

**VIRGINIA
STANDARDS OF LEARNING ASSESSMENTS**

Spring 2004 Released Test

**END OF COURSE
ENGLISH:
Reading/Literature and Research
CORE 1**

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DIRECTIONS

Read each passage. Then read each question about the passage. Decide which is the best answer to each question. Mark the space on your answer sheet for the answer you have chosen.

SAMPLE

Salmon Run

No one has taught them how to struggle up
On this, a run of grueling, flogging odds.
Instinctive wisdom and a will to rise
Suspend their forms against the crashing flood.
5 Nothing can defeat the pounding roar as
Enraged waters battle their advance.
Clinging by a hidden will they climb,
Stubborn, tireless, faithful as a dream.
Ascending higher regions of the stream.

A Lines 8 and 9 use —

- A alliteration
- B internal rhyme
- C slant (approximate) rhyme
- D end rhyme

B What feeling does this poem describe?

- F Determination
- G Depression
- H Punishment
- J Regret

Directions: Read the documents and answer the questions that follow.

DRIVER'S MANUAL

Section A

Getting a Virginia Learner's Permit

You must be at least 15 years and 6 months of age to apply for a learner's permit. This permit allows you to practice your driving skills in preparation for the road test required for a driver's license. When driving with a learner's permit, you must be seated next to a licensed driving instructor or a responsible adult over the age of 21 who holds a valid driver's license.

Required Documentation:

1. Written permission from a parent or guardian (if you are under the age of 18).
2. Certification of school attendance (if you are under the age of 18).
3. One original form of identification that gives proof of your name and date of birth (*no photocopies*).
4. Proof of your social security number.
5. An original proof of Virginia residency such as a pay stub, school identification card, or school transcript (*no photocopies*).
6. Certificate of enrollment in a classroom-instructional portion of a state-approved driver's education program (required for all applicants under the age of 19).

Section B

| Application to Obtain a Virginia Learner's Permit | | | |
|--|-----------------------------------|---|--|
| <i>Candidate Information</i> | | | |
| 1. Name: | | | |
| Last Name | First Name | Middle Initial | |
| 2. Address: | | | |
| Street or P.O. Box | | Apartment Number | |
| City | State | Zip Code | |
| 3. Date of Birth: / / | 4. Telephone Number: () - | | |
| ALL APPLICATIONS MUST HAVE DOCUMENTATION FOR 5-9. | | | |
| 5. Form of ID: | | 6. A copy of your original: <input type="checkbox"/> school transcript <input type="checkbox"/> high school diploma <input type="checkbox"/> GED certificate | |
| 7. Residency Proof: | 8. Driving Exam Score (if taken): | | |
| 9. Location of certified driving course: | | | |
| 10. Signature of Applicant: | | | |
| 11. Signature of Parent or Guardian: | | | |

Section C

Getting a Virginia Driver's License

Every person operating a motor vehicle must be licensed to do so by the state. Pursuant to Virginia state law, applicants must be at least 16 years and 3 months of age to obtain a driver's license.

Required Documentation:

1. Two original forms of identification that give proof of your name and date of birth (*no photocopies*). One form is required for applicants under age 18.
2. Proof of your social security number.
3. An original proof of Virginia residency such as a pay stub, vehicle registration card, insurance policy, or utility bill (*no photocopies*).
4. A certificate showing successful completion of a state-approved driver's education program (if you are under the age of 19).

Required Testing:

1. A two-part knowledge exam consisting of 10 traffic sign questions and 25 multiple-choice questions based on the statutes of the state regarding the rules of driving as indicated in Section Two of the Driver's Manual. All applicants must hold a learner's permit at least 30 days before taking the Virginia Department of Motor Vehicles road skills test.
2. A vision test to assure your eyesight conforms to the state safety standard set for drivers of motor vehicles.
3. A road test administered by a representative of the Virginia Department of Motor Vehicles, in which you demonstrate your skill in maneuvering a motor vehicle and complying with driving regulations.

1 The "Required Documentation" list in Section A states that learners must —

- A** have a good academic record
- B** demonstrate compliance with motor vehicle laws
- C** show proof of school attendance
- D** be accompanied by a licensed driver

2 Which question is *not* answered in Section A of the Driver's Manual?

- F** How long is the classroom portion of a driver education course?
- G** Is a social security number required to obtain a learner's permit?
- H** When is written permission from a parent required by the state?
- J** Are photocopies permissible as original proof documents?

