



Arkansas Comprehensive Testing, Assessment, and Accountability Program

TEACHER HANDBOOK

GRADE 11 LITERACY EXAMINATION

MARCH 2011 ADMINISTRATION

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Arkansas Department of Education

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INTRODUCTION

The **Arkansas Comprehensive Testing, Assessment, and Accountability Program (ACTAAP)** includes a *Grade 11 Literacy Examination* for grade 11 students. It consists of multiple-choice and open-response items that directly assess student knowledge relative to reading and writing. The *Arkansas English Language Arts Curriculum Framework* is the basis for development of the *Grade 11 Literacy Examination*.

In March 2011, eleventh-grade students participated in the *Grade 11 Literacy Examination*. Results of this examination will be provided to all students, schools, and districts to be used as the basis for instructional change.

This handbook provides information about the scoring of student responses to three open-response items in reading and to one direct writing prompt. It describes the scoring procedures and the scoring criteria (rubrics) used to assess student responses. Copies of actual student responses are provided, along with scores given to those responses, to illustrate how the scoring criteria were applied in each content area.

Additional information about the *Grade 11 Literacy Examination* is available through the Arkansas Department of Education. Questions can be addressed to the ADE Assessment Office at 501-682-4558.

SCORING STUDENT RESPONSES TO READING AND WRITING OPEN-RESPONSE ITEMS

The multiple-choice and open-response test items for the Reading and Writing components of the *Grade 11 Literacy Examination* are developed with the assistance and approval of Content Advisory Committees. All passages and items on the *Grade 11 Literacy Examination* are based on the *Arkansas English Language Arts Curriculum Framework* and developed with the assistance and approval of Content Advisory Committees and Bias Review Committees. These committees comprise active Arkansas educators with expertise in English and/or language arts education.

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.

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.

This Teacher Handbook includes reading passages with their open-response items and a writing prompt as they appeared in this year’s test. The specific scoring rubric for each item and annotated response for each score point of the rubric follows. The goal is for classroom teachers and their students to understand how responses are scored. It is hoped that this understanding will help students see what kind of performance is expected of them on the *Grade 11 Literacy Examination*.

READING RESPONSES

The Traitor

by Thomas Fleming

The most unlikely hidden turning point of the American Revolution was the treason of General Benedict Arnold. After George Washington, Arnold was the most admired American general. In a battle, no one could react faster or attack more fiercely than this stocky argumentative soldier from Norwich, Conn.

Arnold had been one of the first to volunteer to fight in 1775. He had helped capture vital Fort Ticonderoga in northern New York. He took the lead in the 1775 invasion of Canada. When the Americans were forced to retreat in 1776, Arnold built a fleet and fought a larger British fleet to a standstill on Lake Champlain. This forced the enemy to abandon its plan to seize northern New York that year.

The next year, when the British invaded New York, General Arnold was one of the battlefield leaders in the crucial victory at Saratoga. As one soldier who served under him said, with Arnold it was never “Go, boys.” It was always “Follow me, boys!” He risked death repeatedly, leading his men from the front.

Arnold had suffered an agonizing leg wound in an attack on Quebec in 1776. The same leg was shattered again when he led a frontal assault during the battle of Saratoga. The two wounds left him barely able to walk.

A RECKLESS LIFESTYLE

In the summer of 1778, Washington put Arnold in command of the garrison in Philadelphia. There Arnold was soon quarreling with several members of the government of Pennsylvania.

A widower, Arnold had married beautiful 20-year-old Peggy Shippen, daughter of a prominent Philadelphia family. Arnold rented a splendid mansion and spent money recklessly to provide Peggy with every luxury. The Pennsylvanians said this lavish lifestyle offended many poor citizens. Arnold dismissed their complaints.

Deeply in debt, Arnold began secretly investing in private businesses and sometimes used army wagons to transport goods. His critics complained to Washington. Meanwhile, his wife was telling him it was time to quit the American side of the Revolution. Peggy Shippen was a secret loyalist.

WASHINGTON’S SUPPORT

In May 1779, Arnold began a correspondence with the British, using one of his wife’s loyalist friends as a courier. The chief of British intelligence, Major John Andre, had been friendly with Peggy when the British occupied Philadelphia from 1777 to 1778. Arnold asked Andre how much the British would pay him to switch sides.

Washington, meanwhile, did his utmost to defend Arnold against his civilian critics. Even when a court-martial board found the general guilty of making money as a businessman while in uniform, Washington gave him the mildest of reprimands.

Washington wanted Arnold to serve under him as commander of the left wing of the Continental Army. The French were shipping an army and fleet to America, and Washington hoped to take the offensive against the British. But Arnold said his wounded leg was still too weak. Instead, he asked for command of the fortress of West Point, on the Hudson River in New York.

Washington reluctantly agreed. He had no idea Arnold was hoping to surrender this key bastion and its garrison to the British for 20,000 pounds—the equivalent of more than a million dollars today.

WHERE'S ALL THE HELP?

In June 1780, a French army of 4,000 men and an eight-ship fleet arrived in Newport, R.I. The Americans were disappointed. This force was too small to have any serious impact. The war was going badly for the Americans. The British had scored major victories in the South.

Worsening matters was the way inflation had made the currency issued by the Continental Congress almost useless. The \$480-a-month salary of a captain was worth a mere \$13. This put a strain on many men's patriotism.

