

Texas Assessment Practice

ASSESS

Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

REVIEW

After you take the practice test, your teacher can help you identify any standards you need to review.



READING 1A Determine the meaning of grade-level academic English words derived from Latin. **2** Analyze, make inferences, and draw conclusions about theme. **5A** Analyze isolated scenes and their contribution to the success of the plot as a whole. **5C** Evaluate the connection between forms of narration and tone. **8** Draw conclusions about the author's purpose. **9B** Distinguish among different kinds of evidence used to support conclusions and arguments. **WRITING 13C–D** Revise drafts to improve style, word choice, sentence variety; edit drafts for grammar, mechanics, and spelling. **ORAL AND WRITTEN CONVENTIONS 17C** Use a variety of correctly structured sentences. **18B** Use correct punctuation marks.

For more practice, see **Texas Assessment Practice Workbook**.

Practice Test



Take it at thinkcentral.com.

KEYWORD: HML10-754

DIRECTIONS Read the two selections and the viewing and representing piece. Then, answer the questions that follow.

The Storyteller *by Saki*

- 1 It was a hot afternoon, and the railway carriage was correspondingly sultry, and the next stop was at Templecombe, nearly an hour ahead. The occupants of the carriage were a small girl, and a smaller girl, and a small boy. An aunt belonging to the children occupied one corner seat, and the further corner seat on the opposite side was occupied by a bachelor who was a stranger to their party, but the small girls and the small boy emphatically occupied the compartment. Both the aunt and the children were conversational in a limited, persistent way, reminding one of the attentions of a housefly that refuses to be discouraged. Most of the aunt's remarks seemed to begin with "Don't," and nearly all of the children's remarks began with "Why?" The bachelor said nothing out loud.
- 2 "Don't, Cyril, don't," exclaimed the aunt, as the small boy began smacking the cushions of the seat, producing a cloud of dust at each blow.
- 3 "Come and look out of the window," she added.
- 4 The child moved reluctantly to the window. "Why are those sheep being driven out of that field?" he asked.
- 5 "I expect they are being driven to another field where there is more grass," said the aunt weakly.
- 6 "But there is lots of grass in that field," protested the boy; "there's nothing else but grass there. Aunt, there's lots of grass in that field."
- 7 "Perhaps the grass in the other field is better," suggested the aunt fatuously.¹
- 8 "Why is it better?" came the swift, inevitable question.
- 9 "Oh, look at those cows!" exclaimed the aunt. Nearly every field along the line had contained cows or bullocks, but she spoke as though she were drawing attention to a rarity.
- 10 The frown on the bachelor's face was deepening to a scowl. He was a hard, unsympathetic man, the aunt decided in her mind. She was utterly unable to come to any satisfactory decision about the grass in the other field.
- 11 The smaller girl created a diversion by beginning to recite "On the Road to Mandalay."² She only knew the first line, but she put her limited knowledge to the fullest possible use. She repeated the line over and over again in a dreamy

1. **fatuously** (fäch'ōō əs lē): foolishly

2. "On the Road to Mandalay": long poem by the English writer Rudyard Kipling (1865–1936). The first line is "By the old Moulmein pagoda, lookin' eastward to the sea."

but resolute and very audible voice; it seemed to the bachelor as though someone had had a bet with her that she could not repeat the line aloud two thousand times without stopping. Whoever it was who had made the wager was likely to lose his bet.

12 “Come over here and listen to a story,” said the aunt, when the bachelor had looked twice at her and once at the communication cord.³

13 The children moved listlessly towards the aunt’s end of the carriage. Evidently her reputation as a storyteller did not rank high in their estimation.

14 In a low, confidential voice, interrupted at frequent intervals by loud, petulant questions from her listeners, she began an unenterprising and deplorably uninteresting story about a little girl who was good, and made friends with everyone on account of her goodness, and was finally saved from a mad bull by a number of rescuers who admired her moral character.

15 “Wouldn’t they have saved her if she hadn’t been good?” demanded the bigger of the small girls. It was exactly the question that the bachelor had wanted to ask.

16 “Well, yes,” admitted the aunt lamely, “but I don’t think they would have run quite so fast to her help if they had not liked her so much.”