3 Look at Sections A and B. Which item on the Learner’s Permit Application could be left blank by someone over the age of 18?

- A 5
- B 7
- C 10
- D 11

4 Which proof document is *not* listed in Section C?

- F Pay stub
- G Social security card
- H Passport
- J Driver’s education certificate

5 Which question is *not* answered under “Required Testing” in Section C?

- A How many questions must be answered correctly on the knowledge exam?
- B What should be studied to prepare for part two of the knowledge exam?
- C Which physical condition is a factor in obtaining a driver’s license?
- D What kinds of skills are being tested on a road test?

6 A Department of Motor Vehicles representative is required to be present when a learner is —

- F learning to park
- G taking a road test
- H receiving a driver’s education certificate
- J driving with a learner’s permit

7 According to the Driver’s Manual, completion of a driver education program is required —

- A for all learner’s permit applicants
- B for license applicants under the age of 19
- C if a parent is unable to teach the applicant
- D if the applicant lacks a high school diploma

Directions: Read the passage and answer the questions that follow.

The Year I Drove Through the Car Wash . . .

Robert Cormier

- 1 The past year, which is fast becoming just a memory, is the year I drove through the car wash at fifty miles an hour. At least, it felt like fifty miles an hour. The car catapulted through the wash cycle, the wax cycle, and the dry cycle at a ridiculous rate of speed, and then aimed for the street at the end of the tunnel as if shot out of a cannon. The water and the wax had not yet dried — the car looked as if it had caught some terrible disease.
- 2 Without looking behind, I drove quickly to one of those do-it-yourself car washes, where I put two quarters in the slot to pay for five minutes of water to wash the gunk off. It was not one of my more glorious moments.
- 3 What happened was this: I had driven into the car wash for a \$2.75 “wash-and-wax” job, and the attendant took the money and then told me to put the car in neutral. Some kind of conveyor belt would carry the car through the various operations.
- 4 I had forgotten that my car was a bit temperamental when it came to shifting. Sometimes the shift pops out of gear into neutral when I come to a stop position. I’d been meaning to have it checked, but it didn’t happen often enough to rush me to the garage.
- 5 Anyway, that day I followed the attendant’s instructions and put the gear into neutral from the park position. But somehow the gear slipped into drive, which I did not expect, of course. In fact, at first I thought the forward motion was the conveyor belt, taking both the car and me into the garage.
- 6 Then suddenly we picked up speed before the astonished eyes of the attendant. We shot through the tunnel, through all the paraphernalia of the operations — brushes, buffers, and waxers — with what seemed like the speed of sound. At the end of the tunnel we zoomed out into the street while I clutched the steering wheel, relieved to see that no cars were approaching.
- 7 “What happened then?” Bobbie asked after I had told my family the story at an evening meal.
- 8 “Nothing,” I said.
- 9 “Didn’t you go back to the car wash?”
- 10 “Of course not,” I replied.
- 11 “I don’t blame you,” Peter said. “They might have arrested you for speeding in a car wash.”
- 12 We all laughed. It was a nice moment. We were relaxing after the dishes had been taken away, the aroma of coffee filling the air. We had been talking about the past year and, without pausing to think of the possible consequences, I had told them about my experience with the car wash.
- 13 The story delighted the children — who are no longer children. Peter and Bobbie are married, in fact, and I realized I had given them ammunition for the future. I could imagine them, years from now, when they gather together and one of them will say, “Remember the time Dad drove through that car wash . . .?”
- 14 Other things happened last year, too, because each year has its quota of events, the good and the bad, the sweet and the sorrowful, the trivial and the terrific. The milestones and the small incidents stand side by side, disparate, perhaps, but making a sweet kind of harmony.

From *I HAVE WORDS TO SPEND* by Robert Cormier, copyright © 1991 by Constance Cormier. Used by Permission of Dell Publishing, a division of Random House, Inc.

