



Arkansas Comprehensive Testing, Assessment, and Accountability Program

RELEASED ITEM
BOOKLET
Grade 11
Literacy Examination
March 2012 Administration

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Arkansas Department of Education

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PART I OVERVIEW – 2012 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 2012.

This Released Item Booklet for the *Grade 11 Literacy Examination* contains test questions or items that were asked of students during the March 2012 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 2012. 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 *Arkansas 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 *Arkansas English Language Arts Curriculum Framework—Reading Strand* and *Arkansas 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 English Language Arts 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 this 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 this Released Item Booklet provides Arkansas educators with specific information on how the *Grade 11 Literacy Examination* items align or correlate with the *Arkansas English Language Arts 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 Rangefinding 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 prescored 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.

The North Wind

by Joanne Lysyk

Once, when I was young I knew the wind.
I called ‘Wi-ind, North Wi-ind’
And it came,
 tramping the grass so that it lay flat,
And whinnied high and shrill like a whistle.
6 I saddled it with imagination,
7 and bridled it with dreams.

And I got on and we went, and the trees
 bowed down in our passing.
10 I was exhilarated with the speed
 and lay down on his neck to keep
 balance.
13 And his snowy mane whipped about my face.
His unshod hoofs made no sound
 as he trod on the stars.
His breath made icicles on the houses
 we passed
And then he bucked.

1. “. . . High and shrill like a whistle” is an example of which figure of speech?
- A. personification
 - B. oxymoron
 - C. metaphor
 - * D. simile

2. Which point of view is used in the poem?
- A. limited omniscient
 - * B. first person
 - C. omniscient
 - D. objective

3. Which is the **best** explanation of the meaning of lines 6–7?
- A. Imagination and dreams are necessary for riding the wind to the stars.
 - B. A wild horse, like the wind, can only be saddled in one’s imagination or dreams.
 - C. The speaker has long dreamed of riding a horse, and through imagination and dreams, that chance is given.
 - * D. Just as a saddle and a bridle prepare someone to ride a horse, imagination and dreams prepare the speaker for this experience.
4. Which excerpt **most** appeals to the senses of sight and touch?
- A. “And I got on and we went, and the trees / bowed down in our passing.”
 - B. “I was exhilarated with the speed / and lay down on his neck to keep / balance.”
 - * C. “And his snowy mane whipped about my face.”
 - D. “His unshod hoofs made no sound / as he trod on the stars.”
5. What is the meaning of exhilarated in line 10?
- A. happy
 - B. unnerved
 - C. exhausted
 - * D. invigorated
6. Which word **most** strongly supports the poet’s extended metaphor?
- A. shrill
 - B. icicles
 - * C. bridled
 - D. exhilarated
7. What is the connotation of whipped in line 13?
- * A. lashed
 - B. spanked
 - C. snatched
 - D. wandered
8. Which term **best** describes the poem?
- A. epic
 - B. limerick
 - * C. free verse
 - D. blank verse

PART II RELEASED READING ITEMS – 2012 GRADE 11 LITERACY

READING OPEN-RESPONSE ITEM A

- A. Name an emotion evoked by the poem. Explain how the poet evokes this emotion in the reader. Provide at least two examples from the poem to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM A

SCORE	DESCRIPTION
4	The response names an emotion evoked by the poem, explains how the poet evokes this emotion in the reader, and provides at least two accurate and relevant examples from the poem to support the response.
3	The response names an emotion evoked by the poem, explains how the poet evokes this emotion in the reader, and provides one accurate and relevant example from the poem to support the response. OR The response names an emotion evoked by the poem and provides two accurate and relevant examples from the poem to support the response. OR The response explains how the poet evokes emotion in the reader and provides two accurate and relevant examples from the poem to support the response.
2	The response names an emotion evoked by the poem and explains how the poet evokes this emotion in the reader. OR The response names an emotion evoked by the poem and provides one accurate and relevant example from the poem to support the response. OR The response explains how the poet evokes emotion in the reader and provides one accurate and relevant example from the poem to support the response.
1	The response names an emotion evoked by the poem. OR The response explains how the poet evokes emotion in the reader. OR The response provides evidence of minimal understanding.
0	The response is incorrect or irrelevant.

