, B, C, and D. You are to choose the correct answer from the four choices. Each question has only one right answer.

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In this passage, an artist with a unique view on her messy studio confronts a problem. Read the passage. Then answer questions 1 through 6.

Cleaning Day

1 Michelle Kennan's studio was a mess. Yes, there was the standard art-studio debris—squashed, uncapped paint tubes oozed color over the worktable; the floor looked like a clown had exploded; the fine sable brushes yearned to be freed from their acrylic cocoons. But the mess went far beyond that, venturing into landfill territory. Take, for instance, an orange, which had been used as a model for one of Kennan's paintings, long since abandoned to the ravages of time and mold. It now looked more like a grayish-green rodent than a citrus fruit. Crumpled pieces of sketch paper littered the floor, giving glimpses of abandoned studies—an eye with an overly arched brow, an elbow bent just so, an ear spiraling like a delicate seashell. The place was a dump.

By contrast, Kennan's paintings were immaculate. They were perfect, pure. The painted orange, whose model had long since become more science project than food, looked good enough to eat—better than good enough. It looked so real, so lifelike, that viewers' mouths would water at its sight. More than one swore they could smell an actual orange when gazing at the work.

Michelle Kennan was a photo-realistic painter. Her paintings looked like photographs—really, really big photographs. They typically stood about twenty feet tall. Her paintings towered over the viewer, looking for all the world like huge, precisely detailed photographs. It was only when someone neared Kennan's work, his nose nearly touching the canvas, that he could see the meticulous brush strokes. Those strokes, repeated millions of times, combined to create, for instance, the giant orange—a mouthwateringly dimpled, enormously orangey orange. And Kennan's immaculate paintings stood in direct contrast to the filth in which they were created.

Kennan hadn't always been so unkempt. There had been a time when she was very clean and tidy—perhaps obsessively so. After use, her brushes were soaked, cleaned, dried, and returned to specified places in her brush box. Paint tubes were wiped clean, capped, and arranged in a neat row according to hue, from lightest to darkest, left to right. Her easel was as clean as the day she brought it home from the art store, not a stray brush stroke to be found.

5 Interestingly, during this time of cleanliness, Kennan's paintings were not great—at least in her own mind. Most people thought they were very good. It wasn't that her oranges didn't look like oranges—they did. But they certainly didn't make people smell oranges or provoke spontaneous mouthwatering. They simply looked like *paintings* of oranges, uninspired and flat.

At that time, Kennan had been frustrated in her work. She knew that in order for her paintings to leap the great divide between good and great, she'd have to breathe life into them somehow. Instead of painting mere likenesses, she yearned to give her subjects a new life on canvas, where they would breathe and sigh and truly *live*. But how? Kennan's deepest fear was that she simply lacked the talent necessary to make that grand leap.

And so, Kennan hurled herself into her art. She began spending all her waking and most of her sleeping hours in her studio. She literally ate and drank paint—not on purpose, mind you. But if you paint while eating, you're bound to include a bit of cadmium red or cobalt blue into your diet. And as Kennan devoted more and more of her time and energy to painting, she had less and less to give to housekeeping. Gradually, her easel became caked with color. Meals, absently chewed while Kennan worked, were left to sit and gather fuzz. Her unwashed clothes lay limp where dropped upon the floor.

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It was during this time of extreme dedication to her craft that Kennan's art made the fateful leap—it became great. Kennan felt that these new works were not just painted by her, but rather had been given life by her. When Kennan made this realization, it was as though she had awakened from a dream. But her elation was short-lived. Now aware, she looked around her, blinking, and was stunned at what she saw. The wreckage that surrounded her made her swoon.

Kennan wanted to begin cleaning immediately. She wanted to scrub the studio of the horrid mess until it gleamed as it had before. She wanted to move to another studio and start over fresh. She wanted to . . .

10 *But wait*, she thought. What if it was the very disorder in the world around her that allowed her to give new life to her work? What if she *needed* this mess in order to be great?

Now, whether or not the mess around Kennan had anything to do with her newfound abilities does not really matter. What does matter was that Kennan believed it did. So, like a superstitious pitcher on the mound who rubs his lucky rabbit's foot, Kennan vowed to keep her studio as it was for fear of ending her winning streak.

And so it went for years. Kennan's work gradually became more renowned and was highly in demand. And supply of that demand was not easy. Kennan's paintings were so large and meticulously created, and Kennan herself such a perfectionist, that each painting took Kennan about six months to complete. And all the while, her studio became more of a mess.

Then came cleaning day.

It was an honest mistake. One of Kennan's neighbors was moving out and had hired a cleaning service to give his studio a "thorough cleaning." The neighbor had had a copy of Kennan's keys "just in case" and had accidentally given it to the cleaners. And in the cleaners came, the mop brigade, sweeping through the studio like a fastidious[1] tornado, cleaning, dusting, and shining everything in their path. True to their mission, they did a "thorough cleaning." They left nothing behind. Well, nearly nothing.

15 Even before Kennan entered her studio, she knew that something was wrong. It didn't smell right—it smelled like pine. Kennan fumbled for her keys and threw open the door. The studio stood almost completely bare except for Kennan's worktable, on which sat her brushes, cleaned and put away, and her paints, arranged according to hue, lightest to darkest, left to right. Next to the worktable, leaning up against the wall, stood a fresh canvas.

