



Arkansas Comprehensive Testing, Assessment, and Accountability Program

Released Item Booklet

Grade 11 Literacy Examination

March 2009 Administration

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Arkansas Department of Education

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PART I Overview – 2009 Grade 11 Literacy

The criterion-referenced tests implemented as part of the **Arkansas Comprehensive Testing, Assessment, and Accountability Program** (ACTAAP) are being developed in response to Arkansas Legislative Act 35, which requires the State Board of Education to develop a comprehensive testing program that includes assessment of the challenging academic content standards defined by the Arkansas Curriculum Frameworks.

As part of this program, grade 11 students in Arkansas public schools participated in the *Grade 11 Literacy Examination* in March 2009.

This Released Item Booklet for the *Grade 11 Literacy Examination* contains test questions or items that were asked of students during the March 2009 operational administration. The test items included in Part II of this booklet are those items that contributed to the student performance results for that administration.

Students were given approximately 2 hours and 45 minutes each day to complete assigned test sessions during the two days of testing in March 2009. The reading and writing multiple-choice items within this booklet have the correct response marked with an asterisk (*). The open-response questions for reading and the essay prompt for writing are listed with scoring guides (rubrics) immediately following. These rubrics provide information on the scoring model used for each subject, with the scoring model for writing defining the overall curricular and instructional link for that subject with the *English Language Arts Curriculum Framework*. The domain scoring model, implemented within Arkansas for a number of years, illustrates the appropriate instructional approaches for writing within the State.

The development of the *Grade 11 Literacy Examination* was based on the Arkansas Curriculum Frameworks. These frameworks have distinct levels: *Strands* to be taught in concert, *Content Standards* within each Strand, and *Student Learning Expectations* within each Content Standard. Abridged versions of the *English Language Arts Curriculum Framework—Reading Strand* and *English Language Arts Curriculum Framework—Writing Strand* can be found in Part III of this booklet. It is important to note that these abridged versions list only the predominant Strand, Content Standard, and Student Learning Expectation associated with each item. However, since many key concepts within the Arkansas Curriculum Framework are interrelated, in many cases there are other item correlations or associations across Strands, Content Standards, and Student Learning Expectations.

Part III of the Released Item Booklet also contains a tabular listing of the Strand, Content Standard, and Student Learning Expectation that each question was designed to assess. The multiple-choice and open-response items found on the *Grade 11 Literacy Examination* were developed in close association with the Arkansas education community. Arkansas teachers participated as members of Content Advisory Committees for each subject area, providing routine feedback and recommendations for all items. The number of items associated with specific Strands, Content Standards, and Student Learning Expectations was based on approximate proportions suggested by the Content Advisory Committees, and their recommendations were accommodated to the greatest extent possible given the overall test design. Part III of the Released Item Booklet provides Arkansas educators with specific information on how the *Grade 11 Literacy Examination* items align or correlate with the Arkansas Curriculum Framework to provide models for classroom instruction.

PART I Scoring Student Responses to Grade 11 Literacy Open-Response Items

While multiple-choice items are scored by machine to determine if the student chose the correct answer from four options, responses to open-response items must be scored by trained “readers” using a pre-established set of scoring criteria.

The Arkansas Grade 11 Literacy Ranges Finding Committee assisted in the development of the scoring criteria. The committee comprises active, Arkansas educators with expertise in English and/or language arts education.

Reader Training

Readers are trained to score only one content area. Qualified readers for Arkansas scoring will be those with a four-year college degree in English, language arts, education, or related fields.

Before readers are allowed to begin assigning scores to any student responses, they go through intensive training. The first step in that training is for the readers to read the writing prompt or the reading passage and its open-response item as it appeared in the test booklet and to respond—just as the student test takers are required to do. This step gives the readers some insight into how the students might have responded. The next step is the readers’ introduction to the scoring rubric. All of the specific requirements of the rubric are explained by the Scoring Director who has been specifically trained to lead the scoring group. Then responses (anchor papers) that illustrate the score points of the rubric are presented to the readers and discussed. The goal of this discussion is for the readers to understand why a particular response (or type of response) receives a particular score. After discussion of the rubric and anchor papers, readers practice scoring sets of responses that have been pre-scored and selected for use as training papers. Detailed discussion of the responses and the scores they receive follows.

After three or four of these practice sets, readers are given “qualifying rounds.” These are additional sets of pre-scored papers, and, in order to qualify, each reader must score in exact agreement on at least 80% of the responses and have no more than 5% non-adjacent agreement on the responses. Readers who do not score within the required rate of agreement are not allowed to score the *Grade 11 Literacy Examination* responses.

Once scoring of the actual student responses begins, readers are monitored constantly throughout the project to ensure that they are scoring according to the criteria. Daily and cumulative statistics are posted and analyzed, and the Scoring Director or Team Leaders reread selected responses scored by the readers. These procedures promote reliable and consistent scoring. Any reader who does not maintain an acceptable level of agreement is dismissed from the project.

Scoring Procedures

All student responses to the *Grade 11 Literacy Examination* open-response test items are scored independently by two readers. Those two scores are compared, and responses that receive scores that are non-adjacent (a “1” and a “3,” for example) are scored a third time by a Team Leader or the Scoring Director for resolution.

Read this passage. Then answer multiple-choice questions 1 through 8 and open-response question A.

No Way to Get Down

by Justin Stanchfield

An approaching storm doesn't stop Dale from taking off on his training flight. But it should have.

A cold rush of wind blew across the airport ramp. Not the steady breeze Dale had felt when he left home an hour ago, but a wild and reckless gust, smelling of a storm, strong enough to rock the wings of the light airplane he was preflighting. Shivering in the chill half-light of the February dawn, Dale did a walk-around inspection, his eyes arcing skyward every minute or two. The earlier promise of clear skies rapidly dimmed as approaching snow squalls swallowed more and more of the horizon.

2 He paused beside the old Cessna's high wing, taking a long look at the weather. The normal vista of mountains and saw-toothed peaks was hidden by a vast slate of blue-gray clouds, white curtains of snow hanging at their faraway edges. Not the kind of weather a recently soloed student hoped for on his third flight alone. Still, the storms didn't seem to be moving any closer

"Need any fuel?"

The sound of another human voice on the deserted ramp startled Dale. He turned and saw a tall figure in grease-stained coveralls ambling past the quiet ranks of tied-down aircraft.

"No thanks, Albert," Dale told the gray-haired mechanic. "Somebody already topped off the tanks." He met Albert in front of the well-used plane and stood looking at the leaden sky. The wind cut its way underneath the glaringly new leather jacket he had received two weeks ago for his 16th birthday.

