

Name: _____



**Grade 8
Practice Test**

English Language Arts
Mathematics
Science
Social Studies

February 2002

Louisiana Department of Education
Cecil J. Picard, Superintendent

reaching for
results 



Louisiana State Board of Elementary and Secondary Education

Mr. Paul Pastorek, President, *Member-at-Large*
Dr. James Stafford, Vice President, *5th District*
Mr. Keith Johnson, Secretary-Treasurer, *2nd District*
Mr. Dale Bayard, *7th District*
Ms. Glenny Lee Buquet, *3rd District*
Ms. Donna Contois, *1st District*
Mr. Gerald Dill, *Member-at-Large*
Ms. Leslie Jacobs, *Member-at-Large*
Ms. Linda Johnson, *8th District*
Mr. Walter Lee, *4th District*
Dr. Richard Musemeche, *6th District*

Ms. Weegie Peabody, Executive Director

Division of Student Standards and Assessments

1-877-453-2721

www.louisianaschools.net

This public document was published at a total cost of \$25,480. Seventy thousand (70,000) copies of this public document were published in this first printing at a cost of \$25,480. The total cost of all printings of this document, including reprints, is \$25,480. This document was published by the Louisiana Department of Education, Division of Student Standards and Assessments, Post Office Box 94064, Baton Rouge, Louisiana 70804-9064, by Data Recognition Corporation, 13490 Bass Lake Road, Maple Grove, Minnesota 55311, to provide for the development and implementation of educational assessment procedures under authority of R.S.17:24.4. This material was printed in accordance with the standards for printing by state agencies established pursuant to R.S. 43:31. Printing of this material was purchased in accordance with the provisions of Title 43 of the Louisiana Revised Statutes.

Introduction to Students

This is a Practice Test to show you what each part or “session” of the real LEAP 21 (Louisiana Educational Assessment Program for the 21st Century) is like. The Practice Test looks similar to the real test.

You may use the Practice Test at home or at school to become familiar with what the real test is like. This can help you feel more relaxed when you take the real test.

On the real test, you will write your answers in an “answer document,” and some test sessions are in the answer document. However, on this Practice Test, all of the test sessions are in this test booklet, where you may write your answers.

Some sessions of the Practice Test are shorter than those on the real test. After each session, look for the “NOTE” that tells you the number of questions that are on the real test.

In March, you will take the LEAP 21, a test that will measure your skills in English language arts, mathematics, science, and social studies. The LEAP 21 will help to determine whether you have the skills and knowledge you need to succeed in the next grade.

Answers to the questions for the Practice Test are in the back of this booklet.

For more information regarding the LEAP 21, go to www.louisianaschools.net, and click on “The Tests.”

**English Language Arts
Grade 8
Practice Test**

Session 1 — Writing

Read the topic in the box below, and write a well-organized composition of at least 150–200 words. Be sure to follow the suggestions listed under the box.

Writing Topic

1. The local newspaper is sponsoring a composition contest, and you decide to enter. In your composition, you should **explain** your response to the following:

If you could be granted one wish, what would that wish be?

Before you begin to write, think about one wish you would like to come true. It can be a wish for yourself or someone else. What is that wish? **Why** would you like to have that wish granted?

Now write a **multi-paragraph** composition for the newspaper **explaining** what you would wish for if you could be granted one wish.

- Give specific details, and explain why you think the way you do so that your readers will understand what you mean.
- Be sure to write clearly, and check your composition for correct spelling, punctuation, and grammar.

NOTE: On the real test, your teacher will read aloud this page to you. Also, on this session of the test only, you may use a dictionary and thesaurus, along with the Writer’s Checklist.

Session 2: Using Information Resources

Introduction: In this section of the test, you are asked to look at some reference materials and then use the materials to answer the questions on page 19.

Topic: Drums of the World

Suppose you want to write a report on drums as they are used around the world. Five different sources of information about drums are included in this section of the test. The information sources and the page numbers where you can find them are listed below.