On Sept. 20, 1780, Washington conferred with the French commander and his generals in Hartford, Conn. The meeting was discouraging. The French refused to budge even a mile from Newport and the protection of their fleet. They claimed that they were supposed to receive reinforcements from France that would make them strong enough to act. But no one knew when these troops and warships would arrive.

On the way back to his headquarters, Washington decided to visit General Arnold at West Point. Perhaps he was still hoping to persuade him to take a fighting command. Washington sent an aide to tell Arnold when he would arrive.

CAPTURING THE (WRONG) SPY

While Washington was conferring with the French, Arnold was having intense conversations with Major Andre at a loyalist's house not far from West Point. The traitor gave Andre a set of papers containing the layout of the fortress, the size of the garrison, the number and positions of its cannon and everything else the British needed to know for a swift conquest.

17 When Andre tried to return to the British sloop *Vulture* that had brought him up the river from New York under a flag of truce, he found it had been forced to retreat far downriver to escape cannon fire from American militiamen. The jittery Arnold told the major he would have to change to civilian clothes and return to New York City by land.

In Westchester County, just north of the city, Andre was seized by three militiamen. They forced him to strip and found Arnold's confidential papers concealed in his boot.

At an American outpost, Andre confessed he was a British officer. The colonel in command sent Arnold's papers to General Washington. The officer also sent a messenger to General Arnold, telling him about Andre's capture. Arnold himself was still above suspicion.

'ARNOLD HAS BETRAYED US!'

Early the next day, Sept. 25, two of General Washington's aides arrived at Arnold's headquarters, across the river from West Point. They found Arnold at breakfast and told him the commander in chief was on his way.

While Arnold was still at the breakfast table, the messenger arrived with the letter from the outpost, describing Andre's capture. Arnold coolly told the messenger to say nothing about this news to anyone. He strolled upstairs to his bedroom, where his wife was caring for their infant son. He told Peggy the plot was blown and he was about to flee. Downstairs, he got more alarming news: General Washington would arrive within minutes!

Arnold told one of his aides he had "urgent business" across the river at West Point and would be back in an hour. He hurried down to the river and

boarded his barge. He ordered the oarsmen to row down the river to the *Vulture*.

Washington, still suspecting nothing, arrived and ate breakfast. When Arnold did not return, the commander in chief decided to cross the Hudson and inspect West Point. There was, of course, no sign of General Arnold.

After several hours, Washington and his party returned to Arnold's headquarters. The place was in an uproar. Arnold's aides did not know where he was. Mrs. Arnold was hysterical, screaming she knew nothing about betraying West Point. She begged them not to kill her and her baby.

At this point, the messenger carrying the papers found in Major Andre's boot finally caught up with Washington. It took only a few minutes for the commander in chief to realize what had almost happened. "Arnold has betrayed us!" he gasped. "Who can we trust now?"

NEW REASON FOR HOPE

When General Arnold reached the British sloop *Vulture*, he scrambled aboard and urged his oarsmen to join him. He promised them money and promotions in the British army. Every one of these ordinary soldiers said no. General Arnold ordered the

Vulture's sailors to seize them as prisoners of war.

Soon a letter from Arnold reached Washington. He claimed that he had switched sides out of "love for my country." He assured Washington that Peggy was "as innocent as an angel"—another lie.

In New York, the British did their best to hide their disappointment. Many officers thought Arnold had exposed Major Andre to death by forcing him to change into civilian clothes. (Because he was captured out of uniform, Andre was regarded as a spy under military law and was subject to hanging.) Their fears were well founded. Washington grimly convened a court martial, which condemned the major to hang as a spy.

Meanwhile, the British issued a proclamation signed by Arnold urging other American soldiers to follow his example and become fighters for George III. To Arnold's embarrassment, only about 40 men responded—far fewer from the thousands the traitor had hoped to persuade.

Gradually, Washington and his officers realized that Arnold's treason had revealed the depth and breadth of American loyalty to the Revolution. In spite of the disappointments and defeats of the year 1780, there was new reason for hope.

READING ITEM A—2011 GRADE 11 LITERACY

- A. Explain why Benedict Arnold’s decision to commit treason was ironic. Provide at least three details or examples from the passage to support your response.

Reading Item A Scoring Rubric—2011 Grade 11 Literacy

SCORE	DESCRIPTION
4	The response explains why Arnold’s decision to commit treason was ironic and provides at least three accurate and relevant details or examples from the passage to support the response.
3	The response explains why Arnold’s decision to commit treason was ironic and provides two accurate and relevant details or examples from the passage to support the response.
2	The response explains why Arnold’s decision to commit treason was ironic and provides an accurate and relevant detail or example from the passage to support the response.
1	The response explains why Arnold’s decision to commit treason was ironic.
0	The response is 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” is assigned for the item.)

SCORE POINT: 4

The response explains a reason why Arnold's decision to commit treason was ironic ("...because he expected that more men would follow him and England would be behind him, but they weren't.") and provides three accurate and relevant details or examples from the passage to support the response: 1) "...promised them money and promotions...ordinary soldiers said no."; 2) "In New York, the British did their best to hide their disappointment."; and 3) "To Arnold's embarrassment, only about 40 men responded..." The response demonstrates a thorough understanding of the task.

His decision was ironic because he expected that more men would follow him and England would be behind him, but they weren't.

- "He promised them money and promotions in the British army. Everyone of those ordinary soldiers said no."
- "In New York, the British did their best to hide their disappointment."
- "To Arnold's embarrassment, only about 40 men responded—far fewer from the thousands the traitor had hoped to persuade."