Kennan stood in the empty, too-clean room. Her eyes climbed the twenty-foot canvas. Its blank, white expanse towered over her.

"Cleaning Day." © 2009 WestEd.

[1]**fastidious:** very careful, particular, or demanding, especially in matters relating to details

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Answer the following questions about the passage "Cleaning Day."

1 How does the author create the tone of the first paragraph?

A He uses sarcasm and distorted descriptions to create a cynical tone.
B He uses vivid word choice and lengthy sentences to create an awed tone.
C He uses sophisticated sentences and ornate language to create a superior tone.
D He uses figurative language and humorous comparisons to create an amused tone.

2 Which is the **best** analysis of the author's use of the phrase "fastidious tornado" in paragraph 14?

A The phrase suggests that the cleaners create more havoc than order when they work; the term "fastidious" is intended to be primarily ironic.
B The phrase indicates that the cleaners know they only have a short time to complete their work; the word "tornado" particularly shows their sense of urgency.
C The word "fastidious" speaks to the thorough job the cleaners are doing, while the word "tornado" hints that the results will probably be disastrous. The contrast between the two terms echoes the contrast between Kennan's art and her studio.
D The word "fastidious" shows that the cleaners are deliberately ruining Kennan's studio, while the word "tornado" shows how quickly and destructively they are working. The two terms together show the depth of the author's use of sensory details.

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3 Which sentence from the passage **most** effectively shows that Kennan is obsessed with her paintings?

A "Crumpled pieces of sketch paper littered the floor, giving glimpses of abandoned studies—an eye with an overly arched brow, an elbow bent just so, an ear spiraling like a delicate seashell."
B "It was only when someone neared Kennan's work, his nose nearly touching the canvas, that he could see the meticulous brush strokes."
C "And so, Kennan hurled herself into her art."
D "Meals, absently chewed while Kennan worked, were left to sit and gather fuzz."

4 Which **best** describes the relationship between the setting and the plot?

A The setting is the source of the main conflict.
B The setting creates calmness in the falling action.
C The setting builds tension between the characters.
D The setting is mainly of significance in the resolution.

5 Which comment on humanity is the author relaying in the passage?

A Life-changing decisions sometimes get made for us.
B Well-intentioned people bear the brunt of life's hardships.
C True greatness requires a balance between work and other aspects of life.
D Most disciplined people have a hard time allowing their creativity to flourish.

6 How would the resolution **most** likely have been different if the passage were told in the first person point of view with Kennan as the narrator?

A The talent of Kennan would have been more strongly emphasized.
B Kennan's reflections on the future of her art would have been included.
C Kennan's appearance would have been more strongly emphasized.
D A conversation between Kennan and her neighbor would have been included.

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This excerpt from Barbara Charline Jordan's famous keynote address and the accompanying sidebar give insight into an impressive figure in American history. Read the passage. Then answer questions 7 through 12.

An Excerpt from *Barbara Charline Jordan's 1976 National Convention Keynote Address*

1 Even as I stand here and admit that we have made mistakes, I still believe that as the people of America sit in judgment on each party, they will recognize that our mistakes were mistakes of the heart. They'll recognize that.

And now—now we must look to the future. Let us heed the voice of the people and recognize their common sense. If we do not, we not only blaspheme our political heritage, we ignore the common ties that bind all Americans. Many fear the future. Many are distrustful of their leaders, and believe that their voices are never heard. Many seek only to satisfy their private work—wants; to satisfy their private interests. But this is the great danger America faces—that we will cease to be one nation and become instead a collection of interest groups: city against suburb, region against region, individual against individual; each seeking to satisfy private wants. If that happens, who then will speak for America? Who then will speak for the common good?

This is the question which must be answered in 1976: Are we to be one people bound together by common spirit, sharing in a common endeavor; or will we become a divided nation? For all of its uncertainty, we cannot flee the future. We must not become the "New Puritans" and reject our society. We must address and master the future together. It can be done if we restore the belief that we share a sense of national community, that we share a common national endeavor. It can be done.

There is no executive order; there is no law that can require the American people to form a national community. This we must do as individuals, and if we do it as individuals, there is no President of the United States who can veto that decision.

5 As a first step—As a first step, we must restore our belief in ourselves. We are a generous people, so why can't we be generous with each other? We need to take to heart the words spoken by Thomas Jefferson: "Let us restore the social intercourse—Let us restore to social intercourse that harmony and that affection without which liberty and even life are but dreary things."

A nation is formed by the willingness of each of us to share in the responsibility for upholding the common good. A government is invigorated when each one of us is willing to participate in shaping the future of this nation. In this election year, we must define the "common good" and begin again to shape a common future. Let each person do his or her part. If one citizen is unwilling to participate, all of us are going to suffer. For the American idea, though it is shared by all of us, is realized in each one of us.

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And now, what are those of us who are elected public officials supposed to do? We call ourselves "public servants" but I'll tell you this: We as public servants must set an example for the rest of the nation. It is hypocritical[1] for the public official to admonish and exhort the people to uphold the common good if we are derelict in upholding the common good. More is required—More is required of public officials than slogans and handshakes and press releases. More is required. We must hold ourselves strictly accountable. We must provide the people with a vision of the future.