1. Article
“Drums of the Inuit” (page 11)

2. Excerpt from a Book, *Music: An Appreciation*
“Rhythm and Percussion” (page 12)

3. Diagram
The Orchestra (page 13)

4. Internet Web Site Information
The Early News Gallery: Burmese Drum (page 14)

5. Excerpts from Books on Drums
a. Copyright Page (page 15)
b. Table of Contents Page (page 16)
c. Bibliography Page (Page 17)

Model bibliographic entries for different types of references are on page 18. These show acceptable formats for entries.

Directions: Skim pages 11 through 18 to become familiar with the information contained in these sources. Remember that these are reference sources, so you should not read every word in each source. Once you have skimmed these sources, answer the questions on page 19. Use the information sources to help you answer the questions. As you work through the questions, go back and read the parts that will give you the information that you need.

1. Article from a Magazine
“Drums of the Inuit”

Drums of the Inuit

The Inuit, native inhabitants of the Arctic polar region, have made drums for centuries. Traditionally, drum makers stretched the inner membrane of a walrus, or other animal hunted by the Inuit, over a round frame of driftwood or bone. The resulting highly resonant qilaut, or frame drum, produced different sounds as it was struck on either the skin, frame, or handle. A medicine man or other designated drummer would strike the drum, and the songs, although varying by occasion and singer, often related Inuit legends and customs. Births and marriages, successful hunts, ceremonies honoring visitors, and the need for physical healing or spiritual guidance were all reasons for a drum dance in the past. These events ranged in size from a few participants to large social gatherings drawing people from great distances.

Today, drum dances are held more to entertain tourists than to mark life events. Drum makers sometimes use nontraditional materials, such as nylon or goatskin, for drum skins. However, the occasional drum dances still serve the same socializing function they did in the past. Succeeding generations of children still learn the drum dance songs and, with them, the old legends and ways of life. The continued use of the qilaut helps the Inuit retain their cultural identity despite the influences of the modern world.