8 “The Year I Drove Through the Car Wash” is a —

- F fable
- G biography
- H narrative
- J legend

9 “It was not one of my more glorious moments” is an example of —

- A hyperbole
- B understatement
- C paradox
- D pun

10 The word *paraphernalia* in paragraph 6 of “The Year I Drove Through the Car Wash” means —

- F employees
- G cleaners
- H equipment
- J confusion

11 Which of the following questions is *not* answered in paragraph 12 of “The Year I Drove Through the Car Wash”?

- A What subject was the family discussing?
- B When was the family talking?
- C How was the mood of the family discussion?
- D Why did the car wash malfunction?

12 The humorous tone of this story is mostly created by —

- F diction (word choice)
- G use of chronological order
- H characterization
- J use of symbols

13 The words “catapulted,” “aimed,” and “shot” evoke images of —

- A chaos
- B warfare
- C storms
- D humiliation

14 Which of the following statements contains personification?

- F “We all laughed. It was a nice moment.”
- G “. . . the car looked as if it had caught some terrible disease.”
- H “At the end of the tunnel we zoomed out into the street . . .”
- J “But somehow the gear slipped into drive . . .”

15 The point of view of this selection is —

- A first person, narrator
- B first person, car wash attendant
- C third person, children
- D third person omniscient

16 A student is writing a report on the development of the car wash in the United States. Which website would be the *best* place to begin researching?

- F The *New York Times* website
- G A website about automobile history
- H The Ford Motor Company’s website
- J A website about the history of car care

Directions: Read the poem and answer the questions that follow.

All I Want

Luci Tapahonso

All I want is the bread to turn out like hers just once
brown crust
soft, airy insides
rich and round
5 that is all.
So I ask her: How many cups?
Ah yaa ah, she says,
tossing flour and salt into a large, silver bowl.
I don't measure with cups.
10 I just know by my hands,
just a little like this is right, see?
You young people always ask
those kinds of questions,
she says,
15 thrusting her arms in the dough
and turning it over and over again.
The table trembles with her movements.
I watch silently and this coffee is good,
strong and fresh.
20 Outside, her son is chopping wood,
his body an intense arc.
The dull rhythm of winter
is the swinging of the axe
and the noise of children squeezing in
25 with the small sighs of wind
through the edges of the windows.

She pats and tosses it furiously
shaping balls of warm, soft dough.
There, we'll let it rise,
30 she says, sitting down now.
We drink coffee and there is nothing
like the warm smell of bread rising
on windy, woodchopping afternoons.

Permission granted by author, Professor Luci Tapahonso, American Indian Studies,
University of Arizona.

17 This selection is free verse because —

- A it lacks rhyme
- B it contains stanzas
- C it relates a theme
- D it praises a character

18 One effect of line 18 (“I watch silently and this coffee is good”) is to —

- F create a humorous tone in the poem
- G provide a transition to a new image in the poem
- H introduce a new speaker to the poem
- J develop a depressing mood in the second half of the poem

19 When the speaker describes the son’s body as “an intense arc,” she is —

- A using a cliché
- B speaking in dialect
- C using irony
- D creating an image

20 In lines 22–23, the poet writes that “The dull rhythm of winter/is the swinging of the axe.” She is speaking —

- F sarcastically
- G figuratively
- H objectively
- J literally

21 Which literary device is used in lines 24–26 (“and the noise of children squeezing in/with the small sighs of wind/through the edges of the windows”)?

- A Simile
- B Hyperbole
- C Personification
- D Paradox

22 Lines 20–26 suggest that the speaker is —

- F making conversation
- G taking notes
- H looking out of a window
- J drinking strong, fresh coffee

23 Which line contains alliteration?

- A “The table trembles with her movements”
- B “Outside, her son is chopping wood,”
- C “She pats and tosses it furiously”
- D “I just know by my hands”

24 Which of the following *best* states a theme found in this poem?

- F Modern-day life leads inevitably to a loss of tranquility.
- G Simple things can bring the greatest contentment.
- H Rebelling against authority is an obligation of the young.
- J Personal isolation can lead to disillusionment.

Directions: Read the passage and answer the questions that follow.

The Photograph

Ruskin Bond

In this story set in India, a boy spends a summer day with his grandmother.