If we promise as public officials, we must deliver. If—If we as public officials propose, we must produce. If we say to the American people, "It is time for you to be sacrificial"—sacrifice. If the public official says that, we [public officials] must be the first to give. We must be. And again, if we make mistakes, we must be willing to admit them. We have to do that. What we have to do is strike a balance between the idea that government should do everything and the idea, the belief, that government ought to do nothing. Strike a balance.

Let there be no illusions about the difficulty of forming this kind of a national community. It's tough, difficult, not easy. But a spirit of harmony will survive in America only if each of us remembers that we share a common destiny; if each of us remembers, when self-interest and bitterness seem to prevail, that we share a common destiny.

10 I have confidence that we can form this kind of national community.

[1]**hypocritical:** claiming to have feelings or virtues one does not have

Who Will Speak for the Common Good?

Near the beginning of her speech, Representative Barbara Jordan stated, "There is something special about tonight. What is different? What is special? I, Barbara Jordan, am a keynote speaker."

With those words began the first keynote address by any woman, let alone an African American woman, at a political party's national convention, where presidential candidates are selected.

It was not always clear that this would be Jordan's destiny. Born in 1936 in Houston, Texas, Jordan initially planned to become a pharmacist. Then, one day at high school, her aspirations changed. It was "career day," and one of the speakers was an African American female lawyer. Jordan was mesmerized by the lawyer's speech, and she went home that evening with a new career goal: to get a law degree. With hard work, she did just that, graduating from Boston University Law School in 1959.

Jordan began her law practice working out of her parents' dining room. As word of her reputation as an excellent lawyer spread, she was able to afford an office downtown.

In 1960, Jordan became actively involved in politics, volunteering for a presidential campaign. She decided to run for office in the Texas House of Delegates in 1962. She lost. She ran again in 1964. She lost again. Ever determined, she ran for office in the Texas State Senate in 1966 and won. She was the first African American woman to be elected to the Texas Senate, and she served until 1972.

In 1972, Jordan was elected as a representative to the U.S. Congress. She was the first African American female to represent the southern states in the House of Representatives.

(sidebar continued on next page)

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(sidebar, continued)

In 1976, she and John Glenn, a senator from Ohio and the first American to orbit the Earth, were asked to be the keynote speakers at their political party's national convention.

After her opening, Jordan, clearly mindful of the significance of her speech, went on to say that her speech would not focus on praising her party's accomplishments, nor would it attack her opponents. She also said that she would not focus on describing the problems of Americans, even though she was well aware of those problems. Instead, Jordan took a different tack in her speech, which is clearly revealed by the title of the speech: "Who, then, will speak for the common good?"

Jordan delivered her speech during a period in U.S. history when the country was still feeling the pains of its involvement in the Vietnam War. Although the 1973 Paris Peace Accord had ended U.S. military participation in the war, Americans continued to be divided about the U.S.'s role in the war. Americans were also divided about many other issues, including the resignation of President Richard Nixon in 1974 (when he was under the threat of impeachment), the Women's Movement, advances in civil rights, environmental activism, and increased immigration from developing countries. The 1970s were also a time of oil shortages, job loss, and rising crime rates. Americans were confused and frustrated, and many felt the country had lost its sense of direction.

So, although Jordan did not address these problems directly, they were clearly in her mind when she delivered her speech. The speech was very well received, and many historians now consider it one of the best convention keynote speeches in modern history.

"1976 National Convention Keynote Address" by Barbara Charline Jordan. Work is in the public domain. ***Barbara Charline Jordan*** **© Library of Congress. "Who Will Speak for the Common Good?" © 2009 WestEd.**

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Answer the following questions about the passage "An Excerpt from *Barbara Charline Jordan's 1976 National Convention Keynote Address.*"

7 Which technique does Jordan use in paragraph 2 of the passage?

A testimonial
B bandwagon
C snob appeal
D appeal to emotion

8 Barbara Jordan's argument in paragraph 3 of the passage is based on which belief?

A American society is not beyond repair.
B The Puritans could be considered cowards.
C Americans are destined to feel uncertainty.
D The Puritans should not have rejected their society.

9 In paragraph 8 of the passage, why does Jordan use the short sentences "We must be" and "Strike a balance"?

A to give instructions to her audience
B to emphasize her message through repetition
C to clarify her ideas for her audience
D to provide ideas counter to her main argument

10 Which is the **main** way Jordan creates a personal tone?

A by giving examples of hypocrisies
B by using a quote from a well-known historical figure
C by making broad use of first-person plural pronouns
D by directing a portion of what she says to public officials

11 In the context of the organizational structure of the sidebar, what is the purpose of its third paragraph?

A to transition to a discussion of Jordan's history
B to change the focus to women who practice law
C to demonstrate another aspect of Jordan's character
D to provide an example to support the rest of the text

12 Based on the passage and the sidebar, how was the content of the address influenced by the political climate?

A The address expressed a desire to overcome discord in society.
B The address acknowledged the common sense of the American people.
C The address suggested that the American government could energize itself.
D The address questioned whether anyone was willing to speak for the common good.