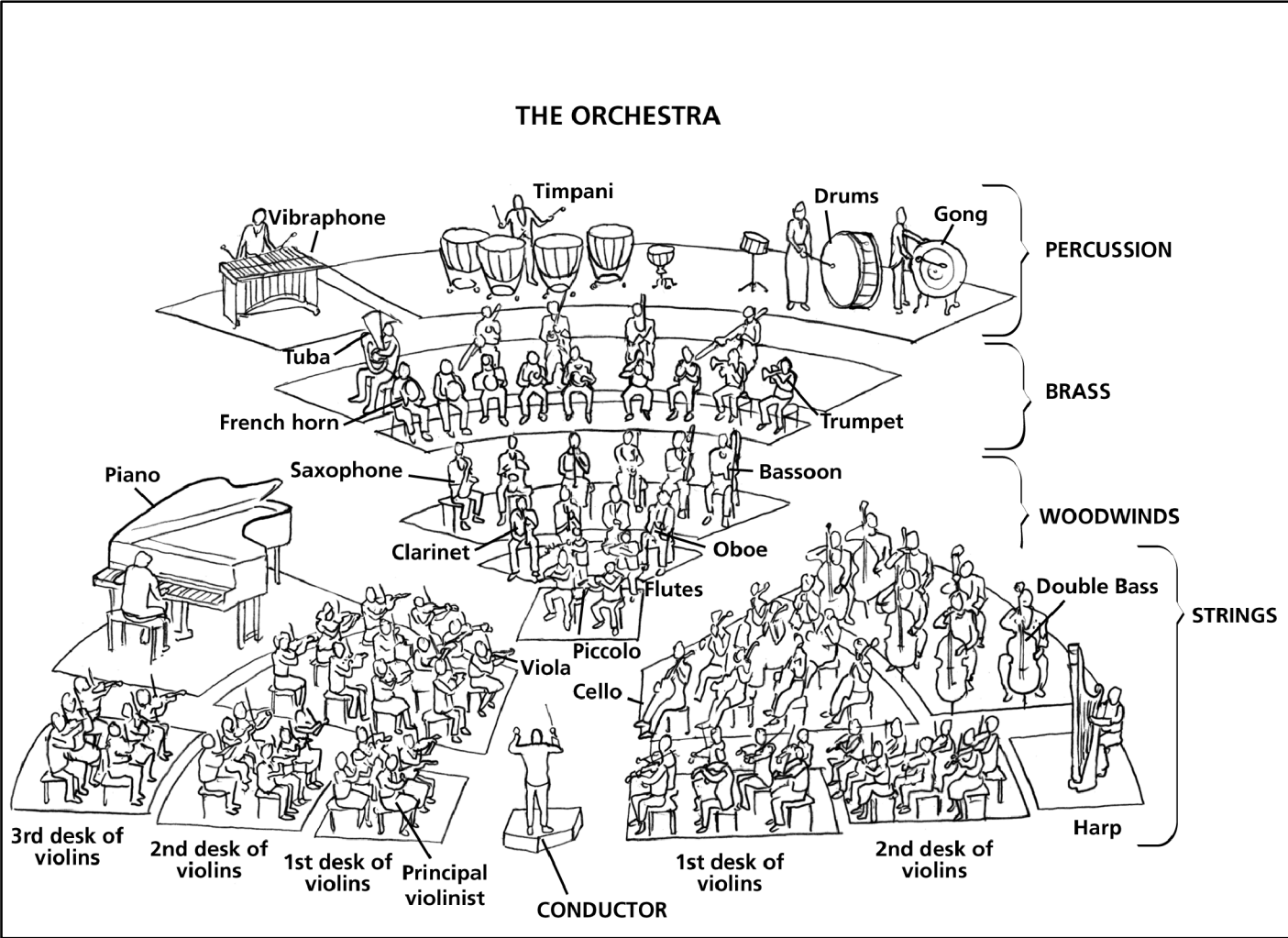
2. Excerpt from a Book, *Music: An Appreciation*
“Rhythm and Percussion”

Rhythm and Percussion

Rhythm and percussive sounds are highly emphasized in African music. This rhythmic and percussive emphasis reflects the close link between music and dance in African culture. The rhythmic organization of African music tends to be complex. Usually, several different rhythmic patterns are played simultaneously and repeated over and over. Each instrument goes its own rhythmic way, producing accents that appear to be out of phase with those of the other parts. Dancers may choose any of several rhythmic patterns to dance to. For example, while one dancer follows a bell’s pattern, another may dance to the rattle, while yet another follows the drum.

Percussion ensembles consisting mainly of drums, xylophones, or rattles are widely employed. The instruments of percussion ensembles are carefully chosen to provide contrasts of tone color and pitch. The human body itself is often used as a percussion instrument. Handclaps, foot stamps, and thigh or chest slaps are common sounds in African music.

**3. Diagram
The Orchestra**



4. Internet Web Site Information

The Early News Gallery: Burmese Drum

<http://www.newseum.org/virtual/history/hga101.htm>

THE EARLY NEWS GALLERY

Spoken News

Burmese drum

Asia- The beating drum carries news farther and faster than the human voice. Like language, drums appear all over the world. These, from Asia, announce ceremonies and religious services, call councils together, and alert nearby villages of danger. Drums, gongs and horns are used together to spread that oldest of news stories: a death.

*— Drum, Asia, late 19th century
Newseum collection*



←---- Back to the timeline

5. Excerpt from Books on Drums
a. Copyright Page

DRUMS THROUGH THE AGES

Copyright, 1960, by Charles L. White. Printed in the United States of America. All rights in this book are reserved. No part of it may be used or reproduced without written permission except in the case of brief quotations for use in critical articles and reviews. For information address The Sterling Press, Inc., 1150 Santee Street, Los Angeles 15, California.