SCORE POINT: 3

The response explains a reason why Arnold's decision to commit treason was ironic ("...because Arnold kept getting hurt but he kept fighting.") and provides two accurate and relevant details or examples to support the response: 1) "He risked his death repeatedly."; and 2) "Arnold had suffered an agonizing leg wound in an attack on Quebec in 1776." The response shows evidence of a general, but not comprehensive, understanding of the task.

Benedict Arnolds decision to commit treason was ironic because Arnold kept getting hurt but he kept fighting.
 He risked his death repeatedly. Arnold had suffered an agonizing leg wound in an attack on Quebec in 1776.

SCORE POINT: 2

The response explains a reason why Arnold’s decision to commit treason was ironic (“After George Washington, Arnold was the most admired American general.”) and provides an accurate and relevant detail or example to support the response (“...in the summer of 1778, Washington put Arnold in command of the garrison in Philadelphia...”). The response shows evidence of a basic understanding of the task.

After George Washington, Arnold was the most admired American general.
That in the summer of 1778, Washington put Arnold in command of the garrison in Philadelphia, and I did not see that Arnold was soon of quarreling with several members of the government of Pennsylvania.

SCORE POINT: 1

The response explains a reason why Arnold’s decision to commit treason was ironic (“Because, he was going to betray Washington when Washington wanted to put him as his right hand man...”). However, there are no accurate and relevant details or examples to support the response. The response shows evidence of only a minimal understanding of the task.

Because, he was going to betray Washington when Washington wanted to put him as his right hand man, and to serve by his side.

SCORE POINT: 0

The response does not explain a valid reason why Arnold's decision to commit treason was ironic. There is no evidence that the task is understood.

ARNold wanted to trade sides because he wanted to make more money. So he decided to betray his general and country.

Ex: Arnold began a correspondence with the british.

Ex: Arnold asked Andre how much the british would pay him to switch sides

Artistic Integrity

by Debbie Lamedman

RAY has recently won the “best artist in the school” contest for creating an original comic book character named Dirtbag. CARLOS, however, claims that Dirtbag is his original creation and that RAY has ripped off his idea. Here, CARLOS confronts RAY about it.

- 2 CARLOS: Congratulations, man. It must be nice being the best artist in the school.
- 3 RAY: Hey, it's cool, ya know. Now everyone's asking me to do different projects and stuff for them. It's great!
- CARLOS: Too bad it wasn't even your idea that won you that contest.
- RAY: Huh? What's that supposed to mean?
- CARLOS: It means you ripped me off, man. You stole my idea.
- RAY: You're crazy.
- CARLOS: Oh really? If I'm crazy, then do me a favor. Tell me how you thought of it.
- RAY: Thought of what?
- CARLOS: The comic book character you created for the contest—Dirtbag. How did you come up with that idea? What made you think of it?
- RAY: Hey I don't have to tell you nothin'.
- CARLOS: You won't tell me because you *can't* tell me. Because it's not your original idea. Dirtbag was my idea. And you stole him.
- RAY: Whatever, man. That's just not true. And even if it was true, you couldn't prove it anyway.
- CARLOS: I'm not gonna take away your precious title as best artist in the school. And you can keep the stinkin' fifty-dollar certificate too for all I care. But I want my character back. You saw my sketches a couple of months ago, and I know you remember. You were asking me all these questions about how I came up with the character of Dirtbag, the superhero. You even asked me if I planned on entering the contest and I told you no. You totally stole him right out from under me.
- RAY: Carlos, chill out, man. Nobody stole anything from anyone. I've been working on this character for ages—maybe you helped me come up with the name, but the sketch is mine.
- CARLOS: You copied him from me down to the last detail. The way his pants wrinkle, the boots, the sunglasses. Even the ring he wears . . . it's all mine!
- 17 RAY: I don't know what to tell you, man. Maybe *you* saw *my* sketches and subconsciously drew him and now you think he's yours. I've been doodling Dirtbag since as long as I can remember. And I have no memory of ever seeing you sketch a character that even slightly resembled him. You're wrong, dude. Step up and admit it.

CARLOS: I admit nothing. You're a thief and the worst kind too. Taking credit for someone else's hard work. I have Dirtbag drawings from a year ago. Signed by me! With the date on them. I wasn't going to go to the art committee, but now I think I will. Not only are you taking the praise for my work, you're so frickin' cocky about it. You're the dirt bag!

RAY: You can report me but it's not going to do any good. They'll think you're just a jealous wannabe. I won that contest fair and square. I handed my portfolio in on time. Where was your portfolio, Carlos? There's no way you can prove this character belongs to you. Signed drawings from a year ago? How can you prove that? You could have done those yesterday and put last year's date on it. That's no proof. Just let it go my friend. I *am* the best artist in this school. If you want your own comic book character, I suggest you create one—and stop saying Dirtbag is yours, because we both know the real truth.

CARLOS: Fine, Ray. I'll create a new character. I think I'll call him Ray the Rat. And when it comes time for you to develop some new material, you'll show your true colors. There you'll be sitting in front of your empty sketchbook with absolutely nothing to show for your time. Cause you've got *no* talent! You've got to go rip off other people to make yourself look good. Ya know what? I feel sorry for you. One of these days, it's gonna catch up to you. You're gonna rip off the wrong person. And people are gonna know you for the fraud that you are.

RAY: Carlos, dude . . . you shouldn't be so bitter. You should have just entered the contest and then it would have been a fair fight. But now you're making all these accusations after the fact and you're the one who's gonna end up looking like a fool. Give it up, man.