- 1 I was ten years old. My grandmother sat on the string bed under the mango tree. It was late summer and there were sunflowers in the garden and a warm wind in the trees. My grandmother was knitting a woollen scarf for the winter months. She was very old, dressed in a plain white sari.¹ Her eyes were not very strong now but her fingers moved quickly with the needles and the needles kept clicking all afternoon. Grandmother had white hair but there were very few wrinkles on her skin.
- 2 I had come home after playing cricket on the maidan.² I had taken my meal and now I was rummaging in a box of old books and family heirlooms that had just that day been brought out of the attic by my mother. Nothing in the box interested me very much except for a book with colourful pictures of birds and butterflies. I was going through the book, looking at the pictures, when I found a small photograph between the pages. It was a faded picture, a little yellow and foggy. It was the picture of a girl standing against a wall and behind the wall there was nothing but sky. But from the other side a pair of hands reached up, as though someone was going to climb the wall. There were flowers growing near the girl but I couldn't tell what they were. There was a creeper too but it was just a creeper.
- 3 I ran out into the garden. "Granny!" I shouted. "Look at this picture! I found it in the box of old things. Whose picture is it?"
- 4 I jumped on the bed beside my grandmother and she walloped me on the bottom and said, "Now I've lost count of my stitches and the next time you do that I'll make you finish the scarf yourself."
- 5 Granny was always threatening to teach me how to knit which I thought was a disgraceful thing for a boy to do. It was a good deterrent for keeping me out of mischief. Once I had torn the drawing-room curtains and Granny had put a needle and thread in my hand and made me stitch the curtain together, even though I make long, two-inch stitches, which had to be taken out by my mother and done again.
- 6 She took the photograph from my hand and we both stared at it for quite a long time. The girl had long, loose hair and she wore a long dress that nearly covered her ankles, and sleeves that reached her wrists, and there were a lot of bangles on her hands. But despite all this drapery, the girl appeared to be full of freedom and movement. She stood with her legs apart and her hands on her hips and had a wide, almost devilish smile on her face.
- 7 "Whose picture is it?" I asked.
- 8 "A little girl's, of course," said Grandmother. "Can't you tell?"
- 9 "Yes, but did you know the girl?"
- 10 "Yes, I knew her," said Granny, "but she was a very wicked girl and I shouldn't tell you about her. But I'll tell you about the photograph. It was taken in your grandfather's house about sixty years ago. And that's the garden wall and over the wall there was a road going to town."
- 11 "Whose hands are they," I asked, "coming up from the other side?"

¹sari — an outer garment worn by women of India, consisting of a long lightweight cloth wrapped around the waist and draped over the shoulder

²maidan — a level, open space near a town in India

- 12 Grandmother squinted and looked closely at the picture, and shook her head. “It’s the first time I’ve noticed,” she said. “They must have been the sweeper boy’s. Or maybe they were your grandfather’s.”
- 13 “They don’t look like Grandfather’s hands,” I said. “His hands are all bony.”
- 14 “Yes, but this was sixty years ago.”
- 15 “Didn’t he climb up the wall after the photo?”
- 16 “No, nobody climbed up. At least, I don’t remember.”
- 17 “And you remember well, Granny.”
- 18 “Yes, I remember . . . I remember what is not in the photograph. It was a spring day and there was a cool breeze blowing, nothing like this. Those flowers at the girl’s feet, they were marigolds, and the bougainvillea creeper, it was a mass of purple. You cannot see these colours in the photo and even if you could, as nowadays, you wouldn’t be able to smell the flowers or feel the breeze.”
- 19 “And what about the girl?” I said. “Tell me about the girl.”
- 20 “Well, she was a wicked girl,” said Granny. “You don’t know the trouble they had getting her into those fine clothes she’s wearing.”
- 21 “I think they are terrible clothes,” I said.
- 22 “So did she. Most of the time, she hardly wore a thing. She used to go swimming in a muddy pool with a lot of ruffianly³ boys, and ride on the backs of buffaloes. No boy ever teased her, though, because she could kick and scratch and pull his hair out!”
- 23 “She looks like it too,” I said. “You can tell by the way she’s smiling. At any moment something’s going to happen.”
- 24 “Something did happen,” said Granny. “Her mother wouldn’t let her take off the clothes afterwards, so she went swimming in them, and lay for half an hour in the mud.”
- 25 I laughed heartily and Grandmother laughed too.
- 26 “Who was the girl?” I said. “You must tell me who she was.”
- 27 “No, that wouldn’t do,” said Grandmother, but I pretended I didn’t know. I knew, because Grandmother still smiled in the same way, even though she didn’t have as many teeth.
- 28 “Come on, Granny,” I said, “tell me, tell me.”
- 29 But Grandmother shook her head and carried on with the knitting. And I held the photograph in my hand looking from it to my grandmother and back again, trying to find points in common between the old lady and the little pig-tailed girl. A lemon-coloured butterfly settled on the end of Grandmother’s knitting needle and stayed there while the needles clicked away. I made a grab at the butterfly and it flew off in a dipping flight and settled on a sunflower.
- 30 “I wonder whose hands they were,” whispered Grandmother to herself, with her head bowed, and her needles clicking away in the soft warm silence of that summer afternoon.