First Printing

THE FOLLOWING EXCERPTS:

From *A Treatise on Modern Instrumentation and Orchestration*,
by Hector Berlioz, translated by Mary Cowden Clarke.

Copyright, 1882, by Novello & Co., Ltd., London.

Reprinted by permission of Novello & Co., Ltd.

From *The Travels of Marco Polo (The Venetian)*, revised from
Marsden's Translation and Edited with Introduction by Manuel
Komroff. Copyright, 1926, by Boni & Liveright, New York.

Reprinted by permission of Boni & Liveright.

From *Genghis Khan*, by Harold Lamb.

Copyright, 1927, by Harold Lamb.

Reprinted by permission of Doubleday & Co., Inc., New York.

From *From The Hunter's Bow*, by Beatrice Edgerly.

Copyright, 1942, by G. P. Putnam's Sons, New York.

Reprinted by permission of Beatrice Edgerly.

© Charles L. White 1960

Library of Congress catalog card number: 60-53596

5. Excerpt from Books on Drums
b. Table of Contents Page

Contents

PREFACE 8

CHAPTER ONE

Origins 8

- Planetary Percussion 11
- The Emergence of Rhythm 13
- Creation and Sound 16
- Origin Stories 20
- The Origins of Music 30
- Early Instruments 31
- Noise and Pandemonium 40

CHAPTER TWO

Rhythms of Work, War, and Play 46

- Work 49
- Communication 52
- Hortators 55
- Early War 56
- Modern War 70
- Play 74

CHAPTER THREE

Sculptures of Sound 80

- Membranophones 87
- Making the Drum 92
- Bullroarers 94
- Idiophones 96
- Bells, Voices of Metal 102
- Skulls 110

CHAPTER FOUR

Planet Drum 112

- South and Central America 115
- Europe and North America 118
- The Near East 128
- Africa 130
- Asia and Oceania 137
- Children 148
- Planet Drum 151

BIBLIOGRAPHY 154

DISCOGRAPHY 157

ACKNOWLEDGMENTS 158

CREDITS 159

INDEX 161

5. Excerpt from Books on Drums
c. Bibliography Page

V. JAZZ

General

- Hall, George. *The Complete Encyclopedia of Jazz*, rev. ed. New York: Perspectives, 2000.
- Kelley, Michael C. *Jazz Stylin'*. Englewood Cliffs, N.J.: Cubby Row, 1978.
- McArthur, John. *Jazz: In the Groove*. Hoboken, N.J.: MPress, 1982.
- Sculley, Gertrude. *Jazz in the Morning: Its Roots and Musical Development*. New York: Oxnard Press, 1968.
- South, Linda. *Black Americans and their Music: A History*. New York: North Hill Press, 1971.
- Trevor, Frank. *Jazz: A History*. New York: North Hill Press, 1977.
- Wilson, Justice. *All That Jazz: A Listener's Introduction to Jazz*, rev. ed. New York: Perspectives, 1968.

Specific Topics

- Blyton, Rita. *They Played Jazz All the Time*, 4th ed. New York: Elm Street Publications, 1971.
- Charters, Samuel B. *Blues, New Orleans Style*. New York: Lexington Publishers, 1959.
- Keil, Charles. *Kansas City Blues*. St. Louis: University of St. Louis, 1966.
- Williams, Martin. *The Best of Jazz, 1957-1969*. New York: MPress, 1970.

VI. ROCK

- Dexter, Heath. *The Beat and the Beatles*, rev. ed. New York: North Hill Press, 1978.
- Gerard, Jaques. *City Beat*, 2d ed. New York: First Street Publishers, 1972.
- Moeller, Jim. *An Illustrated History of Rock & Roll*. New York: Riley House, 1976.
- Roxy, Lorna. *Rock of Ages*. New York: Peters & Miller, 1974.
- Stanford, Lillian. *Pop, Rock & Soul*. New York: St. Marie Press, 1977.