"Doesn't look too good, does it?"

Albert glanced at the clouds and shrugged. "Hard to say. I see pilots take off in this stuff all the time. Of course, I'm not the guy to ask. I don't mind fixing 'em, but you couldn't pay me enough to fly."

Dale smiled politely. He had hoped for more concrete advice than a simple shrug. "Do you know if John Richards is here? Maybe I should ask him what he thinks."

Albert looked across the icy ground toward the massive hangar. "I haven't seen any of the instructors this morning." He paused. "I suppose you could call him at home."

Dale glanced at his wristwatch. The morning was slipping away, his long-awaited hour of practice before school rapidly vanishing. "Oh, I don't think I need to. I'm only going out to the practice area. It doesn't look too bad."

"O.K.," Albert said, departing. "If I see John, I'll tell him you're looking for him."

12 Dale looked up. The sky actually seemed a little brighter. He made up his mind and squirmed through the narrow door into the cramped cockpit.

The airplane rocked to another gust as Dale ran through the start-up procedures, carefully noting each item on the tattered checklist. Brakes, fuel mixture, throttle, he readied the plane for flight.

"Clear!" he yelled out the window, turning the key and reaching for the starter handle. The prop swung, slowly at first, quickly blurring as the engine sputtered to life. With radios and beacons on, the plane now rocked to its own power as it taxied slowly toward the runway.

"Butte Radio," Dale spoke, holding the microphone close to his lips, "Cessna 4244 Lima on the ramp, request airport advisory."

16 For a moment there was no answer. Then, with a jarring burst of static the speaker above Dale's head replied: "Cessna Four-Four Lima. Wind is Three Four Zero at six, gusting to 12, altimeter two-nine-nine-seven. Mountain obscuration in all quadrants." There was a noticeable break in the transmission. "VFR flight is not recommended."

Visual flight not recommended! That meant there was a very real chance of becoming trapped in the clouds, something for which he definitely was not qualified.

A gnawing pit of worry opened inside Dale's stomach. He thought about taxiing back. The

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squall was closer but not so close as to make flight a violation of rules. Besides, as Albert said, he'd seen planes take off in worse conditions. How could he ever become a real pilot if he was afraid of a little snow? What would he tell everybody at school today when they asked him excitedly about this morning's voyage? He advanced the throttle a touch and taxied faster.

Nearing the runway, Dale coasted to a stop, making final preflight adjustments to the engine, instruments and flaps. The aircraft's howl was punctuated by the radio as a passing craft requested the current conditions. Dale tried to ignore Flight Service's reply.

"Mountain obscuration in scattered snow showers. Traffic is a Cessna ready for departure . . . I don't know why."

Doggedly he taxied onto the runway and lined up with the center, his eyes focused on the far end. Flight Service's caustic remark echoed in his mind. They didn't have the authority to stop him. Besides, the specialist on the other end of the radio was inside, not out here where he could actually see the weather. Dale's right hand closed around the faded red knob marked "throttle" and pushed it forward, his feet dancing on the rudder pedals as the plane surged ahead.

Slowly, steadily, the aging craft gathered speed. Engine roaring and prop whining, its stiff landing gear rumbled down the narrow asphalt strip, the three unforgiving tires relaying every crack and bump to Dale's backside. Gently, he pulled back on the steering yoke, and the tired old bird lifted skyward.

"I don't know what I was so worried about," Dale said to himself as he climbed away from the airport. He banked the wings steeply, turning toward the practice area five miles to the west. Leveling off a thousand feet above the sagebrush and snow-covered terrain, he began to feel better about the entire situation. The air was turbulent, but not uncomfortably so. As he reached the practice area, a few isolated snowflakes drifted by the wing tips.

Suddenly the plane jolted, sharp and unforgiving. The wind was picking up rapidly. So was the snow. His reverie broken, Dale watched the western horizon vanish behind a moving wall of

white. Worried, he swung the nose back toward the airport. He didn't like what he saw.

Everything behind him was gone, blanked out by the squall. The mountains, the airport, even the town, all lost in the hungry whiteness. Moving against the wind, he was flying almost 100 miles an hour. The storm was moving faster.

Faster than he would have believed, the clear air became thick with uncounted flakes of wind-driven snow. Instinctively Dale hauled back on the yoke, climbing closer and closer to the bottom of the low cloud ceiling. Without warning the world went away.

There is a place all new pilots dread, caught off-guard inside the clouds, position unknown, visibility zero. Outside, Dale saw nothing but gray, nothing to differentiate up from down. He felt dizzy, his sense of balance insisting he was turning to the right, but when he tried to turn away, the sensation only worsened. The engine's growl became a roar as the plane nosed downward. Too late he realized he was losing control.

He tried to remember everything his instructor had taught him. "Fly the plane," John would tell him. "No matter what happens around you, keep control and fly the plane." Dale fought the panic, concentrating on the instruments, concentrating on staying calm.

Straight ahead something vague and indistinct was approaching. It took a moment to understand it was the ground he saw rushing up as he dived steeply out of the cloud deck. He pulled the aircraft up hard, G forces pushing him relentlessly into the seat. At least he could see the ground again, frighteningly less than 200 feet below. His hand shook as he clutched the mike.

"Butte Radio, Cessna Four-Four Lima, three west, returning to airport."

The reply was immediate, the reception excellent. The news was not.

"Cessna Four-Four Lima, Butte Airport is below minimums. VFR traffic is not permitted."

Dale felt the panic rise again. Impossibly, less than two minutes from the welcoming firmness of the runway, he was being told he couldn't land. Around him the storm raged on, devouring the nearby hillsides in its teeth even as the first warehouses and trailer parks of the city slid by. He

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had to land, or turn and fly back into the worst of the squall.

The radio crackled again. “Four-Four Lima, we could issue a special clearance,” the Flight Service bluntly reminded, “but you have to request it.”

That was it! That was what he couldn’t remember. Relieved, he called back: “Roger, understand. Four-Four Lima requests special VFR clearance.”

He was going to make it. Despite the snow and the turbulence and the fear, he was going to make it. He banked onto final approach just as Flight Service cleared him to land. Bouncing and skidding, the plane settled drunkenly to the pavement. The landing wasn’t pretty, but he was down.

He brought the trainer back to the line and shut down. With a cough the engine died. Only the wind and the keening hum of the unwinding flight instruments broke the lonely silence. Dale unbuckled and stepped out of the plane. Ironically, the storm was beginning to die.