“The Photograph” from *The Night Train at Deoli and Other Stories* is reproduced courtesy of the publishers (Penguin Books India Put. Ltd.) and the author.

³ruffianly — tough or rowdy

25 In paragraphs 1–6, the grandmother’s character is revealed through all of the following EXCEPT her —

- A dialogue
- B actions
- C appearance
- D thoughts

26 These sentences from paragraph 1, “It was late summer and there were sunflowers in the garden and a warm wind in the trees” and “She was very old, dressed in a plain white sari,” provide examples of —

- F metaphor
- G symbolism
- H foreshadowing
- J imagery

27 Paragraphs 3–5 reveal that this story is set in a society in which —

- A children are taught to be seen and not heard
- B boys learn different skills than girls
- C families struggle with poverty and hunger
- D women make knitted garments to sell

28 In paragraph 6, the character of the girl in the photograph is revealed through —

- F her actions
- G the narrator’s description
- H her thoughts
- J the characters’ dialogue

29 According to paragraph 18, the photograph differs from the grandmother’s memory of the setting because the photograph does *not* capture —

- A the heat of the day
- B the appearance of the girl
- C the kinds of plants
- D the colors of the flowers

30 In paragraphs 22 and 24, the description of the girl in the photograph creates an impression that —

- F she was affectionate and loving
- G the boys were unfriendly and mean
- H she was rebellious and carefree
- J the mother was patient and supportive

31 The effect of the description of the butterfly in the last sentence of paragraph 29 is to —

- A demonstrate that not all families are close
- B illustrate how the grandmother has changed
- C emphasize that not everything can be captured
- D reinforce the grandmother’s desire to be young again

32 The style of paragraphs 29 and 30 creates a tone of —

- F anxiety
- G reflection
- H unconcern
- J excitement

33 The fact that the grandmother describes the photograph in detail but will not tell who the girl is affects the story by —

- A foreshadowing later events involving the grandmother
- B providing tension between the grandmother and the boy
- C creating mystery around the character of the grandmother
- D clarifying the background culture of the grandmother and the boy

34 The dialogue used in this selection has all of the following effects EXCEPT —

- F adding information about the characters
- G raising questions about the main problem
- H clarifying the resolution to the conflict
- J increasing the suspense of the plot

Directions: Read the report and answer the questions that follow.

The following is a draft of a report written by an eleventh-grade student for his physics class.