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

Wrinkles, Scars, and Stitches

by Diana Kelly

The author, Diana Kelly, was 11 years old when she wrote this article.

1 All actors in movies, even men, wear makeup. Without makeup, the bright lights of the camera equipment would wash out their features. Makeup also changes actors' appearances, so that they look older or younger, or even as if they have been wounded or are aliens! With a few simple ingredients, you can create your own movie makeup.

How to Get a Senior Citizen Discount

1. Apply the white face paint to cover your cheeks, lips, nose, and forehead, and into your hair so it looks gray.
2. Use the brown face paint to color half-moons under your cheekbones and under your eyes (for a tired look). Then, scrunch up your forehead and put some brown in between the wrinkles.
3. Put the red face paint over the brown that is under your eyes. Add a touch of red on your cheeks above the brown there.
4. Using a piece of damp toilet paper, dab and smudge the face paint to make it more realistic.
5. Finally, scrunch up your whole face and put the eyeliner on the wrinkles to get the full effect of being elderly.

YOU NEED

face paint crayons in white, brown, and red (available at most craft stores)
brown eyeliner



Accidents Happen: Fake Cuts, Stitches, and Warts

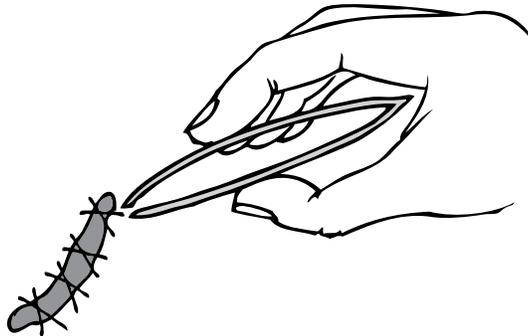
1. Put a dab of glue (the size of the cut you want) on the wax paper or plastic wrap.
2. Tear off a little piece of a cotton ball and dip it into the bottle of red food dye. (For a scab, put both green and red food dye on the cotton.)
3. Squeeze any extra from the cotton back into the food dye bottle and put the cotton piece on your glue spot.

YOU NEED

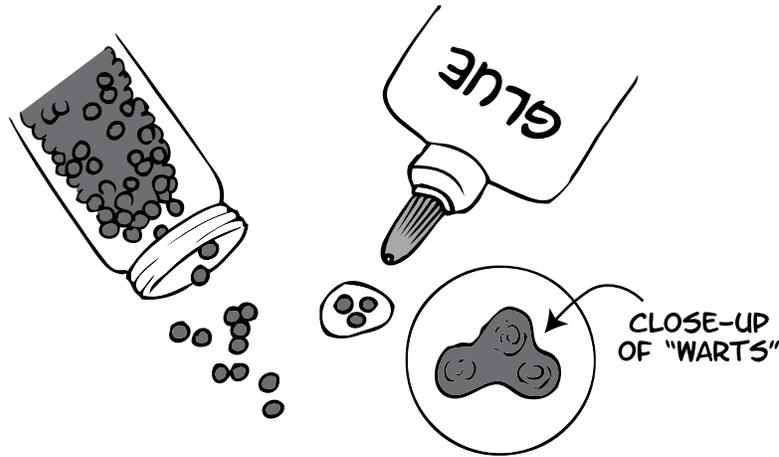
nontoxic glue that dries clear
wax paper or plastic wrap
cotton balls
1 bottle each of red and green food dye
black thread
scissors
tweezers
black peppercorns
honey or corn syrup



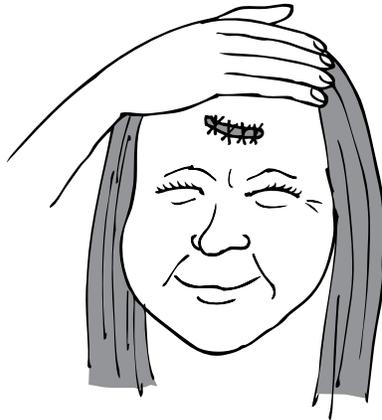
4. Repeat steps 2 and 3 until you have the size you want for the fake cut, as well as enough “blood.”
5. If you want to add stitches to the cut, tie two pieces of black thread together so they make a small X; cut the ends short. Using the tweezers, place the X on the wet glue. Repeat for as many stitches as you want and allow the glue to dry.