“What was I doing?” he said, disgusted with himself as he secured the plane. “I can’t believe I was so stupid.” He had broken every rule drummed into his head since his first lesson. Worse, he had ignored his own conscience and nearly piled up the plane.

“The world doesn’t need a pilot like me,” he muttered. He gathered his flight gear and began walking dejectedly to the hangar, his tennis shoes

leaving sharp outlines in the snow left by the receding blizzard. He knew what he had to do. As soon as he found John he would tell him he was giving up his lessons. If John didn’t beat him to it.

He stopped outside the hangar door for one last look at the airport. He had wanted all of this so badly, but now

The door swung open. A bald man in a fluorescent orange parka stepped out, followed by a younger, sandy-haired man wearing a denim jacket. It was John Richards with another student.

“Sounds like you had some excitement this morning,” the sandy-haired man said, his heavy mustache curling into a grin. “Made it out all right, I see.”

Dale stared at the ground. “Just barely.” He looked up at his instructor’s face. “Guess that was pretty stupid, wasn’t it?”

“Yep,” John replied, grin fading. “But you’re not the first to go brain-dead. Sooner or later everybody pushes their luck. Some just do it more successfully than others. As long as you learn from it, well, that’s what counts.”

Dale nodded and started through the door. He was nearly inside before John asked, “Are we still down for Saturday morning?”

“You bet,” Dale was surprised to hear himself say. Of course he was going to show up. He’d made a mistake, he’d corrected it as best he could. It was time to move on. Danger was a part of flight. So was caution. This morning he’d had a lesson in both.

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1. What is ironic about the storm “beginning to die” as Dale lands the plane?
 - A. Winter storms often last for several hours.
 - B. The engine dies just before he lands the plane.
 - C. Dale is able to land the plane in spite of the blizzard.
 - * D. The weather conditions improve once he is on the ground.

2. What **best** describes Flight Service’s opinion of Dale’s decision to fly?
 - A. angry
 - B. afraid
 - C. disinterested
 - * D. disapproving

3. Which is the **best** example of foreshadowing?
 - * A. “An approaching storm doesn’t stop Dale from taking off on his training flight. But it should have.”
 - B. “A cold rush of wind blew across the airport ramp.”
 - C. “Albert glanced at the clouds and shrugged.”
 - D. “He thought about taxiing back. The squall was closer but not so close as to make flight a violation of rules.”

4. What is **most** likely the purpose of the ellipsis in paragraph 2?
 - * A. to indicate uncertainty
 - B. to show a change in setting
 - C. to ask the reader a question
 - D. to evoke surprise in the reader

5. What is the meaning of obscuration in paragraph 16?
 - A. rescue teams
 - B. remote location
 - * C. limited visibility
 - D. lacking prominence

6. Which statement from the passage is an example of figurative language?
 - * A. “Approaching snow squalls swallowed more and more of the horizon.”
 - B. “The sky actually seemed a little brighter.”
 - C. “The air was turbulent, but not uncomfortably so.”
 - D. “The landing wasn’t pretty, but he was down.”

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7. The passage's point of view has the **greatest** effect on which of the following?

- * A. tone
- B. theme
- C. purpose
- D. organization

8. What change is indicated in paragraph 12?

- A. Dale decides to ignore John.
- * B. Dale becomes more confident.
- C. Dale becomes more reasonable.
- D. Dale decides to postpone his flight.

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READING OPEN-RESPONSE ITEM A

- A. Describe a conflict presented in the passage. Explain how the conflict is resolved. Provide two examples from the passage to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM A

SCORE	DESCRIPTION
4	The response describes a conflict of the passage, explains how the conflict is resolved, and provides two examples from the passage to support the response.
3	The response describes a conflict of the passage, explains how the conflict is resolved, and provides one example from the passage to support the response. OR The response describes a conflict of the passage and provides two examples from the passage to support the response. OR The response explains how the conflict is resolved and provides two examples from the passage to support the response.
2	The response describes a conflict of the passage and explains how the conflict is resolved. OR The response describes a conflict of the passage and provides one example from the passage to support the response. OR The response explains how the conflict is resolved and provides one example from the passage to support the response.
1	The response describes a conflict of the passage. OR The response explains how the conflict is resolved.
0	The response is totally incorrect or irrelevant. There is no evidence that the student understands the task, or the response may be off-topic.
B	Blank – No Response. A score of “B” will be reported as “NA.” (No attempt to answer the item. Score of “0” assigned for the item.)

Read this passage. Then answer multiple-choice questions 9 through 16 and open-response question B.

Prince Charlie

by Frederick L. Devereux, Jr.

1 Captain Jack Jouett, of the Virginia Militia, needed a weight-carrying horse with endurance and the ability to move boldly and surely cross-country. Jouett was commander of a troop of cavalry continuously engaged in skirmishes and rear-guard actions against the British. These were crack British forces under a superb commander, Colonel Banastre Tarleton, and the Americans had to be well-mounted in order to be effective against superior enemy forces and equipment.

2 Fortunately, Virginia was the breeding center for fine blooded hunters, and Captain Jouett found a large-boned bay at a farm near his father's farm in Louisa County. The bay carried the captain's 220 pounds confidently and smoothly under all kinds of difficult campaign conditions. Jouett's mount, Prince Charlie, was the envy of all other troopers and a source of pride and affection to his owner.

There was a lull in the fighting in the spring of 1781 and many patriots had secured leave to visit home and attend to private affairs. Thomas Jefferson, Governor of Virginia and author of the Declaration of Independence, was at his home—Monticello—near Charlottesville. Captain Jouett, sixty miles away at Louisa Courthouse, had stopped at the Cuckoo Tavern for refreshment before proceeding to his father's nearby farm for a family visit. It was a rainy night in June, and the captain decided to wait out the rain at the bar. He put Prince Charlie in the tavern's stable to be groomed and fed.

Shortly before midnight, Jouett heard horses approaching the tavern in considerable number. Knowing there was no American force in the vicinity, he slipped out a side door and hid in the bushes, keeping the entrance to the tavern in view. Before long, two British cavalrymen appeared, soon followed by a full troop. The men dismounted and, careless of security at that late hour in the rain, took their ease on the tavern porch and in the bar. Jouett was close enough to overhear the officer in charge

conferring with his subordinates and, to his consternation, learned that the enemy force's mission was to raid Monticello and other estates near Charlottesville and to surprise and capture Jefferson and several other dignitaries of the Continental Congress.