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In this passage, teenage Matthew Briggs experiences a frightening thunderstorm at the base of the Grand Canyon. Read the passage. Then answer questions 13 through 19.

An Excerpt from *The View from the Canyon*

by Juanita Havill

In the early 1900s the Santa Fe Railway sent artists to the Southwest to paint pictures of the scenery and the peoples who lived there. The paintings were used as advertisements to entice people to travel by train to the vast and beautiful regions of the western United States.

Fourteen-year-old Matthew Briggs accompanied his father Arthur Briggs, a landscape painter from Chicago, on an expedition to the Grand Canyon in 1906. Since arriving at the canyon rim, Matthew has heard coyotes yipping in the distance, visited Indian ruins, met a photographer named Henry, gotten sunburned while photographing mule deer, and in the following scene is now with his father and Henry at the base of the canyon where the Colorado River flows.

The river water felt wonderfully cold, its iciness a relief to Matthew's sweat-soaked body. He had not expected the intense heat on the canyon floor nor the glacial cold of the river, a refreshing chill which he welcomed now. As he waded near the riverbank, he looked up at the rugged slopes and caught sight of something moving through the brush. He recognized the animal and wanted to announce a coyote-sighting to Father and Henry, who were packing the mules nearby, but he feared that speaking or turning away for a moment would cause him to lose sight of the swift-moving creature. In a moment the coyote vanished, affording him little time to take a mental picture of the long thin legs and camouflaged coat that blended into the landscape.

"Did you see that coyote?" Matthew pointed toward the slope. "Have you ever photographed a coyote, Henry?"

"I can't say as I've ever met a coyote that would sit still for his portrait," said the cowboy photographer.

"If you study them and sketch them long enough, you'll be able to paint them," Father said.

Considering the stealthy creature in question, Matthew thought his father's suggestion an impossible one.

When they were packed, they set off on their return journey, content to let the mules plod slowly up the winding trail. They stopped to rest at a rare, shady spot, one that afforded a flat rock jutting from the canyon wall on which they could sit. Father immediately pulled out his sketch pad and pencil and began to draw while Henry lay back and studied the sky with nervous interest. Matthew unpacked Henry's camera and sat waiting for wildlife to come into view. He had seen a lizard dive into a crevice when they rode up, and he was confident that the lizard would emerge again. Finally, Father turned his attention to sketching the clouds above.

Henry's words broke the silence: "We would be wise to reach the rim before late afternoon."

Within minutes gentle globs of rain began to plop onto the dust. Soon bigger drops fell, picking up speed and intensity. At first, Matthew found the raindrops refreshing, and the pungent smell filling the air reminded him of the turpentine that Father used to clean his brushes, but if he remained in the open any longer, he would soon be soaked.

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Matthew replaced the camera in the case and ran underneath the rock ledge. Father and Henry wasted no time in joining Matthew in the shallow cave. Rain rushed around their protective rock and streamed into their shelter, soaking their boots. With no lull in the intensity, the rain continued to pour, and as Matthew watched sheets of water pound the dust to mud, he wondered if it would ever stop.

The streaming water carved deep ruts in the dirt and gushed over the rocks in a waterfall that separated the men from the pack mules. Matthew watched the menacing waterfall widen and worried that the tethered pack mules would panic and break away from the pine trees to which they were tethered.

"Shouldn't we get the mules?" he shouted.

"We should have," Henry said. "If we try now, it's so slippery we could end up a thousand feet below."

15 The temperature dropped precipitously, and Matthew wished that he could retrieve his coat from one of the mule packs. Flashes of lightning stabbed at the landscape, and powerful thunderclaps set the mules to braying. One mule tugged hysterically at its rope, and when the branch it was tied to snapped, the mule slipped and fell on its side. The force of the rushing water swept it downward with the supply pack strapped to its back.

Matthew watched helplessly as the mule came to a stop against a stand of pine trees. The mule finally regained its footing and trotted out of sight, but its pack had fallen and no doubt been swept downward by the torrents of rain. Matthew remembered that the lost supply pack had contained Father's paints, what food that remained, and his own treasures of rocks and fossils, bird feathers, and a snake skin.

Would the mule find its way back? Matthew wondered. Would the rain ever stop and enable them to escape to the dry shelter of their lodgings?

Henry and Father ran for the other three mules and tried to coax them back to the overhanging rock. Matthew joined them and grabbed the reins of one mule so that he could rub its nose and try to calm it while an ocean of water drenched down for another hour. It was so slippery when the rain stopped that they were obliged to lead the mules instead of mounting them and risking a dangerous plunge down the muddy ravines.

Soon it was dark, and with no lantern they continued to make their way upward. Even with a lantern they could not have detected the trails since all had been washed out. Cold, hungry, wet, and tired, Matthew was haunted by the image of the mule knocked off its feet by the force of the water. If he had been sitting out there on the rock where he had been earlier, he would have been washed away like a fly.

20 Finally, they returned to the lodge and collapsed in exhaustion to sleep away the trauma. The next morning Henry told them that people drown in slip canyons when sudden storms flood them.

"Slip canyons are so narrow that they fill up rapidly and leave no way to escape," Henry explained from the safety of their breakfast table.

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"From now on," said Father, "you can be sure I will heed clouds as well as sketch them."