6. To make warts, put another bit of glue on the wax or plastic. Place a peppercorn or two in the glue.



7. When the cuts and warts are dry, carefully peel them off the paper or plastic. Then use corn syrup or honey to stick them onto yourself.



9. Which statement **best** describes the meaning of wash out their features in paragraph 1?

- * A. Facial details seem to disappear.
- B. The movie lights reveal every flaw.
- C. Actors' faces are cleaned thoroughly.
- D. The actors' movie careers can be ruined.

10. Which sentence **best** describes the purpose of the passage?

- A. to explain why people buy makeup
- B. to poke fun at people who use makeup
- C. to list some advantages of wearing makeup
- * D. to encourage readers to create their own makeup

11. Which statement is a conclusion that can be reached from the “How to Get a Senior Citizen Discount” section?
- A. Face paint is not needed to create the appearance of being elderly.
 - * B. The same methods could be used for creating wrinkles on one’s hands.
 - C. Creating fake wrinkles should only be done by a professional makeup artist.
 - D. The order of the steps is not important when creating an elderly appearance.
12. In the section “Accidents Happen: Fake Cuts, Stitches, and Warts,” what is the meaning of the root of the word nontoxic in the text box?
- A. not
 - B. colored
 - C. adhesive
 - * D. poisonous
13. What is the main purpose of the illustrations?
- A. to help the reader understand the creation of fake wounds
 - * B. to help the reader understand the process and the end result
 - C. to help the reader understand the appearance of looking aged
 - D. to help the reader understand the reason for creating movie makeup
14. Which statement is a conclusion that can be reached from steps 6–7 of “Accidents Happen: Fake Cuts, Stitches, and Warts”?
- * A. Glue does not adhere to wax paper or plastic wrap.
 - B. The peppercorns cause the glue for the cuts and warts to dry.
 - C. The corn syrup or honey has been mixed with glue to make it sticky.
 - D. Peeling the cuts and warts off the wax paper or plastic wrap requires scissors.
15. Which is the **best** source of more information about movie makeup?
- A. a magazine about movie stars
 - B. a biography of a famous actress
 - * C. a nonfiction book about making movies
 - D. a website that sells brand-name makeup
16. According to the passage, what is the purpose of green food dye?
- A. to produce a tired look
 - * B. to create a pretend scab
 - C. to make realistic wrinkles
 - D. to apply fake warts to the skin

PART II RELEASED READING ITEMS – 2012 GRADE 11 LITERACY

READING OPEN-RESPONSE ITEM B

- B.** State two characteristics the reader may infer about the author. Support each inference with at least one detail or example from the passage.

RUBRIC FOR READING OPEN-RESPONSE ITEM B

SCORE	DESCRIPTION
4	The response states two characteristics the reader may infer about the author and supports each inference with at least one accurate and relevant detail or example from the passage.
3	The response states two characteristics the reader may infer about the author and supports one inference with an accurate and relevant detail or example from the passage.
2	The response states two characteristics the reader may infer about the author. OR The response states one characteristic the reader may infer about the author and supports the inference with an accurate and relevant detail or example from the passage.
1	The response states one characteristic the reader may infer about the author. OR The response provides evidence of minimal understanding.
0	The response is incorrect or irrelevant.

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

Weapons of the Spirit

by Leah P. Shollar



Magda and André Trocmé, 1944

In 1953 Israel's Parliament, the Knesset, passed a law setting up Yad Vashem, the Holocaust Martyrs' and Heroes' Remembrance Authority. Located on the Mount of Remembrance in Jerusalem, Yad Vashem includes museums documenting the murder of a third of the Jews living between 1939 and 1945, memorials to the destroyed Jewish communities, a Hall of Names listing 3.2 million names of the six million murdered Jews, and a library and archives for researchers. Also at Yad Vashem are numerous sites dedicated to remembering those who saved Jews, such as the Forest of the Righteous Gentiles, planted with carob and olive trees.