5 Jouett had no choice but to remain hidden and quiet until the British force had mounted and moved out down the road to Charlottesville sixty miles away. He knew that they could not hope to reach their destination much before mid-morning. After what seemed an interminable length of time, the last British set of fours in the column departed, and Jouett ran swiftly to the tavern stable where he saddled and bridled Prince Charlie in the dark. The captain followed the British troop down the road at a discreet but alert distance. The rain was in favor for shadowing the enemy; he knew that he must get ahead of them and beat them to Monticello if Jefferson was to be warned in time.

As he trailed along in the dark, Jouett considered the difficulties: there was no hope of passing through the enemy column on the only direct road to Charlottesville, and he would have to go cross-country—over a longer more hazardous route in the rain and dark. But it had to be done. The big question was whether Prince Charlie could handle the unfamiliar course over logs, fences and ditches; through gullies, thickets and scrub trees. A cross-country ride in daylight, picking one's way, can be dangerous at speed, but a night ride across the same country is a far more difficult trip.

Finally Jack Jouett made his decision. The trip must be attempted, and it must be successful if the Revolution was not to be endangered by the capture of Jefferson and the others. He and Prince Charlie must run the danger of a broken leg or neck in the attempt, and they must get through. He would follow the enemy until a favorable trail was reached—one that could be taken cross-country to avoid the British. Meanwhile he would remain

behind the enemy column, close enough to keep it under observation, but not so close as to attract attention.

8 About ten miles down the road, an hour and a half after leaving Cuckoo Tavern, the British commander called a rest halt. By this time the rain had subsided and the moon was beginning to shed some light on the terrain. Jouett was in familiar territory and decided to start his cross-country trip, taking advantage of the better weather conditions and the resting enemy force. Leaving the road, he put Prince Charlie over a low stone wall and galloped behind a row of trees screening him from the British. He trotted up and over a nearby ridge to a stream line in the next valley and followed it until he reached a familiar wagon trail. Once on the rutted trail, he took up a hard gallop and was off on one of the most arduous rides in history.

After a few miles the trail petered out. Jouett and Prince Charlie trotted through brambles, up and down hill, until another path was found. Galloping again, the pair forded streams, jumped fallen trees and continued their urgent mission. By this time Jouett's face was a mass of scratches from barbed bushes and low-hanging branches. He was to carry scars from some of these cuts as long as he lived. But he was a tough, accomplished horseman, superbly mounted for this effort, and both man and horse were making good the reputation they had earned in combat against the British.

10 Twice Prince Charlie fell in unseen ditches; each time the gallant thoroughbred scrambled out and went on. And so the mad ride continued, on trails where they could be found and cross-country between the trails. Few men could have made such a ride under those conditions and fewer horses could have completed it and survived the effort. None of the modern-day endurance rides,

for which man and mount carefully prepare with conditions and routes well known in advance, can begin to compare with Prince Charlie's transport of Jack Jouett on that wild sixty-mile nighttime cross-country ride to Charlottesville. Probably it was the most difficult feat of horsemanship known to history.

Shortly after dawn, and well ahead of the British, Captain Jouett and Prince Charlie arrived at Monticello—bloody, wet and close to exhaustion. Jefferson was roused by Jouett's impatient knocking at the door and listened with skepticism, but very soon a neighbor arrived with confirmation that the British were indeed coming, and Jefferson took his telescope and located the redcoats galloping up the mountain toward Monticello. There was now no doubt that Jouett's incredible ride had been in earnest. Jefferson quickly sent his family off to a neighboring estate, and took to the woods himself, on horseback.

12 Where Jouett and Prince Charlie went after alerting Mr. Jefferson is not known, but it must have been to a friend's nearby home, where Prince Charlie could be rubbed down and rested. Certainly Captain Jouett needed a good sleep as well as attention to his cuts. Shortly thereafter, the pair were back in active service with the cavalry, where they remained until the conclusion of the war, harassing the enemy in countless engagements.

It is interesting to speculate on the course of American history had Jefferson been captured. Perhaps he might not have become president of the United States. Certainly Virginia would have had to replace him as governor. And the morale of the country would no doubt have suffered if Jouett's ride on Prince Charlie had not thwarted the British raiders and saved Jefferson and the other leaders.

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9. What is meant by the statement “The rain was in favor for shadowing the enemy” in paragraph 5?
- A. The rain had caused guards to take shelter.
 - B. The roads had been washed out by the rain.
 - * C. The rain would conceal Jouett’s movements.
 - D. The British troops cast no shadows in the rain.
10. What mistake by the British troops gave Captain Jouett an advantage?
- A. They had spies within their ranks.
 - * B. They spoke openly about their mission.
 - C. They got lost on the way to Monticello.
 - D. They decided to stay overnight at the tavern.
11. How are paragraphs 1 and 2 related?
- A. Ideas in paragraph 1 are questioned by statements in paragraph 2.
 - B. Information in paragraph 1 contradicts information in paragraph 2.
 - C. Paragraph 2 explains the reasons for a conflict described in paragraph 1.
 - * D. Paragraph 2 describes a solution to a problem introduced in paragraph 1.
12. What is the point of the reference to “modern-day endurance rides” in paragraph 10?
- * A. to stress the greatness of Jouett’s ride
 - B. to give examples of more difficult terrain
 - C. to show how Jouett’s ride has been repeated
 - D. to indicate the difficulty of recent competitions
13. Which word **best** describes the mood of the passage?
- * A. suspenseful
 - B. lighthearted
 - C. pessimistic
 - D. comical
14. Which event sets the action of the passage in motion?
- A. The patriot soldiers take leave to visit their families.
 - B. Captain Jouett finds Prince Charlie at a farm near his home.
 - C. Thomas Jefferson refuses to believe that the British are approaching his home.
 - * D. Captain Jouett overhears the British soldiers planning to capture Thomas Jefferson.

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15. What is the basis for **most** of the information in paragraph 12?