Stanowicz 1

Chuck Stanowicz
Mr. Howard
Physics 1
19 May 2003

Daedalus Flies Again

- 1 On April 23, 1988, an ancient Greek legend was recreated on the small island of Santorini, seventy-four miles north of Crete, as researchers once again attempted long distance human-powered flight. According to Greek legend, Daedalus was a fine architect and inventor. However, he offended King Minos who threw him and his son Icarus into prison on the island of Crete. Daedalus immediately began planning an escape. Since the king closely monitored all ships coming and going from the island, escape via that route would be impossible, so Daedalus devised a plan to escape by flight. In *Encyclopedia Mythica*, Martha Thompson noted that “Daedalus used his skills to build wings for himself and Icarus. He used wax and string to fasten feathers to reeds of varying lengths to imitate the curves of birds’ wings” (1). Daedalus taught Icarus how to use the wings but gave him a strict warning to fly at a moderate altitude. Icarus knew he should not “fly too low – for his wings would touch the water and get wet – not too high – for the sun could melt the wax” (Gomez-Romero 1). According to the legend, Icarus became dazzled with the blinding sun and was drawn closer and closer to it until the wax holding his wings together began to melt. He dropped into the sea and disappeared from sight leaving only a few feathers floating on the water. Heartbroken, Daedalus continued his flight to safety.
- 2 The idea of human-powered flight, which has fascinated man for centuries, continues to challenge our adventurous spirit. The desire to successfully fly a long distance powered solely by human strength led to the Daedalus Project on Crete. Engineers and scientists at the Massachusetts Institute of Technology and the National Air and Space Museum prepared to reenact the legend using a craft propelled entirely by human power. They devised a seventy-pound aircraft, aptly named *Daedalus*, made from a material that was lighter than fiberglass yet stronger than steel. According to an *Applied Physics* article by James Langford, “Except for a few metal screws, everything in the airplane has been handcrafted and meticulously screened for weight – even the glue was weighed” (1). The wing ribs were made of polystyrene foam and the wingspan measured 112 feet, which was larger than the wingspan of the Concorde jet (Langford 2).
- 3 Once the aircraft was completed, identifying a pilot for this novel project presented a challenge. The craft was powered by pedaling; therefore, prospective pilots for *Daedalus* were screened for their endurance and aerobic capacity. The most likely candidates were cyclists, and most of the men and women who applied for the pilot position had already broken bicycling records. After evaluating the candidates, the project directors selected a Greek cycling champion, thirty-year-old Kanellos Kanellopoulos.

- 4 Another concern was the pilot's stamina. Researchers estimated the trip would take approximately six hours of pedaling, with each revolution of the pedals equaling 1.5 revolutions of a propeller. Pedaling at this rate, the body would exhaust all its glucose reserve within three hours. An in-flight drink was developed which replenished fluids and salts, as well as doubled the glucose of any other drink. This fluid would sustain Kanellopoulos for up to six hours (Gomez-Romero 99).
- 5 Inclement weather posed a continuing problem for the directors of this expensive project. However, after three weeks of flight cancellations the weather finally turned favorable. On April 23, 1988, with the advantage of a tail wind, Kanellopoulos climbed into the thin plastic cockpit and took off. He pedaled nonstop for just under four hours, "the equivalent of running two marathons" ("How" 150). After pedaling seventy-four miles, Kanellopoulos sighted Santorini. He turned the aircraft into the wind hoping to land on the beach, but to his dismay, a gust of wind lifted *Daedalus* and dropped it into the Aegean Sea. The wings and tail broke, and the fuselage began to fill with water. Kanellopoulos was able to muster the strength to dive through the fragile Mylar cockpit to make it to shore (Langford 3).
- 6 Kanellopoulos and *Daedalus* had successfully flown from Crete to Santorini, breaking three world records for human-powered flight. In doing so, Kanellopoulos had also reenacted the ancient Greek legend of Daedalus and Icarus.

Works Cited

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Because of testing guidelines, some style manual specifications (such as double-spacing and a separate page for citing works) have not been followed in this paper.

35 As it is used in paragraph 5, the word muster means —

- A explain
- B gather
- C carry through
- D check out

36 Which statement supports the concept that long-distance human flight is possible?

- F Kanellopoulos pedaled for four hours before seeing the island.
- G The pilot's body would exhaust its glucose within three hours.
- H Flights were cancelled due to the inclement weather.
- J The wingspan of the aircraft was extremely large.

37 Which question is *not* answered in this report?

- A Why was the aircraft named *Daedalus*?
- B What organizations carried out this experiment?
- C What types of materials were used to build the aircraft?
- D Are other human-powered flights planned for the future?