VII. NON-WESTERN MUSIC

General

- Hill, Margaret. *Music Around the World*. New York: Riley House, 1971.
- Maxim, William C. *Music of the Waves: The Music of the Pacific Islanders*. Englewood Cliffs, N.J.: Perspectives, 1977.
- Merrit, James Matthew. *Music & Anthropology*. Evanston, Ill.: University Press, 1964.
- Music & Education Journal*. October 1972 (issue devoted to non-Western music).
- Nix, Brett. *Songs Our Ancestors Sang*, 2d ed. Hightstown, N.J.: ExPressions, 1973.
- Radforth, David. *Earth Music*. New York: Schaffers & Sons, 1977.
- Selby, Constance. *Music Among the Ruins: The Music of the Ancient World*. New York: MPress, 1943.

Model Bibliographic Entries

The following five sample entries are based on formats from the *Modern Language Association (MLA) Handbook for Writers of Research Papers*. They show some acceptable formats for bibliographic entries.

A Book by a Single Author

Levy, Ellen. Bird Habitats. New York: Bunting Press, Inc., 1997.

A Book by More than One Author

Varick, William M., and Geraldine Abernathy. Endangered Birds of California. San Francisco: Wild World Publications, 1996.

An Encyclopedia Entry

“Extinct Birds.” Encyclopedia Americana. 1998.

A Magazine Article

Alfaro, Lorenzo. “Exploring Off the Beaten Path.” Natural Life 25
August 1997: 21–28.

Book Issued by Organization Identifying No Author

American Birding Association. Warbler Identification Guide. Chicago:
American Birding Association, 1995.

For questions 2 through 5, darken the circle beside the correct answer.

2. Which resource provides information about obtaining permission to reproduce parts of a book?

- A. the Web site page
- B. the copyright page
- C. the table of contents page
- D. the bibliography page

3. According to the diagram labeled “The Orchestra,” which section has the **largest** number of instruments played by the **fewest** musicians?

- A. strings
- B. woodwinds
- C. brass
- D. percussion

4. Which of the following sources offers the **most** information on the drumming practices of the Native Arctic people?

- A. “Drums of the Inuit”
- B. the table of contents page
- C. the bibliography page
- D. “Rhythm and Percussion”

5. Which resource would lead you to the **most** information on the various uses of percussion instruments in Eastern and Western cultures?

- A. the table of contents page
- B. “Drums of the Inuit”
- C. The Early News Gallery
- D. The Orchestra diagram

Write your answer to question 6 on the lines provided below.

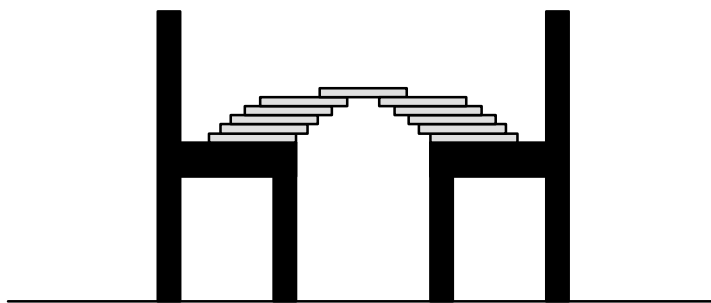
6. Using information from the *Drums Through the Ages* copyright page, write a bibliographic entry for the book. Use the most appropriate format shown on page 18 as your model.

NOTE: On the real test, this session has five multiple-choice and two constructed-response questions.

Session 3: Reading and Responding

In this section of the test, you will read two passages. Then you will answer questions about what you read. This part of the test contains both multiple-choice and constructed-response questions. Answer these questions in the spaces provided.

Do you remember building with Legos or Tinker Toys? Building your own bridges can help you understand how natural rock bridges work. The following directions tell you how to build with books and chairs. Read to find out how and why this can be done. Then answer questions 7 through 11.



Rock Bridge

Purpose: To demonstrate how natural bridges stand.