- * A. logical inference
- B. active imagination
- C. debated arguments
- D. first-hand accounts

16. What is the meaning of arduous in paragraph 8?

- A. famous
- * B. difficult
- C. unlucky
- D. exciting

PART II Released Reading Items – 2009 Grade 11 Literacy

READING OPEN-RESPONSE ITEM B

- B.** Describe the setting of “Prince Charlie.” Explain how the setting influences the action of the passage. Provide two details or examples from the passage to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM B

SCORE	DESCRIPTION
4	The response describes the setting of “Prince Charlie,” explains how the setting influences the action of the passage, and provides two details or examples from the passage to support the response.
3	The response describes the setting of “Prince Charlie,” explains how the setting influences the action of the passage, and provides one detail or example from the passage to support the response. OR The response describes the setting of “Prince Charlie” and provides two details or examples from the passage to support the response. OR The response explains how the setting influences the action of the passage and provides two details or examples from the passage to support the response.
2	The response describes the setting of “Prince Charlie” and explains how the setting influences the action of the passage. OR The response describes the setting of “Prince Charlie” and provides one detail or example from the passage to support the response. OR The response explains how the setting influences the action of the passage and provides one detail or example from the passage to support the response.
1	The response describes the setting of “Prince Charlie.” OR The response explains how the setting influences the action of the passage.
0	The response is totally incorrect or irrelevant. There is no evidence that the student understands the task, or the response may be off-topic.
B	Blank – No Response. A score of “B” will be reported as “NA.” (No attempt to answer the item. Score of “0” assigned for the item.)

Read this passage. Then answer multiple-choice questions 17 through 24 and open-response question C.

Picture-Show Party

by Jennifer Christman

Sundance.
Cannes.
Batesville.

Wait, *Batesville*? Since when did the town best known for being the birthplace of race car driver Mark Martin (with the NASCAR-theme McDonald's to match) become a landmark on the motion picture map?

Since the first Ozark Foothills FilmFest brought in some 3,500 filmgoers during its four-day fete.

Festival founders and directors Bob and Judy Pest expect this year's celluloid soiree to be not just bigger but better, featuring 25 films ranging from foreign and classic to kiddie. This one starts today, spans 10 days and takes place among several venues, including movie theaters and college halls.

"There is an enormous range in what we do," Bob Pest says. "Some of the films we're showing have never played anywhere in Arkansas. Then we have some more mainstream stuff, like James Dean's *Rebel Without a Cause*."

This level of variety is what separates this festival from other niche festivals like the Pine Bluff Film Festival, which centers on old Hollywood films, and the Hot Springs Documentary Film Festival which specializes in just what the name says.

"We do everything," Pest says. "We're in a small population area, so we have to get everyone involved in some way."

It's Batesville's small size that makes it perfect for this kind of event, Judy Pest says. For one thing, it encourages all the local institutions—the bank, the radio station, the movie theaters, the college—to donate their services and help. And it means there is nothing going on to distract* movie buffs from the films.

"There is a precedent for festivals to be in sort of pretty, tranquil, rural areas. Telluride [Colo.] and Park City [Utah] aren't major metropolitan

areas. People go just to do that thing, and it's sort of a friendly, low-key atmosphere."

Well, mostly low-key. There will be, among other special events, a Festival Gala, complete with red carpet, to honor Lisa Blount, the Arkansas-born actress, writer, producer and Academy Award-winner, who will be appearing at showings of several of her movies, including *September 30, 1955*; *An Officer and a Gentleman*; and *The Accountant*.

Other special events include: a career retrospective of James Dean, featuring a lecture by author and *Rolling Stone* founding editor David Dalton; environmental discussions and a music and dance performance by Kevin Locke; and a free mini-festival for families. Don't forget the late-night showing of David Bowie's 1973 concert film *Ziggy Stardust and the Spiders from Mars*.

Pretty hip, huh?

"A lot of towns in Arkansas are a lot hipper than people think," Bob Pest says. "You get out there and think people don't watch movies and they don't read, but there are people who choose to live in places like Batesville because they want to get out of the rat pack."

That doesn't mean they want out of the culture loop. And this is one way for Batesville—a town that went without a functioning movie theater for several years in the 1990s—to revel in it.

Bob Pest says visitors can get something out of the experience too.

"Having a festival in a place like this gives people room for reflection and room for dialogue. It gives people time to pay a little more attention and get a little more out of it."

* (But if festival attendees did want to be distracted, may we recommend: a trip through the Old Independence Regional Museum, housed in a former National Guard Armory and don't miss the Harry Miller photography exhibit; a stroll by the beautiful homes and churches on the National

PART II Released Reading Items – 2009 Grade 11 Literacy

Register of Historic Places; a walk around a downtown so quaint and safe you'll see a furniture store that actually displays its wares on the sidewalk; a journey to the walking trail at Riverside Park or a feast at Elizabeth's restaurant downtown where they serve rolls so delicious.)

Week One

TODAY

- 7:00 P.M. (SOLD OUT) *Gospel, Biscuits and Gravy*
A multi-media presentation combining interviews with Ernestine "Ernie" Shepherd, a true Ozark original, and live music performed by "Ernie" and an acoustic band.

Saturday

- 11:00 A.M. Opening Ceremony & Postal Pictorial Cancellation
Batesville Area Chamber of Commerce, 409 Vine St.
- 1:30 P.M. *The Buffalo War*
Old Independence Regional Museum, 380 S. Ninth St.
The story of American Indians, ranchers, government officials and environmental activists battling over the yearly killing of some of America's last free-roaming wild bison. Followed by discussion with environmental activist Kevin Locke. Free.
- 3:00 P.M. *In the Light of Reverence*
Old Independence Regional Museum, 380 S. Ninth St.
Explores American culture's relationship to nature in three places considered sacred by American Indians: the Colorado Plateau in the Southwest, Mount Shasta in California, and Devil's Tower in Wyoming. Free.
- 7:30 P.M. Kevin Locke Trio
Brown Chapel, Lyon College
American Indian music and dance performance.
Admission: \$10, \$8 for students and adults age 55 and over.

Sunday

- 4:30 P.M. *Take Care of My Cat*
Oaks 7 Cinema, 2250 Harrison St.
A sensitive portrayal of five girlfriends on the cusp of adulthood.

Sunday

- 7:00 P.M. *Band of Outsiders*
Oaks 7 Cinema, 2250 Harrison St.
Jean-Luc Godard's lyrical gangster romance is one of the most celebrated revivals of recent years.

Monday

- 7:00 P.M. Meet-the-Filmmaker Reception
808 E. Main St., the home of Tom Martin
Meet filmmaker Maureen Gosling at this intimate gathering in one of Batesville's historic homes. Free.

Tuesday

- 7:00 P.M. *Blossoms of Fire*
2005 White Drive, University of Arkansas Community College at Batesville, Independence Hall
A film celebrating the extraordinary lives of the Isthmus Zapotecs of southern Oaxaca, Mexico, whose strong work ethic and fierce independent streak has resulted not only in powerful women but also in the region's progressive politics.
Admission: \$5.

Wednesday

- 7:00 P.M. *Seven Samurai*
The Melba Theater, 115 W. Main St.
Tormented by marauding bandits, a 16th-century village hires samurai protectors, "hungry samurai," unemployed after years of civil wars.
Admission: \$5.