CARLOS: (*Suddenly remembering he has something over RAY.*) Wait a minute. Did you copyright them?

RAY: Copyright what?

CARLOS: Your drawings. Dirtbag. Did you copyright him?

RAY: (*Laughing uncomfortably.*) Uh . . . no. I'm not even sure how to do that. Don't you have to go to Washington, D.C., or something? Fill out a lot of forms?

CARLOS: You think I'm gonna tell you how to do it? I've got a copyright on the comic *I* created. A year ago. It was copyrighted a year ago. Dirtbag is mine. He will always be mine and I have the copyright to prove it. You're screwed.

RAY: I think you're bluffing.

CARLOS: Really? Try me.

RAY: (*Worried for the first time.*) So what're you going to do?

CARLOS: I told you I was ready to settle this peacefully, but you're so full of yourself, I think you need to be cut down to size.

RAY: Carlos, man . . . c'mon . . . I'm sorry. We can settle this peacefully. No need to drag all those other people into it.

CARLOS: (*Laughing; he is victorious!*) I have totally got you where I want you. Now you're worried. Are you willing to admit Dirtbag is my creation?

33 RAY: (*Trying to maintain dignity.*) I'm willing to admit we collaborated.

CARLOS: Ray . . . do you want me to shame you in front of the entire school?

RAY: (*He knows he's lost the battle and completely loses his cool.*) OK. OK. He's yours. I copied him from a page I swiped out of your sketchbook about a month ago. When you said you weren't entering the contest, I thought it was my big chance. I'm sorry.

CARLOS: Don't you ever, *ever* touch my stuff again. I could sue you over this.

RAY: I'm sorry. I won't touch your stuff again. Hey, I'm even willing to give you the fifty bucks.

CARLOS: Keep it. You'll need it. You're never gonna earn another dime with your artwork.

RAY: Ya know you should be flattered. Your work is totally worth stealing.

CARLOS: Guess what, Ray? I'm not flattered. Stay away from me *and* my sketchbook. And consider yourself very lucky that I don't get you suspended for this.

RAY: Hey man, thanks. Thanks a lot. You're really decent.

CARLOS: Yeah. I am. Too bad I can't say the same about you.

END OF SCENE

READING ITEM B—2011 GRADE 11 LITERACY

- B.** Most crimes are solved by proving that the criminal had means (a way to do the crime), motive (a reason to do it), and opportunity (a chance to do it). Explain how Carlos discovers that Ray stole his creation. Provide evidence from the passage that shows Ray had means, motive, and opportunity to commit the crime.

Reading Item B Scoring Rubric—2011 Grade 11 Literacy

SCORE	DESCRIPTION
4	The response explains how Carlos discovers that Ray stole his creation and provides evidence from the passage of means, motive, and opportunity.
3	The response explains how Carlos discovers that Ray stole his creation and provides evidence of two proofs of guilt OR provides evidence of three proofs of guilt.
2	The response explains how Carlos discovers that Ray stole his creation and provides evidence of one proof of guilt OR provides evidence of two proofs of guilt.
1	The response explains how Carlos discovers that Ray stole his creation OR provides evidence of one proof of guilt.
0	The response is 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” is assigned for the item.)

SCORE POINT: 4

The response explains how Carlos discovers that Ray stole his creation (“...when Ray wins an art contest with a drawing that Carlos did.”) Evidence is then provided showing that Ray had the means (“...when he stole the page from Carlos’s sketch book...”), motive (“Ray wanted popularity, and he knew winning the art contest would help him become more popular...”), and opportunity (“...when he found out that Carlos was not going to participate in the contest...”) to commit the crime. The response demonstrates a thorough understanding of the task.

Carlos finds that Ray stole his creation, when Ray wins an art contest with a drawing that Carlos did.

- Means: Ray's means was when he stole the page from Carlos's sketch book. "I copied him from a page I swiped out of your sketchbook about 3 months ago."

- Motive: Ray wanted popularity, and he knew winning the art contest would help him become more popular. "Hey, it's so cool ya know. Now everyone's asking me to do different projects and stuff for them."

- Opportunity: Ray's opportunity was when he found out that Carlos was not going to participate in the contest. "When you said you weren't entering the contest, I thought it was my big chance."

SCORE POINT: 3

The response provides evidence that Ray had the means (“He saw Carlos’ sketches and asked a lot of questions about them.”), motive (“Ray found out that Carlos wasn’t entering the art contest and he wanted to win.”), and opportunity (“When you said you weren’t entering the contest, I thought it was my big chance.”) to commit the crime. However, the response does not explain how Carlos discovers that Ray stole his creation (Carlos knows Ray stole Dirtbag well before Ray finally admits it.) The response shows evidence of a general, but not comprehensive, understanding of the task.

Carlos discovers that Ray stole his creation when Carlos asked him if he had copyright over the art work and Ray said that he didn't and then finally admitting to his mistake.

Ray's means: He saw Carlos' sketches and asked a lot of questions about them. Ray had a way to steal the sketch.

Ray's motive: Ray found out that Carlos wasn't entering the art contest and he wanted to win. Ray knew he could win with Carlos' sketch.

Ray's Opportunity: Ray copied the sketch out of Carlos' sketchbook about a month before he entered the contest.