Far away, atop a windy plateau close to Switzerland, 300 miles south of Paris, sits a tiny French village. Here in Le Chambon-sur-Lignon, more than sixty years ago, occurred one of the largest rescues of Jews persecuted by the Nazis.

Four hundred years earlier, Le Chambon had sheltered a small bastion of Protestants in Catholic France. These French Protestants, called Huguenots, had lived in this area since 1459, but the Catholic monarchs of France oppressed and persecuted them. The Huguenots drew courage from the

Bible's account of the Israelites' forty years of wandering in the desert before reaching the Promised Land. They even called France "*la désert.*" Finally, in 1787, the Huguenots were granted the right to worship as they pleased. But they never forgot the affliction they suffered at the hands of their fellow Frenchmen.

3 In 1934 this town with collective memories of persecution welcomed an unusual minister, André Trocmé, along with his wife, Magda, and their four children. André and Magda were of mixed parentage: his parents were German and French; hers were Russian and Italian. As a result of this international background, they were firm opponents of Adolf Hitler's philosophy of a "pure race." As a conscientious objector, André opposed wars of any kind. In 1938 the Trocmés established an international pacifist secondary school in Le Chambon. It would later become a refuge for Jews fleeing persecution.

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In six short weeks in 1940, France fell to Germany and was cut in two. The Occupied Zone, centered in Paris in the north, was governed by the German military, while the Free Zone, centered in Vichy in the south, was under a French government led by Henri Philippe Pétain. Le Chambon lay in the Free Zone.

In exchange for the privilege of self-government in the Free Zone, Pétain signed an armistice agreement—a truce—with Germany. In protest André thundered from his pulpit: “The duty of Christians is to resist the violence that will be brought to bear on their consciousness with the weapons of the spirit. We will resist whenever our adversaries will demand of us obedience contrary to the Gospel. We will do so without fear, but also without pride and hate.”

After 1940 French police in Paris began roundups of Jews. In just two days in July, 95 percent of the Jewish children of Paris were sent directly to Birkenau, a death camp near Auschwitz in Poland, and gassed to death. André did not know the ultimate fate awaiting the Jews of Paris, yet he decried the arrests: “The Christian Church should drop to its knees and beg pardon of God for its present incapacity and cowardice.”

No incapacity or cowardice invaded Le Chambon. Instead, quietly and surreptitiously, its 5,000 villagers began to harbor Jews fleeing the Nazis. Quakers and Catholic clergy guided some Jews up the mountainous peaks surrounding the village; others found their way on their own. Some came with money; others had none. Some were native Frenchmen; others had recently fled occupied Eastern Europe. A knock on the door from the pastor and a whispered “Three Old Testaments are here” sufficed for a family to hurry their refugees into a field or barn. Some children whose parents had been sent to concentration camps were harbored and fed by farmers. Others found shelter in the three children’s homes boldly established by the town. André’s cousin Daniel Trocmé supervised two of these—the Crickets and the House of the Rocks. The large number of refugees doubled the local population to 10,000.

Huguenots took literally the command to “love your neighbor as yourself,” inscribed over the door of their temple in Le Chambon. The abuse of the Jews echoed back to their own tormented past; they felt morally obligated to defend “God’s chosen people.” They shrugged off the danger of discovery. For them the real danger was in “having a government that little by little came into the hands of the Germans with their laws.” They refused to post a picture of the collaborationist Pétain, or fly the Vichy flag, or ring church bells at government command. “The bell belongs to God. Only He can tell us when to ring it,” explained one.