Materials: books
2 flat chairs the same height

Procedure:

- Move the chairs about 12 in. (30 cm) apart.
- Lay one book on each chair with the edge of the books even with the edges of the chairs.
- Stack books on top of each other so that each book extends farther over the edge of the chair.
- Continue stacking the books until one book overlaps the stack from both chairs to form a bridge.

Results: No part of the bottom books overlaps the edge of the chair. Each book above the bottom book extends over the chair's edge until the top book is totally over the edges of the chairs.

Why? All objects behave as if their weight is located in one spot called the *center of gravity*. The book bridge balances because the center of gravity of each side of the bridge is over a chair. In nature, natural rock bridges are formed by weathering and erosional processes. These bridges balance because the particles making up the bridge overlap in such a way that they place the center of gravity of the structure over the supporting sides.

For questions 7 through 10, darken the circle beside the correct answer.

7. The form of writing in these directions **most** resembles

- A. a recipe.
- B. an advertisement.
- C. a book review.
- D. a newspaper article.

8. What is the main purpose of the illustration in “Rock Bridge”?

- A. to enhance the reader’s enjoyment
- B. to clarify information in the text
- C. to persuade the reader
- D. to share a point of view different from the text

9. A rock bridge of books demonstrates the way in which

- A. bridges are used.
- B. people utilize earth science.
- C. natural bridges are built.
- D. natural bridges stand.

10. Building the book bridge makes it easier to understand

- A. center of gravity.
- B. weathering.
- C. erosion.
- D. support and distance.

Write your answer to question 11 on the lines provided below.

11. Explain how this passage is different from one that is mainly intended to amuse the reader.

NOTE: On the real test, you will answer two short-answer questions about a short passage.

This story about unusual creatures and outer space travel has an unexpected ending. Read the story, and answer questions 12 through 16.

ZOO

Edward D. Hoch

Every August twenty-third, the great silver spaceship carrying Professor Hugo's Interplanetary Zoo settled down for its annual six-hour visit.

Before daybreak crowds would form, long lines of children and adults both, waiting with wonderment to see what strange creatures the Professor had brought this year.

In the past they had sometimes been treated to three-legged creatures from Venus, or snakelike horrors from somewhere more distant. This year, as the great round ship settled slowly to earth in the huge tri-city parking area, they watched with awe as the sides slowly slid up to reveal the familiar barred cages.

In them were some wild breed—small, horselike animals that moved with quick, jerking motions and constantly chattered in a high-pitched tongue. The citizens of Earth clustered around. Soon the good Professor himself made an appearance, wearing his rainbow cape and top hat. "Peoples of Earth," he called into his microphone.

The crowd's noise died down and he continued. "Peoples of Earth, this year you see a real treat—the little-known horse-spider people of Kaan—brought to you across a million miles of space at great expense. Gather around, see them, listen to them, tell your friends about them. But hurry! My ship can remain here only six hours!"

The crowds slowly filed by, at once horrified and fascinated by these strange creatures that looked like horses but ran up the walls of their cages like spiders.

Ten thousand people filed by the barred cages set into the side of the spaceship. Then Professor Hugo once more took microphone in hand. "We must go now, but we will return next year on this date. And if you enjoyed our Zoo this year, phone your friends in other cities about it. We will land in New York tomorrow, and next week on to London, Paris, Rome, Hong Kong, and Tokyo. Then on to other worlds!"

He waved farewell to them, and as the ship rose from the ground, the Earth peoples agreed that this had been the very best Zoo yet. . . .

Some two months and three planets later, the silver ship of Professor Hugo settled onto the familiar jagged rocks of Kaan, and the horse-spider creatures filed quickly out of their cages. They scurried away in a hundred different directions, seeking their homes among the rocks.

In one, the she-creature was happy to see the return of her mate and offspring. She hurried to embrace them. "It was a long time you were gone. Was it good?"

The he-creature nodded. "The little one enjoyed it especially. We visited eight worlds and saw many things."