Matthew appreciated that Henry had not mentioned death by drowning yesterday in the midst of the perilous storm. He agreed with Father about the clouds and would never look at them in the same way.

The poor pack mule arrived later in the morning, scratched and bruised, but Henry thought it would recover. The supplies had been carried away. Paint brushes, tubes of paint, and a snake skin lay some place below.

25 Father said that what is important is that they escaped harm, and predicted that one day a landscape painter on a canyon trail may have a sudden need for cobalt blue, and, lo and behold, there it will be, in a clump of rabbit brush.

"The painter in need might even be me," he said.

"The View from the Canyon" by Juanita Havill. © 2009 WestEd.

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Answer the following questions about the passage "An Excerpt from *The View from the Canyon*."

13 The author uses word choice to create a shift in mood in which paragraphs?

A 5 and 6
B 8 and 9
C 15 and 16
D 20 and 21

14 Which line from the passage **most** clearly foreshadows the main conflict?

A "The river water felt wonderfully cold, its iciness a relief to Matthew's sweat-soaked body."
B "When they were packed, they set off on their return journey, content to let the mules plod slowly up the winding trail."
C "Father immediately pulled out his sketch pad and pencil and began to draw while Henry lay back and studied the sky with nervous interest."
D "One mule tugged hysterically at its rope, and when the branch it was tied to snapped, the mule slipped and fell on its side."

15 Which of the following is ironic in the passage?

A Three travelers have pack mules with them but are forced to walk to ensure their own safety.
B A painter loses his paints in a freak accident but believes they may be of use to someone else.
C A sudden rainstorm transforms a dusty canyon into a raging waterfall that puts people in danger.
D Two men whose careers rely on careful observation miss the warning signs of a dangerous storm.

16 This passage is told from a third person limited point of view. Which is the best evidence that the narrator is aware **only** of Matthew's thoughts and feelings?

A Dialogue between Matthew and other characters is minimal.
B The reader knows that Matthew has unpacked Henry's camera.
C Matthew's father is referred to as "Father" rather than by his first name.
D The reader knows that Matthew considers the waterfall to be "menacing."

Go On

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17 Which human experience is the author **mainly** relaying in the passage?

A Nature's different qualities mimic the diversity of emotions humans feel.
B Because of nature's various temperaments, it is difficult for humans to capture it in art.
C Nature is far more powerful than humanity and must be regarded with both appreciation and caution.
D When the goal of humanity is to defeat nature, humans must seriously consider the consequences.

18 Is the author's choice to limit the dialogue among the characters during the storm effective?

A No, because it does not allow the reader necessary insight into what Henry and Father are thinking.
B Yes, because it reveals to the reader the breathtaking and terrifying beauty of the storm.
C No, because the reader is not given a clear enough picture of what is happening with the mules, the rain, and the characters.
D Yes, because it gives the reader a greater feel for the confusion, desperation, and sense of isolation the storm caused for the characters.

19 Which idea common to American culture and literature is **most** strongly expressed in this passage?

A new frontiers
B coming of age
C the self-made hero
D the importance of community

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We all know that buckling our seat belts can keep us safer in cars, but have seat belts also caused people to take greater risks? This passage discusses an interesting concept scientists have dubbed "risk compensation." Read the passage. Then answer questions 20 through 25.

Buckle Up. And Behave

by William Ecenbarger

1 In the middle of the last century, Volvo began seeking improvements to seat belts to protect drivers and passengers in its vehicles. When the Swedish automaker tried a single strap over the belly, the result was abdominal injuries in high-speed crashes. The engineers also experimented with a diagonal chest restraint. It decapitated crash-test dummies.

Volvo then turned to a 38-year-old mechanical engineer named Nils Bohlin, who had developed pilot ejector seats for the Saab aircraft company. Bohlin knew it would not be easy to transfer aerospace technology to the automobile. "The pilots I worked with in the aerospace industry were willing to put on almost anything to keep them safe in case of a crash," he told an interviewer shortly before he died, in 2002, "but regular people in cars don't want to be uncomfortable even for a minute."

After a year's research and experimentation, Bohlin had a breakthrough: one strap across the chest, another across the hips, each anchored at the same point. It was so simple that a driver or passenger could buckle up with one hand. Volvo introduced the result—possibly the most effective safety device ever invented—50 years ago; other automakers followed suit. No one can tally exactly how many lives Bohlin's three-point seat belt has spared, but the consensus among safety experts is at least a million. Millions more have been spared life-altering injuries.

But before we break out the champagne substitute to honor the three-point seat belt's demi-centennial, we might also consider the possibility that some drivers have caused accidents precisely because they were wearing seat belts.

5 This counterintuitive idea was introduced in academic circles several years ago and is broadly accepted today. The concept is that humans have an inborn tolerance for risk—meaning that as safety features are added to vehicles and roads, drivers feel less vulnerable and tend to take more chances. The feeling of greater security tempts us to be more reckless. Behavioral scientists call it "risk compensation."

The principle was observed long before it was named. Soon after the first gasoline-powered horseless carriages appeared on English roadways, the secretary of the national Motor Union of Great Britain and Ireland suggested that all those who owned property along the kingdom's roadways trim their hedges to make it easier for drivers to see. In response, a retired army colonel named Willoughby Verner fired off a letter to the editor of the *Times* of London, which printed it on July 13, 1908.