Evidence from the passage: "OK. OK. He's yours. I copied him from a page I swiped out of your sketchbook about a month ago. When you said you weren't entering the contest, I thought it was my big chance." -RAY Pg. 15

SCORE POINT: 2

The response explains how Carlos discovers that Ray stole his creation (“...when Ray won best artist.”) Evidence is provided showing that Ray had the means (“...he showed Ray dirtbag in his sketchbook one day.”) to commit the crime, but there is no evidence for motive or opportunity. The response shows evidence of a basic understanding of the task.

Carlos found out Ray stole his creation when Ray won best artist. Carlos knows dirtbag was his drawing because he had been sketching him for a year or so. And he showed Ray dirtbag in his sketchbook one day. Another reason he knew he got the idea from him was no one else knew about dirtbag because Carlos made him up.

SCORE POINT: 1

The response attempts to explain how Carlos discovers that Ray stole his creation (“...the drawing is just like his, the way his pants wrinkle, the boots, the sunglasses, and Even the ring he wears.”) and does not address means, motive, or opportunity. The response shows evidence of a minimal understanding of the task.

▣ Carlos - discovers that the drawing is just like his, the way his pants wrinkle, the boots, the sunglasses, and Even the ring he wears.

2 Plus Carlos has a copy right of his drawing from about a year ago.

SCORE POINT: 0

The response unsuccessfully attempts to explain how Carlos discovers that Ray stole his creation and does not address means, motive, or opportunity. There is no evidence that the student understands the task.

Carlos found out it was his because when he ask ray how he came up with it Ray told him he didn't have to tell him. He didn't have any other choice to tell because Carlos knew it was his creation, he just wanted ray to tell the truth about it and give him his drawings back that he stole from him.

Discoveries and Inventions

by Jonathan Hancock

The following excerpt is from a book about how to be a genius.

It only takes one moment of genius to change the world, as long as you're brave enough to take a few risks. You, too, can change the world with your genius. Just study the Eight Secrets of Invention and you will be well on your way.

1. Delight in Your Chosen Subjects

Most of the geniuses in this book were completely obsessed with their subject. Some wanted to find the answers to questions, or solve problems, that had puzzled people for years, sometimes centuries. Others pursued new ideas or creative visions that only they could see.

2. Learn from Past Geniuses

Geniuses think new thoughts and dream up original ideas, but they need to start with information already available. They must be able to learn from their predecessors.

In ancient Greece, each great thinker learned from the last. Socrates taught Plato, the “grandfather of philosophy,” who taught Aristotle, the inventor of logical reasoning, who in turn taught Alexander the Great, perhaps the most powerful ruler in history.

In his early twenties, Albert Einstein sent out letter after letter asking famous scientists to take him on as an assistant so that he could learn from them. Not one of them replied. Instead he had to read as many of their books as he could get hold of.

When Einstein's career later took off, he made use of the discoveries of two geniuses from the past, Isaac Newton and James Clerk Maxwell. These men had very different theories about time and space, but Einstein took a fresh look at them and came up with a new way of looking at the universe: his General Theory of Relativity, with its centerpiece, $E = mc^2$.

Pay great attention to the work others have done before you, because only then will you be able to take it a step further.

3. Learn Your Subject Matter Thoroughly

Once you've decided on the areas that interest you, do everything you can to learn all there is to know about them. Don't restrict yourself: read and learn as widely as possible. Here are just some of the varied subjects great geniuses have studied.

William Shakespeare: history, languages, law, literature, math, music, politics, psychology, science, sports.
 Nicolaus Copernicus, the great astronomer: art, astronomy, languages, law, math, medicine, optics.

Leonardo da Vinci: acoustics, anatomy, botany, conjuring, geology, horses, geometry, mechanics, music, painting, sculpture, weather-forecasting.

Martha Graham, American dancer and choreographer, whose brilliance changed dance forever: animals, art, history, literature, myths and legends, poetry, psychology, religion.

Geniuses are good at finding inspiration in everything they read and learn about. They are naturally inquisitive, so they build up huge stores of information on many different subjects. To be a genius in any one subject, you need to harvest information from many fields. Read widely, then focus your knowledge in the direction of your genius.

4. The Power of Cooperation

There are many well-known genius partnerships and groups. Great thinkers seem to be naturally drawn to other great thinkers, and together they achieve amazing things.

16 Francis Crick and James Watson worked together to unravel the structure of deoxyribonucleic acid (DNA), the complicated chemical that contains the biological “blueprint” for every living being. Watson got Crick interested in DNA. They bounced ideas off each other, discussed many different theories, and made a joint discovery through powerful teamwork. Together they revolutionized biology, as well as our understanding of human life.

Orville and Wilbur Wright worked together to build the first airplanes. Marie Curie formed a team with her husband, Pierre, and they made crucial discoveries about radioactivity and X rays. Even Michelangelo had a team behind him when he painted the Sistine Chapel. He’s the only name people remember, but there were many other people helping him.

Find friends who are interested in the same things as you, and work with them to give even more energy to your work.

5. Create a Thinking Zone

Put some thought into where you do your best thinking. Geniuses often use special “thinking zones” to boost their brainpower.

The great French novelist Marcel Proust lined his study with cork to create perfect silence. British dictionary writer Samuel Johnson did his best work listening to the purring of his cat.

Perhaps you prefer listening to music while you work. If so, try Mozart. Recent research suggests that listening to Mozart’s music can boost intelligence and creativity.

Some geniuses find that water helps them think. Einstein was an avid sailor. One modern-day inventor has many of his best ideas while he’s in the swimming pool. A Japanese inventor named Naka Mats holds his breath and sinks underwater when he needs to do some really deep thinking. Mats also has a whole range of different-colored rooms for tackling different kinds of problems. It must work, because his inventions have made him a billionaire!