Late in the summer of 1942, the head of the region arrived in Le Chambon with buses he intended to fill with captured Jews. Surrounded by armed police, he confronted André and demanded the names of the Jews hidden in Le Chambon. André insisted he didn’t know their names and didn’t want to know. The official argued that the Jews were not of André’s religion, nor even his nationality. André recoiled: “I am their shepherd. A shepherd does not forsake his flock. I do not know what a Jew is. I know only human beings.” Magda packed warm clothes for her husband in case of arrest. André gathered the Protestant youth leaders and charged them to warn the Jews to flee. The boys ran from house to house and farm to farm. By Sunday morning, every Jew was hidden in the forests. Police searched village houses and outlying farms but found no Jews. Inside the temple, André preached to packed pews that when confronted with a conflict between God’s laws and the state’s laws, one must obey God. Everyone feared arrest. For three weeks police searched. Finally the buses drove away empty. Villagers tramped through the forests singing the all-clear song, and the hidden Jews emerged.

In November 1942, in retaliation for the Allied invasion of North Africa, the Germans occupied the Free Zone. In spite of the increased danger, rescue and resistance in Le Chambon continued as before. A Huguenot family hid a forging apparatus in their forest beehives. Forgers manufactured false identification and ration cards for Jews. Jews held secret prayers for the High Holy Days in the Protestant temple and celebrated a clandestine Hanukkah party.

In June 1943, Nazis arrested Daniel Trocmé and the children in his two homes. Daniel chose not to abandon the children. Magda and her son dashed to the children’s home to see the prisoners. One by one the children gave them small packages or messages—something for their mother, or to send home—or they

PART II RELEASED READING ITEMS – 2012 GRADE 11 LITERACY

whispered where they'd hidden some pocket money in the house. Magda watched helplessly as Daniel and the children boarded buses and were taken away. The entire trip to Poland, Daniel endured interrogation as to why he helped Jews. He expressed his compassion for those persecuted and his desire to "not be ashamed" of inaction against evil. The Nazis concluded that he must be a Jew. Daniel was killed at Majdanek death camp along with the children.

André, Magda, and their family survived the war. Afterward Magda explained how they made the decision to risk their lives to save others. "We didn't protect the Jews because we were moral or heroic people. We helped them because it was the human thing to do."

Two trees stand together in the Forest of the Righteous Gentiles: one for André and one for Daniel Trocmé. A small garden and plaque for the people of Le Chambon is nearby, so the memory of that tiny French village and the bravery and moral courage of her people will never be forgotten.

17. What is the meaning of conscientious objector in paragraph 3?

- * A. one who refuses to bear arms for moral reasons
- B. one who marries a person of mixed parentage
- C. one who publicly criticizes a political figure
- D. one who establishes pacifist schools

18. What is the **primary** method of organization for the passage?

- A. cause and effect
- * B. chronological order
- C. order of importance
- D. question and answer

19. Which sentence from the passage is an opinion?

- A. "André and Magda were of mixed parentage: his parents were German and French; hers were Russian and Italian."
- B. "In six short weeks in 1940, France fell to Germany and was cut in two."
- C. "The large number of refugees doubled the local population to 10,000."
- * D. "That tiny French village and the bravery and moral courage of her people will never be forgotten."

20. Which sentence **best** describes the character of André Trocmé?

- A. André Trocmé was a rebel who did not follow many rules.
- B. André Trocmé was a pacifist who hated all war and set up a school in his town.
- * C. André Trocmé was a man who saw injustice and chose to do something about it.
- D. André Trocmé was a pastor who sometimes yelled from the pulpit about Christian duty.

21. What additional material would be **most** useful to the reader of the passage?

- * A. a map of the region
- B. a photo of the Knesset
- C. a list of the Jewish victims
- D. an illustration of the Vichy flag

22. If the author of the passage has a bias, what does the bias appear to be?

- A. anti-Italian
- * B. pro-Jewish
- C. anti-French
- D. pro-German

23. Which sentence from the passage is a metaphor?

- A. “Le Chambon lay in the Free Zone.”
- B. “Some came with money; others had none.”
- * C. “I am their shepherd.”
- D. “Everyone feared arrest.”

24. What can the reader infer was the reason the children gave their valuables to Magda Trocmé as they left the children’s home?