17 “It’s the stupidest story I’ve ever heard,” said the bigger of the small girls, with immense conviction.

18 “I didn’t listen after the first bit, it was so stupid,” said Cyril.

19 The smaller girl made no actual comment on the story, but she had long ago recommenced a murmured repetition of her favorite line.

20 “You don’t seem to be a success as a storyteller,” said the bachelor suddenly from his corner.

21 The aunt bristled in instant defense at this unexpected attack.

22 “It’s a very difficult thing to tell stories that children can both understand and appreciate,” she said stiffly.

23 “I don’t agree with you,” said the bachelor.

24 “Perhaps *you* would like to tell them a story,” was the aunt’s retort.

25 “Tell us a story,” demanded the bigger of the small girls.

26 “Once upon a time,” began the bachelor, “there was a little girl called Bertha, who was extraordinarily good.”

27 The children’s momentarily aroused interest began at once to flicker; all stories seemed dreadfully alike, no matter who told them.

3. **communication cord:** on a train, a cord that can be pulled to call the conductor.



28 “She did all that she was told, she was always truthful, she kept her clothes clean, ate milk puddings as though they were jam tarts, learned her lessons perfectly, and was polite in her manners.”

29 “Was she pretty?” asked the bigger of the small girls.

30 “Not as pretty as any of you,” said the bachelor, “but she was horribly good.”

31 There was a wave of reaction in favor of the story; the word horrible in connection with goodness was a novelty that commended itself. It seemed to introduce a ring of truth that was absent from the aunt’s tales of infant life.

32 “She was so good,” continued the bachelor, “that she won several medals for goodness, which she always wore, pinned onto her dress. There was a medal for obedience, another medal for punctuality, and a third for good behavior. They were large metal medals and they clicked against one another as she walked. No other child in the town where she lived had as many as three medals, so everybody knew that she must be an extra good child.”

33 “Horribly good,” quoted Cyril.

34 “Everybody talked about her goodness, and the Prince of the country got to hear about it, and he said that as she was so very good she might be allowed once a week to walk in his park, which was just outside the town. It was a beautiful park, and no children were ever allowed in it, so it was a great honor for Bertha to be allowed to go there.”

35 “Were there any sheep in the park?” demanded Cyril.

36 “No,” said the bachelor, “there were no sheep.”

37 “Why weren’t there any sheep?” came the inevitable question arising out of that answer.

38 The aunt permitted herself a smile, which might almost have been described as a grin.

39 “There were no sheep in the park,” said the bachelor, “because the Prince’s mother had once had a dream that her son would either be killed by a sheep or else by a clock falling on him. For that reason the Prince never kept a sheep in his park or a clock in his palace.”

40 The aunt suppressed a gasp of admiration.

41 “Was the Prince killed by a sheep or by a clock?” asked Cyril.

42 “He is still alive, so we can’t tell whether the dream will come true,” said the bachelor unconcernedly; “anyway, there were no sheep in the park, but there were lots of little pigs running all over the place.”

43 “What color were they?”

44 “Black with white faces, white with black spots, black all over, grey with white patches, and some were white all over.”

45 The storyteller paused to let a full idea of the park’s treasures sink into the children’s imaginations; then he resumed:

- 46 “Bertha was rather sorry to find that there were no flowers in the park. She had promised her aunts, with tears in her eyes, that she would not pick any of the kind Prince’s flowers, and she had meant to keep her promise, so of course it made her feel silly to find that there were no flowers to pick.”
- 47 “Why weren’t there any flowers?”
- 48 “Because the pigs had eaten them all,” said the bachelor promptly. “The gardeners had told the Prince that you couldn’t have pigs and flowers, so he decided to have pigs and no flowers.”
- 49 There was a murmur of approval at the excellence of the Prince’s decision; so many people would have decided the other way.
- 50 “There were lots of other delightful things in the park. There were ponds with gold and blue and green fish in them, and trees with beautiful parrots that said clever things at a moment’s notice, and hummingbirds that hummed all the popular tunes of the day. Bertha walked up and down and enjoyed herself immensely, and thought to herself: ‘If I were not so extraordinarily good I should not have been allowed to come into this beautiful park and enjoy all that there is to be seen in it,’ and her three medals clinked against one another as she walked and helped to remind her how very good she really was. Just then an enormous wolf came prowling into the park to see if it could catch a fat little pig for its supper.”
- 51 “What color was it?” asked the children, amid an immediate quickening of interest.
- 52 “Mud-color all over, with a black tongue and pale grey eyes that gleamed with unspeakable ferocity. The first thing that it saw in the park was Bertha; her pinafore⁴ was so spotlessly white and clean that it could be seen from a great distance. Bertha saw the wolf and saw that it was stealing toward her, and she began to wish that she had never been allowed to come into the park. She ran as hard as she could, and the wolf came after her with huge leaps and bounds. She managed to reach a shrubbery of myrtle bushes and she hid herself in one of the thickest of the bushes. The wolf came sniffing among the branches, its black tongue lolling out of its mouth and its pale grey eyes glaring with rage. Bertha was terribly frightened, and thought to herself: ‘If I had not been so extraordinarily good I should have been safe in the town at this moment.’ However, the scent of the myrtle was so strong that the wolf could not sniff out where Bertha was hiding, and the bushes were so thick that he might have hunted about in them for a long time without catching sight of her, so he thought he might as well go off and catch a little pig instead. Bertha was trembling very much at having the wolf prowling and sniffing so near her, and as she trembled the medal for obedience clinked against the medals for good conduct and punctuality. The wolf was just moving away when he heard

4. **pinafore** (pɪnˈə fɔːr): apronlike garment that young girls used to wear over their dresses.

the sound of the medals clinking and stopped to listen; they clinked again in a bush quite near him. He dashed into the bush, his pale grey eyes gleaming with ferocity and triumph, and dragged Bertha out and devoured her to the last morsel. All that was left of her were her shoes, bits of clothing, and the three medals for goodness.”

53 “Were any of the little pigs killed?”

54 “No, they all escaped.”

55 “The story began badly,” said the smaller of the small girls, “but it had a beautiful ending.”

56 “It is the most beautiful story that I ever heard,” said the bigger of the small girls, with immense decision.

57 “It is the *only* beautiful story I have ever heard,” said Cyril.

58 A dissentient⁵ opinion came from the aunt.

59 “A most improper story to tell to young children! You have undermined the effect of years of careful teaching.”

60 “At any rate,” said the bachelor, collecting his belongings preparatory to leaving the carriage, “I kept them quiet for ten minutes, which was more than you were able to do.”

61 “Unhappy woman!” he observed to himself as he walked down the platform of Templecombe station; “for the next six months or so those children will assail her in public with demands for an improper story!”