"Before any of your readers may be induced to cut their hedges as suggested by the secretary of the Motor Union they may like to know my experience of having done so," Verner wrote. "Four years ago I cut down the hedges and shrubs to a height of 4ft for 30 yards back from the dangerous crossing in this hamlet. The results were twofold: the following summer my garden was smothered with dust caused by fast-driven cars, and the average pace of the passing cars was considerably increased. This was bad enough, but when the culprits secured by the police pleaded that 'it was perfectly safe to go fast' because 'they could see well at the corner,' I realized that I had made a mistake." He added that he had since let his hedges and shrubs grow back.

Go On

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Despite the colonel's prescience, risk compensation went largely unstudied until 1975, when Sam Peltzman, a University of Chicago economist, published an analysis of federal auto-safety standards imposed in the late 1960s. Peltzman concluded that while the standards had saved the lives of some vehicle occupants, they had also led to the deaths of pedestrians, cyclists and other non-occupants. John Adams of University College London studied the impact of seat belts and reached a similar conclusion, which he published in 1981: there was no overall decrease in highway fatalities.

There has been a lively debate over risk compensation ever since, but today the issue is not whether it exists, but the degree to which it does. The phenomenon has been observed well beyond the highway—in the workplace, on the playing field, at home, in the air. Researchers have found that improved parachute rip-cords did not reduce the number of sky diving accidents; overconfident skydivers hit the silk too late. The number of flooding deaths in the United States has hardly changed in 100 years despite the construction of stronger levees in flood plains; people moved onto the flood plains, in part because of subsidized flood insurance and federal disaster relief. Studies suggest that workers who wear back-support belts try to lift heavier loads and that children who wear protective sports equipment engage in rougher play. Forest rangers say wilderness hikers take greater risks if they know that a trained rescue squad is on call.

10 All of capitalism runs on risk, of course, and it may be in this arena that risk compensation has manifested itself most calamitously of late. William D. Cohan, author of *House of Cards*, a book about the fall of Bear Stearns, speaks for many when he observes that "Wall Street bankers took the risks they did because they got paid millions to do so and because they knew there would be few negative consequences for them personally if things failed to work out. In other words, the benefit of their risk-taking was all theirs and the consequences of their risk-taking would fall on the bank's shareholders." (Meanwhile investors, as James Surowiecki noted in a recent *New Yorker* column, tend to underestimate their chances of losing their shirts.) Late last year, 200 economists—including Sam Peltzman, who is now professor emeritus at Chicago—petitioned Congress not to pass its $700 billion plan to rescue the nation's overextended banking system in order to preserve some balance between risk, reward and responsibility. Around the same time, columnist George Will pushed the leaders of the Big Three automakers into the same risk pool.

"Suppose that in 1979 the government had not engineered the first bailout of Chrysler," Will wrote. "Might there have been a more sober approach to risk throughout corporate America?"

Now researchers are positing a risk compensation corollary: humans don't merely tolerate risk, they seek it; each of us has an innate tolerance level of risk, and in any given situation we will act to reduce—or increase—the perceived risk, depending on that level.

"Buckle Up. And Behave" by William Ecenbarger. Copyright © 2009 William Ecenbarger. Article first appeared in the April 2009 issue of *Smithsonian* magazine.

Go On

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Answer the following questions about the passage "Buckle Up. And Behave."

20 What is the **main** idea of paragraphs 1 and 2?

A The comfort of seat belts is an important consideration.
B The development of safer seat belts faced serious challenges.
C Early research on different seat belts led to injuries to the drivers.
D Seat belts for drivers need to be different from seat belts for pilots.

21 Which words from Willoughby Verner's letter **most** clearly show that it is intended to be persuasive?

A "hedges" and "secretary"
B "results" and "twofold"
C "smothered" and "culprits"
D "experience" and "realized"

22 How does the author create the tone of paragraph 8?

A He uses sophisticated sentence structure and vocabulary to create an academic tone.
B He uses passionate statements with strong supporting evidence to create an outspoken tone.
C He uses vocabulary unique to the auto and safety industries to create a technical tone.
D He uses casual sentences and refers to people by last name only to create an informal tone.

23 Read the sentence from paragraph 9.

The phenomenon has been observed well beyond the highway—in the workplace, on the playing field, at home, in the air.

Which is the **most** likely reason the author structures the last part of the sentence with a series of short prepositional phrases?

A to use parallelism that hints at other common attributes of the examples
B to give quick, clear examples that highlight how widespread the problem is
C to insert a list of as much detailed information as possible to strengthen his claim
D to provide subtle, pointed evidence that emphasizes the underlying humor of the problem

Go On

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24 Which assumption lies behind Sam Peltzman's recommendation to Congress to let the banks fail?

A The benefits of taking risks often outweigh the problems.
B Risky behavior occurs regardless of any attempt to stop it.
C The responsibility for a greater good rests with each individual.
D Negative consequences cause people to change their behavior.