Thursday

- 7:00 P.M. *Rebel Without a Cause*
The Melba Theater, 115 W. Main St.
Author David Dalton will host the introduction and post-movie discussion of the classic James Dean film. Free.

Week Two

Friday

- 3:00 P.M. *September 30, 1955*
The Melba Theater, 115 W. Main St.
Guest appearance by *September 30, 1955* star Lisa Blount. Free.
- 7:30 P.M. James Dean: American Icon, lecture by author David Dalton. Free.
Lyon College, Bevens Music Room

PART II Released Reading Items – 2009 Grade 11 Literacy

Friday

- 11:00 P.M. *Ziggy Stardust and the Spiders from Mars*;
Oaks 7 Cinema, 2250 Harrison St.
David Bowie as alter-ego Ziggy Stardust.
Admission \$5.

Saturday

- 10:00 A.M. – 1:30 P.M. Family Film Fiesta!
2005 White Drive, University of Arkansas
Community College at Batesville,
Independence Hall
Film celebration for children and families. Free.
- 1:30 P.M. *Sila Alangotok—Inuit Observations on
Climate Change*
Old Independence Regional Museum,
380 S. Ninth St.
Observations by the Inuvialuit of Sachs Harbour,
Alaska, support what has long been predicted—that
climate change would be felt first in the Polar Regions.
- 2:00 P.M. *The Accountant*
The Melba Theater, 115 W. Main St.
A tale of two brothers' desperate attempt to save the
family farm and the mysterious accountant who shows
up with a solid business plan. Featuring post-movie
conversation with executive producer Lisa Blount.
Admission: \$5.
- 2:45 P.M. *In the Light of Reverence*
Old Independence Regional Museum,
380 S. Ninth St.
- 3:30 P.M. *An Officer and a Gentleman*
The Melba Theater, 115 W. Main St.
Romantic drama will feature appearances by actress
Lisa Blount. Admission \$5.

Saturday

- 7:00 P.M. Festival Gala Celebration Saluting
Lisa Blount
Lyon College, Bradley Manor
A red carpet evening to honor actress, Academy
Award-winning producer and Arkansas native Lisa
Blount, featuring hors d'oeuvres and gracious foothills
hospitality. Admission \$25.

Sunday

- 1:30 P.M. *The Shaman's Apprentice*
Old Independence Regional Museum,
380 S. Ninth St.
Healers-shamans deep in the Amazon forest know
more than the entire Western scientific community about
the medicinal properties of thousands of plants.
However, as ethnobotanist Dr. Mark Plotkin began to
discover more than 20 years ago, these extraordinary
healers are themselves vanishing from the earth even
more rapidly than the forest they know. Free.
- 2:00 P.M. *Sunshine State*
Oaks 7 Cinema, 2250 Harrison St.
Environmental look at a small seaside Florida town
where developers have squared off against the locals
with talk of restoring the land to a more "natural" form
(with the requisite luxury homes.) Admission: \$5.
- 6:00 P.M. The Best of Ottawa 2002
Lyon College, Nucor Auditorium
A compilation of 11 prize-winning animated films
from North America's premier animation festival. Free.

PART II Released Reading Items – 2009 Grade 11 Literacy

17. Who is the **most** likely author of the passage?
- A. an actor
 - * B. a reporter
 - C. a movie critic
 - D. a theater owner
18. When was this passage **most** likely published?
- A. shortly after the film festival
 - B. a week before the film festival
 - * C. the first day of the film festival
 - D. one year prior to the film festival
19. Which **best** describes the author’s purpose for writing the passage?
- * A. to inform
 - B. to satirize
 - C. to question
 - D. to persuade
20. *Band of Outsiders* is described as being a “celebrated revival.” What does this mean?
- A. It has a religious theme.
 - B. It is a well-crafted movie.
 - * C. It has become popular again.
 - D. It was created for the film festival.
21. Which famous person is from Batesville?
- A. Lisa Blount
 - B. James Dean
 - * C. Mark Martin
 - D. David Bowie
22. What is the significance of the passage title?
- * A. It creates the mood.
 - B. It provides credibility.
 - C. It foreshadows the ending.
 - D. It suggests the point of view.
23. Which **best** describes a film festival?
- A. an audition to be in a movie
 - B. a chance to meet famous actors
 - C. a movie that will not be shown in theaters
 - * D. a showing of many movies over a set period of time
24. Who is **most** likely to write descriptions such as the ones in the passage?
- A. a famous actor
 - B. an Ozark native
 - * C. a movie enthusiast
 - D. an American Indian

PART II Released Reading Items – 2009 Grade 11 Literacy

READING OPEN-RESPONSE ITEM C

- C. Identify two characteristics of a good film festival. Give an example of each characteristic from the passage.

RUBRIC FOR READING OPEN-RESPONSE ITEM C

SCORE	DESCRIPTION
4	The response identifies two characteristics of a good film festival and gives an example of each characteristic from the passage.
3	The response identifies two characteristics of a good film festival and gives an example of one of these characteristics from the passage.
2	The response identifies two characteristics of a good film festival. OR The response identifies one characteristic of a good film festival and gives an example of that characteristic from the passage.
1	The response identifies one characteristic of a good film festival.
0	The response is totally incorrect or irrelevant. There is no evidence that the student understands the task, or the response may be off-topic.
B	Blank – No Response. A score of “B” will be reported as “NA.” (No attempt to answer the item. Score of “0” assigned for the item.)

Acknowledgments

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PROMPT

A new student has asked you if your community is a good place for teenagers. You decide to write to the new student discussing your community.

Before you begin to write, think about what kinds of recreation and entertainment your community offers. Are there interesting activities for people your age? **Why** do you think your community is or is not a good place for teenagers?

Now write a letter to the new student explaining whether your community is a good place for teenagers. Give reasons and enough detail so that the new student will understand.