5. **dissentient** (dĭs sĕn'shənt): dissenting; disagreeing

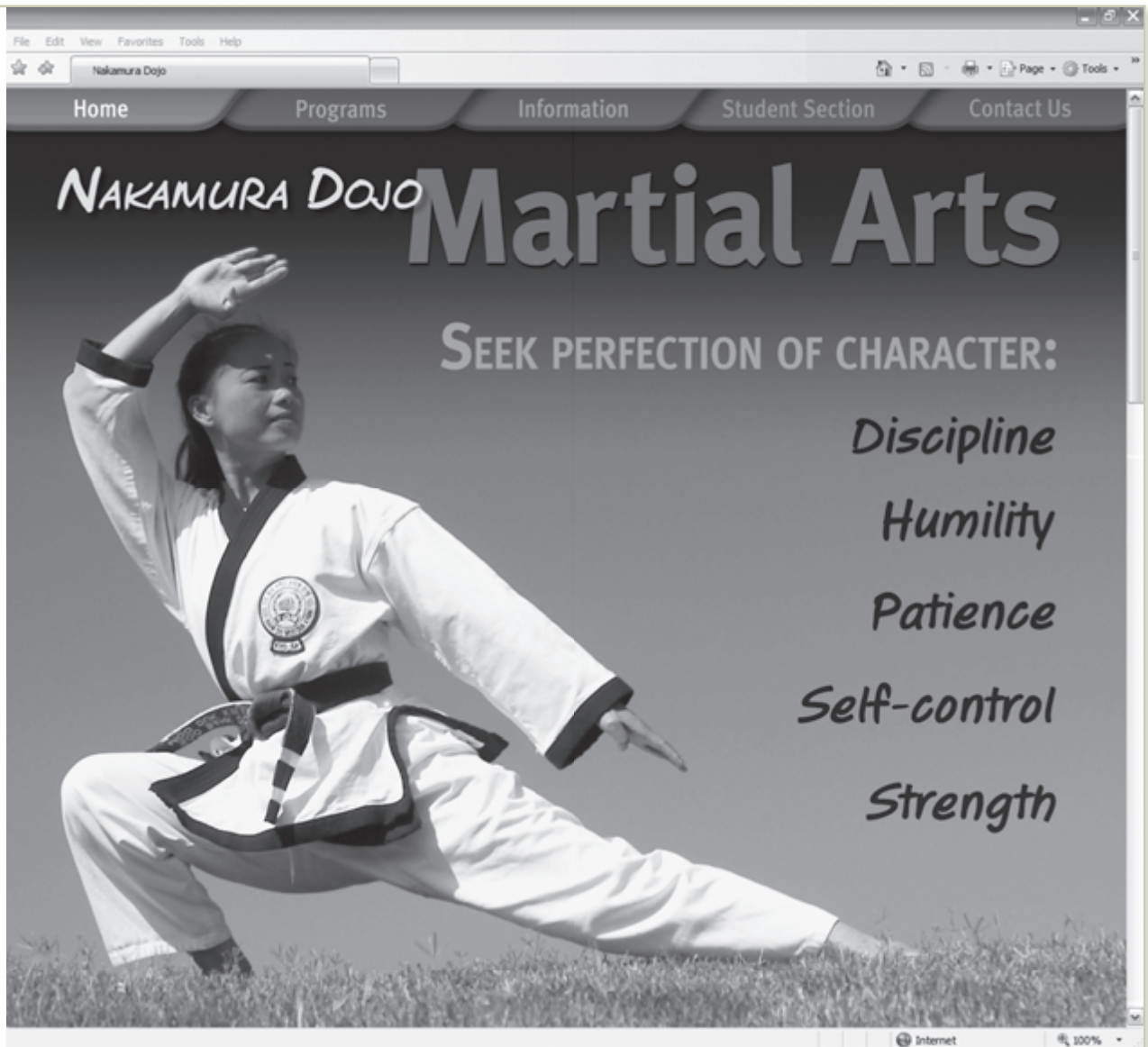
Harmless Fun?

from World Almanac

- 1 Say what you want, but in *Mortal Kombat: Armageddon*, the latest version of the wildly popular *Mortal Kombat* video game, the character Taven's signature move is known as the "Ring of Hatred." That's when he pounds the ground with his fist, creating a shockwave of fire. If he executes it just right, he will obliterate his opponent, leaving small bits of flesh, blood and internal organs splattered across the screen.
- 2 And Taven is one of the good guys.
- 3 You can see from this example that in the world of violent video games, players can channel their aggressions and take on virtual foes, with instant and typically graphic results. Die-hard video game addicts will tell you it is all harmless fun—at worst, a way to let off steam. But don't be so sure.
- 4 In 1996, M. E. Ballard and J. R. Weist reported in the *Journal of Applied Social Psychology* that playing these kinds of games actually increased blood pressure in some players. Studies by P. J. Lynch in 1994 found that in aggressive children these games increased the flow of adrenaline. These two studies prove that video games cause aggression.
- 5 Can it be true, as profit-hungry game manufacturers claim, that virtual fights act as a substitute for actual fights? Are they a way to give a player his or her "adrenaline fix" harmlessly? Not necessarily. Researchers Craig A. Anderson, PhD, of Iowa State University, and Karen E. Dill, PhD, of Lenoir-Rhyne College, gathered 210 college students and had them play either a violent or a non-violent video game. Afterward, they had each student "punish" an opponent with loud blast of noise. The students who played the violent video game blasted the noise for a longer period of time than those who played the non-violent one. In addition, Anderson and Dill examined the video game habits of another 227 college students who had exhibited actual aggressiveness. Anderson and Dill concluded, in the American Psychological Association's *Journal of Personality and Social Psychology*, that violent video games prime the brain for aggressive thoughts. In the longer term, they found, violent video games get players used to using violent means to solve their problems.
- 6 "The player learns and practices new aggression-related scripts that can become more and more accessible for use when real-life conflict situations arise," said Anderson.
- 7 Who is most exposed to and damaged by these terrifying scripts? Children are. A study by the Kaiser Family Foundation found 83 percent of children between ages 8 and 18 have a video game console in their homes, and 40 percent had a console in their bedroom. And while the government began