25 Which is the **most** accurate analysis of the organizational structure of the passage?

A The author uses chronology to describe the development of features designed to keep people safe.
B The author uses subtopics to introduce and support with evidence a different way to think about the topic of safety.
C The author uses a compare and contrast structure to discuss two different ways people have thought about safety over time.
D The author uses the order of importance structure to prioritize the reasons that features designed to keep people safe are important.

Go On

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This passage begins after Link Ferris, a man known to be an unfriendly loner in his village, finds and restores to health an injured young collie. Read the passage. Then answer questions 26 through 31.

An Excerpt from *His Dog*

by Albert Payson Terhune

There was a mysteriously comforting companionship in the dog's presence. Link found himself talking to him from time to time as to a fellow human. And the words did not echo back in eerie hollowness from the walls, as when he had sometimes sought to ease his desolation by talking aloud to himself.

He was embarrassed by his general ignorance of dogs, and by his ignorance of this particular dog's name. He sought to learn what the collie had been called, by trying one familiar dog name after another. But, to such stand-by cognomens as Rover, Tige, Fido, Ponto, Shep, and the rest, the patient gave no further sign of recognition than a friendly wagging of his plumed tail. And he wagged it no more interestedly for one name than for another.

So Ferris ceased from the effort, and decided to give his pet a brand-new name for such brief space as they should be housemates. After long deliberation he hit upon the name "Chum," as typical of the odd friendship that was springing to life between the dog and himself. And he planned to devote much time to teaching the collie this name.

But, to his surprise, no such tedious period of instruction was necessary. In less than a single day Chum knew his name—knew it past all doubt.

Link was amazed at such cleverness. For three solid months, at one time, he had striven to teach his horse and his cows and a few of his sheep to respond to given names. And at the end of the course of patient tutelage he had been morbidly certain that not one of his solemn-eyed pupils had grasped the lessons.

It was surprisingly pleasant to drop in at the kitchen door nowadays, in intervals between chores or at the day's end, and be greeted by that glad glint of the eye and the ecstatic pounding of the wavy tail against the floor. It was still pleasanter to see the gaze of wistful adoration that strengthened daily as Chum and his new master grew better and better acquainted.

Pleasantest of all was it to sit and talk to the collie in the once-tedious evenings, and to know that his every word was appreciated and listened to with eager interest, even if the full gist of the talk itself did not penetrate to the listener's understanding.

Link Ferris, for the first time in his life, had a dog. Incidentally, for the first time in his life, he had an intimate friend—something of whose love and loyalty he waxed increasingly sure. And he was happy.

His brighter spirits manifested themselves in his farm work, transforming drudgery into contentment. And the farm began, in small ways, to show the effects of its owner's new attitude toward labor.

Go On

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10 The day after he found Chum, Link had trudged to Hampton, and, there, had affixed[1] to the clapboards of the general store a bit of paper whereon he had scrawled:

"Found—One white and brown bird dog with leg broken. Owner can have same by paying a reward."

On his next huckster trip to Craigswold he pinned a similar sign to the bulletin board of that rarefied resort's post-office. And he waited for results.

He did more. He bought two successive copies of the county's daily paper and scanned it for word of a missing dog. But in neither copy did he find what he sought.

True, both editions carried display advertisements which offered a seventy-five dollar reward for information leading to the return of a "dark-sable-and-white collie lost somewhere between Hohokus and Suffern."

15 The first time he saw this notice Link was vaguely troubled lest it might refer to Chum. He told himself he hoped it did. For seventy-five dollars just now would be a godsend. And in self-disgust he choked back a most annoying twinge of grief at thought of parting with the dog.

Two things in the advertisement puzzled him. In the first place, as Chum was longhaired and graceful, Link had mentally classified him as belonging to the same breed as did the setters which accompanied hunters on mountain rambles past his farm in the autumns. Being wholly unversed in canine lore, he had, therefore, classified Chum as a "bird dog." The word "collie," if ever he had chanced to hear it before, carried no meaning to him.

Moreover, he did not know what "sable" meant. He asked Dominie Jansen, whom he met on the way home. And the dominie told him "sable" was another name for "black." Jansen went on to amplify the theme, dictionary-fashion, by quoting a piece of sacred poetry about "the sable wings of night."

A great load was off Link's heart. Chum, most assuredly, was not black and white. So the advertisement could not possibly refer to him. The reverend gentleman, not being a dog fancier, of course had no means of knowing that "sable," in collie jargon, means practically every shade of color except black or gray or white.

Link was ashamed of his own delight in finding he need not give up his pet—even for seventy-five dollars. He tried to recall his father's invectives against dogs, and to remind himself that another mouth to feed on the farm must mean still sharper poverty and skimping. But logic could not strangle joy, and life took on a new zest for the lonely man.

"His Dog" by Albert Payson Terhune. Work is in the public domain.

[1]**affixed:** attached

Go On

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Answer the following questions about the passage "An Excerpt from *His Dog*."

26 Read the sentences from the passage.

> **The day after he found Chum, Link had trudged to Hampton and, there, had affixed to the clapboards of the general store a bit of paper whereon he had scrawled:**
>
> **"Found—One white and brown bird dog with leg broken. Owner can have same by paying a reward."**

Which is the **best** analysis of the author's word choice in the sentences?