Where you think can be an important factor in how well you think.

6. Ask the Right Questions

Questioning is a very important part of inventing. Here are some of the most useful things you can ask:

- *What can be added?* A chemist once knocked over a bottle of collodion, a plastic substance. The collodion stuck some of the pieces of broken bottle together. He realized that it could be added to glass to make it safer. Now many panes of glass have a plastic layer in the middle, thanks to this chemist’s clever idea.

- *How else could this be used?* In 1971, Bob Brown was tinkering with an electric guitar in his garage. He accidentally crossed two wires, and there was a high-pitched shriek of sound that sent a group of rats scurrying away in terror. Bob realized that his amplifying equipment could be put to another use, and he designed a gadget for repelling rats. He’s now a millionaire.

- *What can be adapted for a new use?* A waffle-seller at the 1904 World’s Fair spotted an ice cream stand nearby and had a brilliant idea. He molded one of his flat waffles into a cone, filled it with ice cream—and the rest is history.

- *What if mistakes are lucky?* When Clarence Crane’s mint-making machine malfunctioned and started stamping holes in the mints, he could have thrown them all away and started again. Instead, he noticed that these new mints-with-holes were even better, and now around 30 billion packets are sold every year.

- *Can the same thing be done more cheaply?* Antoine Feuchtwanger was selling sausages in the United States in the 1880s. Rather than giving customers at his stand plates and cutlery, he wanted to save money—and dishwashing—so he started selling the sausages inside bread rolls. And so the hot dog was born!

Geniuses are constantly asking questions. Can it be done faster, made bigger, combined with other ideas, rearranged?

Don’t worry about the right answers. First make sure you’re asking the right questions.

7. Be Ready for Revelation

When something catches your interest, it might be telling you something important.

Galileo, the Italian mathematician, physicist, and astronomer, was daydreaming in church when he spotted a chandelier swaying from side to side. Suddenly something clicked in his brain, and he knew the answer to the laws ruling how pendulums swing.

It’s very important that you recognize your good ideas. Great thoughts can occur any time, any place.

Archimedes was supposedly taking a bath when he had one of his best ideas, inspired by the way the water level moved up the tub as he got in. He shouted “Eureka!” (“I’ve found it!”), and was so excited that he forgot he wasn’t wearing any clothes and ran down the road stark naked!

8. Publicize Your Discoveries

In 1482, Leonardo da Vinci wrote a long letter to a nobleman in Milan, asking for a job. In the letter he described some of his inventions and ideas, including

- portable bridges
- ladders
- cannons
- tanks
- catapults
- viaducts
- sculptures

Not surprisingly, he got the job.

Once you’re sure of your inventions and ideas, tell people about them. Nobody’s going to know about your genius—or benefit from it—unless you make some noise.

READING ITEM C—2011 GRADE 11 LITERACY

C. Why should potential geniuses study many topics? How does studying many topics appeal to the natural inclinations of a genius? Provide at least two examples from the passage to support your response.

Reading Item C Scoring Rubric—2011 Grade 11 Literacy

SCORE	DESCRIPTION
4	The response states why geniuses should study many topics, tells how studying many topics appeals to the natural inclinations of a genius, and provides at least two accurate and relevant examples from the passage to support the response.
3	The response states why geniuses should study many topics, tells how studying many topics appeals to the natural inclinations of a genius, and provides one accurate and relevant example from the passage to support the response OR states why geniuses should study many topics and provides two accurate and relevant examples from the passage to support the response OR tells how studying many topics appeals to the natural inclinations of a genius and provides two accurate and relevant examples from the passage to support the response.
2	The response states why geniuses should study many topics and tells how studying many topics appeals to the natural inclinations of a genius OR states why geniuses should study many topics and provides one accurate and relevant example from the passage to support the response OR tells how studying many topics appeals to the natural inclinations of a genius and provides one accurate and relevant example from the passage to support the response.
1	The response states why geniuses should study many topics OR tells how studying many topics appeals to the natural inclinations of a genius.
0	The response is 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” is assigned for the item.)

SCORE POINT: 4

The response states why a potential genius should study many topics (“...because sometimes your idea can be formed from a combination of things.”), tells how studying many topics appeals to the natural inclinations of a genius (“They are inquisitive, and they like to learn as much as they can about something.”) and provides at least two accurate and relevant examples from the passage to support the response (there are five included in this response). The response demonstrates a thorough understanding of the task.

- Potential geniuses should study many topics because sometimes your idea can be formed from a combination of things.
- Studying many topics is something a genius would do. They are inquisitive, and they like to learn as much as they can about something.

“Geniuses are good at finding inspiration in everything they read and learn about.”

“They are naturally inquisitive, so they build up huge stores of information from many different subjects.”

“To be a genius in any one subject, you need to harvest information from many fields.”

- Read widely, then focus your knowledge in the direction of your genius.
- Shakespeare, Da Vinci, Copernicus, and Graham all studied broad subjects.

SCORE POINT: 3

The response states why a potential genius should study many topics (“Many topics can fall into a single category of research.”) and provides two accurate and relevant examples to support the response: 1) “...Copernicus... study in Astronomy, math and optics...”; and 2) “Shakespeare...studied History, languages, literature, music and psychology...”. However, the response fails to tell how studying many topics appeals to the natural inclinations of a genius. The response shows evidence of a general, but not comprehensive, understanding of the task.