in 2000 to crack down on the marketing of violent video games to children, results are not so great. A 2007 investigation by the Federal Trade Commission found that out of 20 games with a rating of “M” (for Mature), 16 were advertised on Web sites popular among children. This must mean that young children are playing and learning from these hideous games without adult supervision.

- 8 Most grown-ups and young adults can distinguish between real violence and the virtual kind. They know where to draw the line. But what about those who don't? Children are still learning the boundaries of good behavior, and the do's and don'ts of problem solving. They are the real-life victims of video game manufacturers.
- 9 I'm not saying that violent video games are the root of all aggression in the world. But I don't see any evidence that the blood-soaked citizens of the screen world are doing anything to make the real world a better place.



Reading Comprehension

Use “The Storyteller” (pp. 754–758) to answer questions 1–11.

- 1 This story is told through —
 - A first-person point of view
 - B third-person omniscient point of view
 - C third-person limited point of view
 - D a flashback
- 2 The author’s message is that —
 - F good behavior is always rewarded
 - G good behavior can cause problems
 - H travel is boring
 - J people do not like lectures on behavior
- 3 “The Storyteller” is a satire, or a story that makes fun of something to persuade people to change. The author is making fun of —
 - A self-righteous people, like the aunt
 - B irritating people, like the children
 - C bystanders, like the reader
 - D easily annoyed people, like the bachelor
- 4 In paragraph 1, the word *bachelor*, meaning an unmarried man without children, is ironic because —
 - F the character is actually married
 - G he is traveling by himself
 - H he understands the children better than the aunt
 - J he has children of his own
- 5 The word *persistent* in paragraph 1 means —
 - A pleasant
 - B polite
 - C silly
 - D stubborn
- 6 The aunt tells the children a story because she wants to —
 - F stop them from bothering the bachelor
 - G answer their questions
 - H show that she is a wonderful storyteller
 - J amuse herself
- 7 The word *deplorably* in paragraph 14 comes from the Latin root *deplorare*, meaning “to weep bitterly.” *Deplorably* means —
 - A terribly
 - B praiseworthy
 - C excellent
 - D magnificent
- 8 The bachelor’s purpose for telling the story about Bertha is to —
 - F keep the children occupied and annoy the aunt
 - G give the children more accurate answers to their questions
 - H point out the benefits of good behavior
 - J pass the time productively
- 9 The children become interested in the bachelor’s story when —
 - A he introduces the wolf
 - B the pigs eat the flowers
 - C he says “horribly good”
 - D he talks about Bertha’s medals
- 10 The aunt smiles during the bachelor’s story because she —
 - F enjoys the bachelor’s retelling of her story
 - G expects that the bachelor will have the same trouble she did
 - H thinks the boy’s question is interesting
 - J is waiting for a question from one of the girls

- 11 The bachelor thinks that in the future the children will —
- A make up new stories about Bertha to tell each other
 - B learn more about wolves
 - C take more train rides
 - D ask the aunt to tell improper stories

Use “Harmless Fun?” (pp. 759–760) to answer questions 12–16.