A The author uses the word "reward" to show that Link is grateful for his task.
B The author uses the word "trudged" to show that Link feels hesitant about his task.
C The author uses the word "scrawled" to show that Link is angry about completing his task.
D The author uses the word "affixed" to show that Link is taking his task very seriously.

27 Which **best** explains what paragraphs 9 and 19 have in common with regard to use of language?

A The author uses repetition to emphasize the main ideas of the paragraphs.
B The author inserts figurative language that suggests a profound internal conflict.
C The author uses precise and vivid word choice to convey the transformation that has occurred.
D The author signals a sudden change by including words with sad and foreboding connotations.

28 In which paragraph does the flashback begin?

A paragraph 5
B paragraph 8
C paragraph 10
D paragraph 14

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29 Which instance of characterization serves **best** to make the reader sympathetic toward Link?

A "On his next huckster trip to Craigswold he pinned a similar sign to the bulletin board of that rarefied resort's post-office."
B "He bought two successive copies of the county's daily paper and scanned it for word of a missing dog."
C "The first time he saw this notice Link was vaguely troubled lest it might refer to Chum."
D "And in self-disgust he choked back a most annoying twinge of grief at thought of parting with the dog."

30 The author uses dramatic irony to convey to the reader that

A Chum is probably the missing dog described in the advertisements.
B Link is showing that his attitude has changed by working on the farm.
C Link is doing exactly what his father warned him not to do by keeping Chum.
D Dominie Jansen does not need to give quotes to explain the meaning of words.

31 Based on the passage, which is the **most** likely way Link will apply what he has learned from Chum to the rest of his life?

A He will work to overcome his need to be dependent on other people.
B He will put more effort into communicating with the other animals on his farm.
C He will allow himself to feel more freely the pleasures of companionship and of living.
D He will attempt to learn more to increase his knowledge and decrease his embarrassment.

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You may want to go back and check your answers or answer questions you did not complete.

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Appendix I

Scoring Support Materials

HSPE

READING

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Correct Answers for Multiple-choice Items

Item Number	Correct Answer	Content Cluster	DOK
1	D	C3	2
2	C	C3	3
3	D	C3	3
4	A	C3	2
5	A	C3	2
6	B	C3	3
7	D	C4	2
8	A	C4	3
9	B	C4	2
10	C	C4	2
11	A	C4	2
12	A	C4	2
13	B	C3	2
14	C	C3	2
15	D	C3	2
16	C	C3	2
17	C	C3	2
18	D	C3	3
19	A	C3	2
20	B	C4	2

Item Number	Correct Answer	Content Cluster	DOK
21	C	C4	2
22	A	C4	2
23	B	C4	2
24	D	C4	3
25	B	C4	2
26	B	C3	2
27	C	C3	2
28	C	C3	2
29	D	C3	3
30	A	C3	2
31	C	C3	3

Detailed objectives for Content Standards and Depth of Knowledge (DOK) descriptions can be found on the Nevada Department of Education Website.

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Appendix II

Administrative Support Materials

HSPE

READING

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ANSWER DOCUMENT

READING

1.	Ⓐ Ⓑ Ⓒ Ⓓ	11.	Ⓐ Ⓑ Ⓒ Ⓓ	21.	Ⓐ Ⓑ Ⓒ Ⓓ	31.	Ⓐ Ⓑ Ⓒ Ⓓ
2.	Ⓐ Ⓑ Ⓒ Ⓓ	12.	Ⓐ Ⓑ Ⓒ Ⓓ	22.	Ⓐ Ⓑ Ⓒ Ⓓ		
3.	Ⓐ Ⓑ Ⓒ Ⓓ	13.	Ⓐ Ⓑ Ⓒ Ⓓ	23.	Ⓐ Ⓑ Ⓒ Ⓓ		
4.	Ⓐ Ⓑ Ⓒ Ⓓ	14.	Ⓐ Ⓑ Ⓒ Ⓓ	24.	Ⓐ Ⓑ Ⓒ Ⓓ		
5.	Ⓐ Ⓑ Ⓒ Ⓓ	15.	Ⓐ Ⓑ Ⓒ Ⓓ	25.	Ⓐ Ⓑ Ⓒ Ⓓ		
6.	Ⓐ Ⓑ Ⓒ Ⓓ	16.	Ⓐ Ⓑ Ⓒ Ⓓ	26.	Ⓐ Ⓑ Ⓒ Ⓓ		
7.	Ⓐ Ⓑ Ⓒ Ⓓ	17.	Ⓐ Ⓑ Ⓒ Ⓓ	27.	Ⓐ Ⓑ Ⓒ Ⓓ		
8.	Ⓐ Ⓑ Ⓒ Ⓓ	18.	Ⓐ Ⓑ Ⓒ Ⓓ	28.	Ⓐ Ⓑ Ⓒ Ⓓ		
9.	Ⓐ Ⓑ Ⓒ Ⓓ	19.	Ⓐ Ⓑ Ⓒ Ⓓ	29.	Ⓐ Ⓑ Ⓒ Ⓓ		
10.	Ⓐ Ⓑ Ⓒ Ⓓ	20.	Ⓐ Ⓑ Ⓒ Ⓓ	30.	Ⓐ Ⓑ Ⓒ Ⓓ		

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GRADE

H

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