Many topics can fall into a single category of research. If one wanted to become an astronomer such as Nicolaus Copernicus. You would have to study in Astronomy, math and optics to say the least. But all these falls under the area of space and time. Shakespeare, the play writer studied History, languages, literature, music and psychology. All of which is essential in theatre and acting.

SCORE POINT: 2

The response states why a potential genius should study many topics (“to learn a little bit about every aspect of their passions.”) and provides one accurate and relevant example to support the response: “Martha Graham learned subjects that she could use to make a choreography.” With no telling of how studying many topics appeals to the natural inclinations of a genius and only one example given, the response shows evidence of a basic understanding of the task.

to learn a little bit about every aspect of their passions.
 sometime Does, sometime Doesn't, it depends on the person
 Martha Graham learned subjects that she could use
 to make a choreography.

SCORE POINT: 1

The response states why a potential genius should study many topics (“Potential geniuses must have good knowledge about a lot of things, but yet still be really educated in one subject.”). With no telling of how studying many topics appeals to the natural inclinations of a genius and no examples given, the response shows evidence of only a minimal understanding of the task.

Potential geniuses must have good knowledge about
 a lot of things, but yet still be really educated
 in one subject.

SCORE POINT: 0

The response does not answer the prompt and is irrelevant. There is no evidence the task is understood.

Geniuses are sometime people that knows everything. But to me a geniuses is when someones invents something big or small. The point is you don't got to be a geniuses to invent something. People invent new stuff everyday and they don't get famous opp that sometimes they do but most of them don't.

Acknowledgments

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WRITING RESPONSES

DOMAIN SCORING

In domain scoring, which was developed in conjunction with Arkansas educators, the observation of writing is divided into several domains (categories), each composed of various features. The domains scored for Arkansas compositions are Content, Style, Sentence Formation, Usage, and Mechanics. (These domains are defined on the following page.) Each domain is evaluated holistically; the domain score indicates the extent to which the features in that domain appear to be under the control of the writer. The score reflects the student's performance for the entire domain with all features within the domain being of equal importance.

All responses are read independently by at least two readers. The two scores are averaged by domain. In cases where the two readers' scores are non-adjacent (a "1" and a "3," for example) in any domain, the response is read by a third reader for resolution.

The domain scores, along with an awareness of the features comprising each domain, can be used to plan developmental or remedial instruction for the student.

SCORING SCALE

Each domain is scored independently using the following scale:

- 4 = The writer demonstrates consistent, though not necessarily perfect, control* of almost all of 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, was done with the assistance of a committee of Arkansas teachers and representatives of the Arkansas Department of Education.

NONSCOREABLE AND BLANK PAPERS

Nonscoreable papers include student responses that are off-topic, illegible, incoherent, written in a language other than English, or too brief to assess. Nonscoreable papers will receive a score of "0." Blank papers indicate no response was written and will be reported as NA (no attempt), which translates into a score of "0."

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 is 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
- Selected information
- Sentence variety
- Tone
- Voice

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

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

WRITING PROMPT—2011 GRADE 11 LITERACY

This is one of the two writing prompts administered to all grade 11 students in March 2011.

PROMPT #1

The yearbook committee has asked students to write about their favorite school memory. The essays will be published in the new yearbook.

Before you begin to write, think about your time in school. What is your favorite memory? **Why** is it your favorite?

Now write an essay for the yearbook committee about your favorite school memory. Give reasons and enough detail so that your classmates will understand.

WRITING CHECKLIST—2011 GRADE 11 LITERACY

Writer's Checklist

1. Look at the ideas in your response.
 - 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.
 - 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.)
3. Look at the words you have used.
 - 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.)
4. Look at your handwriting.
 - Can others read your handwriting with no trouble?

As a small child, my favorite times at school happened on the playground during recess. I'm older now, and recess doesn't exist. In its place is an hour of lunch, but it happens to be in that one hour all of my best memories are made.

It's always the same motley group. My best friend—whom I call "sister"—and her football boyfriend sit across from me, joking one day and bickering the next. To my left is one of the cheer girls, with her boyfriend—who is also a football player. To my right is a very outspoken redhead who, I'm sure, people would call a nerd if they didn't know her. Beside her are two softball players. Then there's me. I'm known as the goofy writer/singer/actress who gets way too crazy on sugar. We've created a nice little family.

Our lunches consist of about five things: jokes, stories, songs, food, and homework that's either overdue or on its way to being so. We pick on each other constantly, making jokes about a new haircut or outfit. We all know it's just in fun, so no one takes offense. There's always plenty of laughter going on

at our table.

Stories and songs go hand-in-hand with the jokes. My "sister" and I love to tell the story about the song she and I listened to the first time I stayed at her house. The lyrics were so funny that I spit water all over her floor on accident. We seem to be the leading ladies when it comes to goofing off.

Food and homework are the least of our worries, but they get taken care of. Pizzas are split into fourths and fruit passes from one person to the next. We lose track of whose drinks belong to who. Needless to say, if one gets sick, eventually we all will. The softball girls always do their homework on time, so when the food's gone they make their rounds and tutor those of us with shorter attention spans. Family sticks together—especially ours. Lunch with them will always be the thing I look forward to most when I come to school.

CONTENT: 4

This response about a favorite school memory receives a score of “4” for the consistent control of the Content features that the writer displays. The student focuses on the self-chosen “family” she lunches with at school and adheres to that central idea throughout the piece. The writer provides specific information about the members of the lunch group, their daily routines during their lunch, and the support they provide to each other. All of these ideas are evenly elaborated and clearly organized with a consistent point of view. The writer closes the entire piece by noting that “Family sticks together—especially ours.”