WRITER'S CHECKLIST

- | | |
|---|---|
| <ol style="list-style-type: none">1. Look at the ideas in your response.<ul style="list-style-type: none">— Have you focused on one main idea?— Have you used enough detail to explain yourself?— Have you put your thoughts in order?— Can others understand what you are saying?2. Think about what you want others to know and feel after reading your paper.<ul style="list-style-type: none">— Will others understand how you think or feel about an idea?— Will others feel angry, sad, happy, surprised, or some other way about your response? (Hint: Make your reader feel like you do about your paper's subject.) | <ol style="list-style-type: none"><ul style="list-style-type: none">— Do you have sentences of different lengths? (Hint: Be sure you have a variety of sentence lengths.)— Are your sentences alike? (Hint: Use different kinds of sentences.)3. Look at the words you have used.<ul style="list-style-type: none">— Have you described things, places, and people the way they are? (Hint: Use enough detail.)— Are you the same person all the way through your paper? (Hint: Check your verbs and pronouns.)— Have you used the right words in the right places?4. Look at your handwriting.<ul style="list-style-type: none">— Can others read your handwriting with no trouble? |
|---|---|

Domain Scoring Rubric

Content (C)

The Content domain includes the focusing, structuring, and elaborating that a writer does to construct an effective message for a reader. It is the creation of a product, the building of a composition intended to be read. The writer crafts his/her message for the reader by focusing on a central idea, providing elaboration of the central idea, and delivering the central idea and its elaboration in an organized text. Features are:

- Central idea
- Elaboration
- Unity
- Organization

Style (S)

The Style domain comprises those features that show the writer purposefully shaping and controlling language to affect readers. This domain focuses on the vividness, specificity, and rhythm of the piece and the writer's attitude and presence. Features are:

- Selected vocabulary
- Sentence variety
- Tone
- Voice
- Selected information

Sentence Formation (F)

The Sentence Formation domain reflects the writer's ability to form competent, appropriately mature sentences to express his/her thoughts. Features are:

- Completeness
- Absence of fused sentences
- Expansion through standard coordination and modifiers
- Embedding through standard subordination and modifiers
- Standard word order

Usage (U)

The Usage domain comprises the writer's use of word-level features that cause written language to be acceptable and effective for standard discourse. Features are:

- Standard inflections
- Agreement
- Word meaning
- Conventions

Mechanics (M)

The Mechanics domain includes the system of symbols and cueing devices a writer uses to help readers make meaning. Features are:

- Capitalization
- Punctuation
- Formatting
- Spelling

Scoring Scale

Each domain is scored independently using the following scale.

- 4** = The writer demonstrates **consistent**, though not necessarily perfect, control* of almost all the domain's features.
- 3** = The writer demonstrates **reasonable**, but not consistent, control* of most of the domain's features, indicating some weakness in the domain.
- 2** = The writer demonstrates **inconsistent** control* of several of the domain's features, indicating significant weakness in the domain.
- 1** = The writer demonstrates **little** or **no** control* of most of the domain's features.

*Control: The ability to use a given feature of written language effectively at the appropriate grade level. A response receives a higher score to the extent that it demonstrates control of the features in each domain.

The application of the scale, using actual student writing, is done with the assistance of a committee of Arkansas teachers, language arts supervisors, and representatives of the Arkansas Department of Education.

Nonscoreable and Blank Papers

Compositions are scored, unless they are off-topic, illegible, incoherent, refusals to respond, written in a language other than English, or too brief to assess. A score of "NA" indicates that the student's writing entry was nonscoreable and that entry will receive a score of "0."

PART II Released Writing Items – 2009 Grade 11 Literacy

1. Which is **most** important when writing a draft?
 - A. printing very neatly
 - * B. having a clear purpose
 - C. adding figurative language
 - D. including several metaphors

2. Which sentence is **most** appropriate for a descriptive essay assignment?
 - A. When taking up rock climbing as a hobby, one must research carefully the equipment required for this strenuous sport.
 - B. Rock climbing is a far more strenuous sport than hiking; rock climbing works the entire body, while hiking mainly exercises the legs, back, and feet.
 - C. Rock climbing is a good sport because it combines strenuous physical exercise that hardens the body with mental challenges that strengthen the will.
 - * D. I could feel the muscles in my legs quivering from the strain as I struggled to get a firmer grip on the sheer, gray rock face beneath my slippery palms.

3. Which sentence **best** shows how a verb, used as a gerund, can act as a noun?
 - A. The child jumping rope is a third-grader.
 - B. While Omar is writing, I will sit quietly.
 - * C. In the summer, do you enjoy camping?
 - D. Where are Dale and Henry traveling?

4. When writing an essay on a controversial topic for an audience holding an opposing viewpoint, which of the following strategies is **least** effective?
 - A. addressing the readers' concerns
 - B. refuting the main points of the opposition's argument with facts
 - C. adopting a tone of reasonableness and respect toward the audience
 - * D. quoting an expert claiming those who hold a different position are ignorant

5. **Erin practiced the cello before dinner. Erin wrote an essay before dinner.**

Which sentence **best** combines the sentences above?

 - A. Erin wrote an essay, ate dinner, and practiced the cello.
 - B. Erin wrote an essay and practiced the cello after dinner.
 - * C. Before dinner, Erin practiced the cello and wrote an essay.
 - D. After practicing the cello, Erin ate dinner and wrote an essay.

6. Revision of a work for style would include which of the following?
 - A. setting, rising and falling action
 - * B. sentence variety, word choice
 - C. spelling, mechanics
 - D. content, conflict

7. **Keys in hand, I was _____ to leave when I heard the phone ring.**

Which **best** completes the sentence above?

- A. already
- B. allready
- C. al-ready
- * D. all ready

8. Which **most** helps a writer improve a narrative?

- A. eliminating personal style and voice
- * B. matching the tone to the purpose
- C. addressing readers' concerns
- D. using difficult words