- A. They wanted to give her gifts.
- * B. They feared they would not be coming back.
- C. They were afraid the valuables would be stolen.
- D. They wanted her to keep their valuables in a safe place.

PART II RELEASED READING ITEMS – 2012 GRADE 11 LITERACY

READING OPEN-RESPONSE ITEM C

- C. Why did Daniel Trocmé choose to stay with the children from the Crickets and the House of the Rocks when they were arrested? How did the Nazis perceive Daniel’s choice? Provide at least two examples from the passage to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM C

SCORE	DESCRIPTION
4	The response explains why Daniel Trocmé chose to stay with the children when they were arrested, tells how the Nazis perceived Daniel’s choice, and provides at least two accurate and relevant examples from the passage to support the response.
3	The response explains why Daniel Trocmé chose to stay with the children when they were arrested, tells how the Nazis perceived Daniel’s choice, and provides an accurate and relevant example from the passage to support the response. OR The response explains why Daniel Trocmé chose to stay with the children when they were arrested and provides two accurate and relevant examples from the passage to support the response. OR The response tells how the Nazis perceived Daniel’s choice and provides two accurate and relevant examples from the passage to support the response.
2	The response explains why Daniel Trocmé chose to stay with the children when they were arrested and tells how the Nazis perceived Daniel’s choice. OR The response explains why Daniel Trocmé chose to stay with the children when they were arrested and provides an accurate and relevant example from the passage to support the response. OR The response tells how the Nazis perceived Daniel’s choice and provides an accurate and relevant example from the passage to support the response.
1	The response explains why Daniel Trocmé chose to stay with the children when they were arrested. OR The response tells how the Nazis perceived Daniel’s choice. OR The response provides evidence of minimal understanding.
0	The response is incorrect or irrelevant.

Acknowledgments

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PROMPT

The school board has asked students for ideas about adding a course to the high school curriculum. You decide to write a letter to the school board about a course that you would like to have added.

Before you begin to write, think about what you would like to learn that is not being taught in your school. **Why** should this course be offered?

Now write a letter to the school board about a course to be added to the high school curriculum. Give reasons and enough detail so that the school board will understand.

WRITER'S CHECKLIST

- | | |
|--|---|
| <p>1. Look at the ideas in your response.</p> <ul style="list-style-type: none"><input type="checkbox"/> Have you focused on one main idea?<input type="checkbox"/> Have you used enough detail to explain yourself?<input type="checkbox"/> Have you put your thoughts in order?<input type="checkbox"/> Can others understand what you are saying? <p>2. Think about what you want others to know and feel after reading your paper.</p> <ul style="list-style-type: none"><input type="checkbox"/> Will others understand how you think or feel about an idea?<input type="checkbox"/> 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.)<input type="checkbox"/> Do you have sentences of different lengths? (Hint: Be sure you have a variety of sentence lengths.) | <ul style="list-style-type: none"><input type="checkbox"/> Are your sentences alike? (Hint: Use different kinds of sentences.) <p>3. Look at the words you have used.</p> <ul style="list-style-type: none"><input type="checkbox"/> Have you described things, places and people the way they are? (Hint: Use enough detail.)<input type="checkbox"/> Are you the same person all the way through your paper? (Hint: Check your verbs and pronouns.)<input type="checkbox"/> Have you used the right words in the right places? <p>4. Look at your handwriting.</p> <ul style="list-style-type: none"><input type="checkbox"/> 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

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.”

25. A reporter for a high school newspaper wants to write an article that explains how to apply for a summer job. Which is the **most** useful prewriting strategy for the reporter to use?

- * A. interview store owners about personnel needs
- B. create a list of words associated with summer
- C. read a novel about a boy with a part-time job
- D. observe people shopping at local stores

26. Which is the **best** way to organize a story about a child who finds a lost dog?

- A. use bullet points and subheadings
- * B. relate events in chronological order
- C. present evidence in support of a thesis
- D. describe the process in a numbered list

27. I tripped, cracking my elbow into the wall and thunking my head against the doorframe.

The underlined words in the sentence above are examples of which literary device?