- 12 The author’s purpose in writing this essay is to —
- F convince readers that video games are harmless fun
 - G teach readers how to play video games
 - H show readers that video games are not harmless
 - J point out that video games teach important life skills
- 13 In paragraph 1, *obliterate* means —
- A to wipe out
 - B to pay back
 - C to make someone owe
 - D to turn inside-out
- 14 To back up the article’s main opinion, the author draws upon —
- F personal experience playing video games
 - G studies of people playing video games
 - H studies of children at recess
 - J articles about crime from newspapers
- 15 Which word in paragraph 5 helps the reader understand the meaning of the words *adrenaline fix*?
- A *actual*
 - B *fight*s
 - C *play*
 - D *video*
- 16 The reader can conclude that —
- F video games help children learn the boundaries of good behavior
 - G the author thinks video games have limited benefits for society
 - H fewer children are playing violent games without adult supervision
 - J the author has proven that video games cause an increase in blood pressure

Use “The Storyteller” and “Harmless Fun?” to answer questions 17–18.

- 17 “The Storyteller” and “Harmless Fun?” both address the topic of —
- A entertaining children with whatever is available
 - B letting children behave inappropriately
 - C guiding children toward good behavior
 - D watching children carefully all the time
- 18 The authors of both selections —
- F unintentionally encourage bad behavior among children
 - G understand that children are interested in topics that adults consider inappropriate
 - H use humor to communicate a message
 - J express strong feelings about how children pass their time

Use the visual representation on page 761 to answer questions 19–20.

- 19 This Web page encourages people to try martial arts to —
- A develop self-control
 - B end their fear of bullies
 - C win competitions
 - D become better fighters
- 20 The Web site designer probably choose this photo to show that —
- F karate can be used to disarm opponents in a fight
 - G karate students develop discipline and self-control
 - H karate is a good activity for girls
 - J karate is a fun outdoor activity

SHORT-ANSWER QUESTIONS

Write a short response to each question, using text evidence to support your response.

- 21 Why did the children think that the bachelor's story was "beautiful"? Use text evidence to support your response.
- 22 How does the author of "Harmless Fun?" prove the article's main point? Use text evidence to support your response.

Write a short response to the following question, using text evidence from both selections to support your response.

- 23 How does the idea of adults' responsibility toward children apply to both selections? Support your response with text evidence from **both** selections.

Revising and Editing

DIRECTIONS Read this passage, and answer the questions that follow.

(1) One company found two willing candidates. (2) The candidates wanted to fly to the International Space Station. (3) Each was ready to pay \$20 million. (4) In the future, the company will offer more-affordable trips. (5) People will be able to take suborbital flights for just \$100,000. (6) Civilian spaceships need to be built first. (7) Some people might want the experience without going there. (8) To meet this need, the company will offer a training-only session. (9) Others, might be interested in a short flight. (10) They'll have the option to fly just 15 miles high. (11) Space tourism is a lucrative business.

- 1 What is the most effective way to improve the organization of the paragraph?
 - A Move sentence 1 before sentence 6
 - B Move sentence 4 before sentence 8
 - C Move sentence 9 before sentence 3
 - D Move sentence 11 before sentence 1

- 2 What is the best way to rewrite sentences 1, 2, and 3 as one compound-complex sentence?
 - F One company found two willing candidates wanting to fly to the International Space Station, and each was ready to pay \$20 million.
 - G One company found two willing candidates who wanted to fly to the International Space Station, and each was ready to pay \$20 million.
 - H When one company found two willing candidates wanting to fly to the International Space Station, each being ready to pay \$20 million.
 - J One company found two willing candidates wanting to fly to the International Space Station, with each ready to pay \$20 million.

- 3 How could sentences 4, 5, and 6 be rewritten as one compound-complex sentence?
 - A In the future, the company will offer more affordable trips to people who will be able to take suborbital flights for just \$100,000 when civilian spaceships are built.
 - B In the future, when civilian spaceships are built, the company will offer more affordable trips to people who will be able to take suborbital flights for just \$100,000.
 - C In the future, when civilian spaceships are built, the company will offer more affordable trips; people will be able to take suborbital flights for just \$100,000.
 - D In the future, civilian spaceships will be built, and the company will offer flights for just \$100,000.

- 4 What transitional word or phrase should be used in sentence 7?

F However,	H Then,
G If	J Until then,

- 5 Which change, if any, should be made to sentence 9?
 - A Delete the comma
 - B Add **only** after *in*
 - C Change *flight* to **journey**
 - D Make no change