38 How did Icarus's flight differ from Kanellopoulos's?

- F A fall into the Aegean Sea
- G The materials used in the flight device
- H A flight between two islands
- J The flight device created by someone else

39 Which would be one of the final steps in completing this report?

- A Write a letter to Kanellopoulos asking for information
- B Create a preliminary outline
- C Proofread the rough draft of the paper for plagiarism
- D Search the Internet for recent articles about *Daedalus*

40 Which topic is too broad for a research paper?

- F Human-powered flight
- G Man's efforts to fly
- H Funding the *Daedalus* flight
- J Problems faced by *Daedalus* scientists

41 Chuck has decided to learn more about attempts at flight before the 1900s. Which resource will be the *most* useful?

- A *Flight Through the Ages*
- B *The Stories of the Greeks*
- C *The Wright Brothers Fly High*
- D *Great Flights of the Twentieth Century*

42 Read the following selection from page 10 of Wight’s article, “Daedalus: The Long Odyssey from Myth to Reality.”

“In each Kremer competition, the designers faced a common problem: how to reduce the power required by the aircraft to the amount available from a human being. This amount varies widely according to the person’s age, training and motivation.”

Which of the following is *not* considered plagiarism?

- F In each Kremer competition, the designers faced a similar problem: how to reduce the power needed by the aircraft to the amount available from a human being. This amount changes widely according to the person’s age, training and motivation.
- G Wight indicates that in each Kremer competition, the designers faced a common problem: how to reduce the power required by the aircraft to the amount available from a human being. This amount varies widely according to the person’s age, training and motivation.(10)
- H In his article Wight discusses a primary concern: “[. . .] the designers faced a common problem: how to reduce the power required by the aircraft to the amount available from a human being. This amount varies widely according to the person’s age, training and motivation” (10).
- J One of the problems associated with human-powered flight is the power needed to fly. The designers were concerned about reducing the power required by the aircraft to the amount available from a human being. “This amount varies widely according to the person’s age, training and motivation.” (10)

Answer Key

| Test Sequence Number | Answer Key | Reporting Category | Reporting Category Description |
|----------------------|------------|--------------------|--|
| 1 | C | 001 | Understand a variety of printed materials. |
| 2 | F | 001 | Understand a variety of printed materials. |
| 3 | D | 001 | Understand a variety of printed materials. |
| 4 | H | 001 | Understand a variety of printed materials. |
| 5 | A | 001 | Understand a variety of printed materials. |
| 6 | G | 001 | Understand a variety of printed materials. |
| 7 | B | 001 | Understand a variety of printed materials. |
| 8 | H | 002 | Understand the elements of literature. |
| 9 | B | 002 | Understand the elements of literature. |
| 10 | H | 001 | Understand a variety of printed materials. |
| 11 | D | 001 | Understand a variety of printed materials. |
| 12 | F | 002 | Understand the elements of literature. |
| 13 | B | 002 | Understand the elements of literature. |
| 14 | G | 002 | Understand the elements of literature. |
| 15 | A | 002 | Understand the elements of literature. |
| 16 | J | 003 | Locate and use information from a variety of resource materials. |
| 17 | A | 002 | Understand the elements of literature. |
| 18 | G | 002 | Understand the elements of literature. |
| 19 | D | 002 | Understand the elements of literature. |
| 20 | G | 002 | Understand the elements of literature. |
| 21 | C | 002 | Understand the elements of literature. |
| 22 | H | 002 | Understand the elements of literature. |
| 23 | A | 002 | Understand the elements of literature. |
| 24 | G | 002 | Understand the elements of literature. |
| 25 | D | 002 | Understand the elements of literature. |
| 26 | J | 002 | Understand the elements of literature. |
| 27 | B | 002 | Understand the elements of literature. |
| 28 | G | 002 | Understand the elements of literature. |
| 29 | D | 002 | Understand the elements of literature. |
| 30 | H | 002 | Understand the elements of literature. |
| 31 | C | 002 | Understand the elements of literature. |
| 32 | G | 002 | Understand the elements of literature. |
| 33 | C | 002 | Understand the elements of literature. |
| 34 | H | 002 | Understand the elements of literature. |
| 35 | B | 001 | Understand a variety of printed materials. |
| 36 | F | 003 | Locate and use information from a variety of resource materials. |
| 37 | D | 001 | Understand a variety of printed materials. |
| 38 | G | 001 | Understand a variety of printed materials. |
| 39 | C | 003 | Locate and use information from a variety of resource materials. |
| 40 | G | 003 | Locate and use information from a variety of resource materials. |
| 41 | A | 003 | Locate and use information from a variety of resource materials. |
| 42 | H | 003 | Locate and use information from a variety of resource materials. |