The little one ran up the wall of the cave. "On the place called Earth it was the best. The creatures there wear garments over their skins, and they walk on two legs."

"But isn't it dangerous?" asked the she-creature.

"No," her mate answered. "There are bars to protect us from them. We remain right in the ship. Next time you must come with us. It is well worth the nineteen commocs it costs."

And the little one nodded. "It was the very best Zoo ever. . . ."

For questions 12 through 15, darken the circle beside the correct answer.

12. The setting of this passage is two different

- A. cities.
- B. planets.
- C. continents.
- D. centuries.

13. Which situation **most** closely resembles this passage?

- A. A smiling toddler plays with a litter of excited puppies.
- B. A large bank provides more than one financial service for its customers.
- C. A popular business enables customers to purchase shares in its company.
- D. Eighth-grade students are able to enroll in the classes that interest them the most.

14. What can the reader tell about the creatures from Kaan?

- A. They are wasteful.
- B. They are intelligent.
- C. They are as graceful as horses.
- D. They are dangerous to humans.

15. The passage says that when Professor Hugo settled on the jagged rocks of Kaan, the horse-spider creatures “scurried away in a hundred different directions.” What does scurried mean?

- A. fluttered
- B. marched
- C. darted
- D. wandered

Write your answer to question 16 on the lines provided below.

16. What real-life lesson might be learned from this passage? Give a detail from the passage to support your answer.

NOTE: The real test has six multiple-choice and two short-answer items for the long reading passage. In this session, you will read two additional passages and answer questions about them. You will also write an essay comparing two of the passages.

Session 4 — Proofreading

The essay below is a draft of a student’s report on druggists of long ago. Read “Colonial Druggists,” and then answer questions 17 through 24.

Colonial Druggists

When people were sick in early America, druggists couldn’t just hand them a bottle of pills. They had to find the ingredients and then make the pills themselves. They even had to guess about the best treatment for the sickness. Medicine was a very, new science.

Mixing all the ingredients into one prescription sometimes take half a day or more for Colonial druggists. They kept a large supply of liquids and powders in the store. They also had to gather roots and plants from the field and forest much of their ingredients. Then they dried them, boiled them, or ground them to a form they could use.

Colonial druggists didn’t need special training to open a shop in early times. Anyone could prepare medicines and then hope that something in them would help a headache or a cold. The medicines usually were bitter and unpleasant to taste. Even if the ingredients didn’t help the patients still might have claimed to be cured—just so they didn’t have to take the medicine anymore!

Darken the circles for the correct answers to questions 17 through 24. Mark only one answer for each question.

17. How should you correct the error in number 1?

- A. change **early America**, to **Early America**,
- B. change **America, druggists** to **American druggists**
- C. change **America, druggists** to **America druggists**
- D. There is no error.

18. How should you correct the error in number 2?

- A. change **themselves** to **themselves**
- B. change **themselves** to **themselves**
- C. change **themselves** to **themselves**
- D. There is no error.

19. How should you correct the error in number 3?

- A. change **sickness. Medicine** to **sickness, medicine**
- B. change **Medicine was** to **Medicine is**
- C. change **very, new** to **very new**
- D. There is no error.

20. How should you correct the error in number 4?

- A. change **into to in to**
- B. change **prescription** to **perscription**
- C. change **sometimes take** to **sometimes took**
- D. There is no error.

21. How should you correct the error in number 5?

- A. change **for** to **of**
- B. change **Colonial** to **colonial**
- C. change **druggists** to **druggists'**
- D. There is no error.

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

- A. change **roots** to **routes**
- B. change **forest** to **forrest**
- C. change **much** to **many**
- D. There is no error.

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

- A. change **didn't** to **doesn't**
- B. change **didn't** to **did'nt**
- C. change **didn't** to **don't**
- D. There is no error.

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

- A. change **Even if** to **Even, if**
- B. change **help** to **help,**
- C. change **patients** to **patience**
- D. There is no error.

Note: This session is the same length as the one on the real test.