STYLE: 4

This essay merits a score of “4” in the Style domain. Contributing to that score are the purposeful inclusion of vocabulary (“motley,” “outspoken,” “sister”) and some carefully selected details about the lunchtime group (“very outspoken redhead”), their activities at lunch (“homework that’s either overdue or on its way to being so”), and how they support each other (“tutor those of us with shorter attention spans”). The lighthearted tone is appropriate for the topic and is sustained throughout the piece. These qualities allow the writer’s voice to emerge throughout the essay and provide us a very clear picture of the writer.

SENTENCE FORMATION: 4

This response contains a wide variety of sentence structures including compound, complex, and simple constructions which are accurately written. The student embeds and combines ideas with the use of clauses as modifiers. The consistent ability to write a wide variety of appropriate and mature sentences leads to a “4” in Sentence Formation.

USAGE: 4

A high level of accuracy in the use of inflection, agreement, verb tenses, and language conventions contributes to the score of “4” reflecting the writer’s consistent control in the Usage domain.

MECHANICS: 4

The accurate spelling of a variety of words, the correct use of a wide range of punctuation, and proper formatting and capitalization demonstrate a consistently skillful control of all aspects of this domain for a score of “4” in Mechanics.

I have many school memories, but my favorite school memory is when I played at the Arena.

For one, it was my first year to play basketball for the high school. I was scared and nervous about playing, because I had never played there before. Also, because we were playing our cross town rivals. It was a big game for both teams.

Second of all, I played against bigger guys. They were quicker and stronger than me. Plus, I was just in the 10th grade, and these guys had been playing a little longer than me in the high school league. They knew how to handle things. On top of all that, the place was packed full of people. The student section was the biggest I had ever seen, and the loudest I had ever heard. Every seat in the arena was filled.

Another reason why this is my favorite school memory is because we won the game. The people cheering for us got even louder. We won the game by about 15 points, and I ended up having about six or eight points. Our team played as a team should play and that's what really got me.

In conclusion, the basketball game is a good memory. It taught me many things about the game of basketball and life itself. So I may have many school memories, but this one I wrote about is always going to be my favorite.

CONTENT: 3

This student focuses on an important high school basketball game and adheres to that central idea throughout the piece. The elaboration is fairly thorough, but there is a failure to explain why this was a “big game” for both teams and what it means to play “as a team should play.” While the essay sets the stage for the game quite nicely, it abruptly skips to the end of the game in the last paragraph. The student concludes by writing that “It taught me many things about the game of basketball and life itself”; however, this leaves the reader wondering about the lessons learned. Despite these shortcomings in elaboration, the writer demonstrates reasonable control of the features of the Content domain.

STYLE: 3

While this response contains some specific information to create images for the reader (“The student section was the biggest I had ever seen, and the loudest I had ever heard”), it also offers some general information (“It was a big game...”) which provides a less clear picture of the writer. The writer’s voice emerges in the description of the arena and his nervousness before the game but becomes less audible when he merely mentions that he “ended up having about six or eight points” in a fifteen point game. Despite a few weaknesses, this essay shows reasonable control and merits a “3” in Style.

SENTENCE FORMATION: 4

Although this essay contains a sentence fragment at the end of the second paragraph and an unnecessary word (“points points” – remember that this is a rough draft), the rest of the response demonstrates the student’s ability to write a variety of sentences accurately.

USAGE: 4

Control of tense, agreement, inflections, and conventions is highly accurate and indicates that the student has the ability to consistently control all features of the Usage domain.

MECHANICS: 4

Accurate spelling, formatting, capitalization, and use of punctuation merit a score of “4” in this domain. A few minor errors do not affect the score as responses do not have to be perfect to be considered consistently controlled.

There are many good school memories for me. Some of the best high school memories I've had include Jr. high football games, we were conference runner up, marching band competitions, we always get to meet new people and normally get a first division, and 9th grade english class, we always had big laughs in that class. The best high-school memory that I have, the one that I will never forget is 10th grade Sr. high Jazz band.

I always loved playing in Jazz band because I like the music, but 10th grade had the best music. Some of the songs were, "To be on the Stage, in front of all those people completely jamming these songs is an experience I will never forget."

CONTENT: 2

The student begins with listing the best high school memories and chooses the jazz band as the central idea. A list of the music played that year is offered, and the piece closes with a statement that playing on stage is “an experience I will never forget.” The writer does not stop to provide any details and offers little progression of ideas. The lack of elaboration is indicative of inconsistent control of Content features which merits a “2.”

STYLE: 2

Although the student’s voice emerges briefly in the conclusion, most of the information and vocabulary (“big laughs”) are quite general and contribute to a dim voice throughout much of the response. The sentence problems in the first paragraph detract from a rhythmic reading, negatively affecting Style. The writer’s control of Style features is inconsistent.

SENTENCE FORMATION: 2

The rather lengthy run-on demonstrates some difficulty combining several ideas. While the length of a response is not a feature of any domain, the fewer the sentences presented, the fewer are the opportunities to evaluate the student’s ability to formulate accurate and complex sentences.

USAGE: 4

The student’s use of tense, inflection, agreement, and conventions is consistent.

MECHANICS: 4

Although there are some spotty errors in capitalization and punctuation, the student displays consistent control the Mechanics features. A response does not have to be perfect to achieve a “4.”

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