PART III Item Correlation with Curriculum Framework – 2009 Grade 11 Literacy

The Arkansas English Language Arts Curriculum Framework – Reading Strand*

Content Standards	Student Learning Expectations
<p>9. Comprehension: Students shall apply a variety of strategies to read and comprehend printed material.</p>	<ol style="list-style-type: none"> 1. Analyze personal biases brought to a text. 2. Analyze style and diction to determine author's purpose. 3. Explain the use of appropriate strategies to support active reading and engagement. 5. Draw inferences from a complete selection (including conclusions, generalizations, and predictions) and support them with text evidence. 6. Summarize, paraphrase, and critique complex structures in informational and literary texts, including relationships among concepts, details, and visual components. 7. Compare and contrast aspects of texts, including themes, conflicts, and allusions, both within and across texts. 8. Analyze point of view and its influence on elements of the text (e.g., tone, theme, and purpose). 9. Use logic to challenge or defend author's use of fallacies in both inductive and deductive arguments. 11. Analyze and compare the author's use of figures of speech and sound devices. 12. Examine the way in which clarity of meaning is affected by the patterns of organization, repetition of the main ideas, organization of language, and word choice in the text.
<p>10. Variety of Text: Students shall read, examine, and respond to a wide range of texts for a variety of purposes.</p>	<ol style="list-style-type: none"> 2. Interpret and use information in practical, informational, and technical texts to: <ul style="list-style-type: none"> • follow instructions to perform specific tasks, answer questions, or solve problems; • identify the main ideas and determine the essential elements that support the main ideas; • summarize the texts and explain the relationship of visual components to the text; • distinguish between a summary and a critique; • interpret and use information in maps, charts, graphs, timelines, tables, and diagrams; • identify interrelationships between and among ideas and concepts within a text; • evaluate information from multiple sources; • draw conclusions based on evidence from texts; • analyze the ways in which a text's organizational structure supports or confounds its meaning or purpose; • recognize the use or abuse of ambiguity, contradiction, paradox, irony, incongruities, overstatement, and understatement in text, and explain their effect on the reader; • evaluate information and technical texts for their clarity, simplicity, and coherence, and for the appropriateness of their graphics and visual appeal. 22. Analyze the impact of diction, imagery, style, and figurative language on tone, mood, and theme using literary terminology. 23. Analyze literary elements such as setting, plot, theme, characterization, and narration in a work. 26. Evaluate the credibility of an author's argument or defense.
<p>11. Vocabulary, Word Study, and Fluency: Students shall acquire and apply skills in vocabulary development and word analysis to be able to read fluently.</p>	<ol style="list-style-type: none"> 1. Recognize and apply specialized vocabulary. 2. Analyze roots and word parts to draw inferences about meaning.

*The Content Standards and Student Learning Expectations listed are those that specifically relate to the released test items in this booklet.

PART III Item Correlation with Curriculum Framework – 2009 Grade 11 Literacy**Released Items for Reading***

Item	Content Standard	Student Learning Expectation	Passage Type
1	9	2	Literary
2	9	5	Literary
3	10	23	Literary
4	9	12	Literary
5	11	2	Literary
6	9	11	Literary
7	9	8	Literary
8	9	7	Literary
A	10	23	Literary
9	9	2	Content
10	9	5	Content
11	9	7	Content
12	9	12	Content
13	10	22	Content
14	10	23	Content
15	10	26	Content
16	11	2	Content
B	10	23	Content
17	9	5	Practical
18	10	2	Practical
19	9	2	Practical
20	11	1	Practical
21	9	3	Practical
22	9	2	Practical
23	9	5	Practical
24	9	1	Practical
C	9	5	Practical

*Only the predominant Strand, Content Standard, and Student Learning Expectation are listed for the English Language Arts items.

PART III Item Correlation with Curriculum Framework – 2009 Grade 11 Literacy**Non-Released Items for Reading***

Item	Content Standard	Student Learning Expectation	Passage Type
1	9	8	Practical
2	9	2	Practical
3	9	3	Practical
4	10	2	Practical
5	9	9	Practical
6	9	2	Practical
7	9	5	Practical
8	9	3	Practical
A	9	6	Practical
9	9	2	Literary
10	10	22	Literary
11	9	2	Literary
12	9	5	Literary
13	9	6	Literary
14	9	11	Literary
15	11	2	Literary
16	10	23	Literary
B	9	7	Literary
17	9	12	Content
18	9	2	Content
19	9	5	Content
20	9	7	Content
21	9	5	Content
22	9	6	Content
23	11	2	Content
24	9	3	Content
C	9	12	Content

*Only the predominant Strand, Content Standard, and Student Learning Expectation are listed for the English Language Arts items.

PART III Item Correlation with Curriculum Framework – 2009 Grade 11 Literacy

The Arkansas English Language Arts Curriculum Framework – Writing Strand*

Content Standards	Student Learning Expectations
<p>4. Process: Students shall employ a wide range of strategies as they write, using the writing process appropriately.</p>	<p>2. Communicate clearly the purpose of the writing. 3. Write clear and varied sentences. 5. Adapt content vocabulary, voice, and tone to audience, purpose, and situation. 8. Revise style of writing for selected vocabulary, selected information, sentence variety, tone, and voice.</p>
<p>5. Purposes, Topics, Forms, and Audiences: Students shall demonstrate competency in writing for a variety of purposes, topics and audiences employing a wide range of forms.</p>	<p>1. Use effective rhetorical techniques and demonstrate understanding of purpose, speaker, audience, and form when completing expressive, persuasive, or literary writing assignments. 2. Write expository compositions, including analytical essays and research reports, that: <ul style="list-style-type: none"> • assemble and convey evidence in support of the thesis; • make distinctions between the relative value and significance of data, facts, and ideas; • employ visual aids when appropriate. 4. Write persuasive compositions that use logic to: <ul style="list-style-type: none"> • structure ideas and arguments; • clarify and defend positions with precise and relevant evidence; • use specific rhetorical devices to support assertions; • address readers' concerns, counterclaims, biases, and expectations. 6. Write poems using a range of poetic techniques, forms, and figurative language, emphasizing free verse poetry.</p>
<p>6. Conventions: Students shall apply knowledge of Standard English conventions in written work.</p>	<p>1. Use a variety of sentence structures, types, and lengths for effect in writing. 3. Apply conventional spelling to all pieces. 4. Apply conventional rules of capitalization in writing. 5. Apply the punctuation rules appropriately in writing.</p>
<p>7. Craftsmanship: Students shall develop personal style and voice as they approach the craftsmanship of writing.</p>	<p>2. Use a variety of sentence structures, types, and lengths to contribute to fluency and interest. 6. Combine concrete and commentary information for elaboration. 8. Personalize writing to convey voice in formal and informal pieces. 10. Evaluate own writing and others' writing to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning of tone in ways that are consistent with the purpose, audience, and form of writing.</p>

*The Content Standards and Student Learning Expectations listed are those that specifically relate to the released test items in this booklet.

PART III Item Correlation with Curriculum Framework – 2009 Grade 11 Literacy

Released Items for Writing*

Item	Content Standard	Student Learning Expectation
1	4	2
2	5	1
3	6	1
4	5	4
5	7	2
6	4	8
7	6	3
8	7	10

Non-Released Items for Writing*

Item	Content Standard	Student Learning Expectation
1	4	5
2	7	8
3	6	4
4	6	5
5	5	6
6	7	6
7	4	3
8	5	2

*Only the predominant Strand, Content Standard, and Student Learning Expectation are listed for the English Language Arts items.

ACTAAP

Arkansas Comprehensive Testing, Assessment, and Accountability Program

DEVELOPED FOR THE ARKANSAS DEPARTMENT OF EDUCATION, LITTLE ROCK, AR 72201

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