- A. irony
- B. paradox
- C. metaphor
- * D. onomatopoeia

28. Which concluding sentence **best** uses a transition to end a paragraph?

- A. To cut a long story short, tomatoes require only a little bit of hard work to produce quality fruit.
- B. Finishing up, growing tomatoes requires only dirt, water, seeds, and sunshine.
- C. Before I go, remember that planting tomatoes is as easy as one, two, three.
- * D. As a result, gardeners can produce bountiful harvests of tomatoes.

29. The best ways to prevent exposure to poison ivy include learning to identify the plant, wearing long pants and long-sleeved shirts, and _____ dense ground cover.

Which option **best** completes the sentence above?

- A. avoid
 - B. to avoid
 - * C. avoiding
 - D. avoidable
30. Which sentence **best** uses voice?
- * A. I was ecstatic about acing my chemistry test.
 - B. I was in pain when I cut my finger on the saw blade.
 - C. I was unhappy to hear that I had not won the drawing.
 - D. I was glad to see my best friend when she came for a visit.

31. Hannah had band practice after school. Practice ran late, and Hannah missed her bus.

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

- A. Hannah missed band practice, and her bus ran late after school.
 - * B. Hannah’s band practice ran late after school, so she missed her bus.
 - C. Because her bus ran late after school, Hannah missed band practice.
 - D. Because she missed her bus, Hannah had band practice after school.
32. Which **best** describes writing in which the author distinguishes between facts and ideas?
- A. prewriting strategy
 - B. letter of apology
 - * C. analytical essay
 - D. lyric poetry

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"> 2. Analyze style and diction to determine author's purpose. 3. Explain the use of appropriate strategies to support active reading and engagement. 4. Analyze how works of a given period reflect author's background, historical events, and cultural influences. 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). 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"> 1. Read across the curriculum a variety of such practical texts (informational and technical texts) as advertisements, warranties, manuals, job and career descriptions, applications, college catalogs and financial documents. 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 texts; • 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; and • evaluate information and technical texts for their clarity, simplicity, and coherence, and for the appropriateness of their graphics and visual appeal. 4. Analyze an author's use of poetic conventions and structures including line, stanza, imagery, rhythm, rhyme, and sound devices. 5. Analyze and compare characteristics of free verse. 8. Analyze techniques poets use to evoke emotion in a reader. 10. Paraphrase and interpret to find the meaning of selected poems, emphasizing the complete selection. 21. Use literary terms to critique a work. 23. Analyze literary elements such as setting, plot, theme, characterization, and narration in a work. 24. Analyze the impact of irony on a text.
<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. 4. Analyze the connotative power of words.

*The Content Standards and Student Learning Expectations listed are those that specifically relate to the items in the 2012 *Grade 11 Literacy Examination*.

Released Items for Reading*

Item	Content Standard	Student Learning Expectation	Passage Type
1	09	11	Literary
2	09	08	Literary
3	10	10	Literary
4	10	04	Literary
5	11	02	Literary
6	09	11	Literary
7	11	04	Literary
8	10	05	Literary
A	10	08	Literary
9	11	01	Practical
10	09	02	Practical
11	09	05	Practical
12	11	02	Practical
13	10	02	Practical
14	10	02	Practical
15	10	01	Practical
16	09	03	Practical
B	09	05	Practical
17	11	02	Content
18	10	02	Content
19	09	07	Content
20	10	23	Content
21	10	02	Content
22	09	04	Content
23	09	11	Content
24	09	05	Content
C	10	02	Content

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

Non-Released Items for Reading*

Item	Content Standard	Student Learning Expectation	Passage Type
1	09	05	Content
2	11	02	Content
3	09	07	Content
4	10	02	Content
5	09	03	Content
6	09	05	Content
7	10	02	Content
8	10	02	Content
A	10	02	Content
9	09	03	Practical
10	09	11	Practical
11	10	01	Practical
12	11	02	Practical
13	10	21	Practical
14	10	01	Practical
15	09	04	Practical
16	10	02	Practical
B	10	02	Practical
17	10	23	Literary
18	09	02	Literary
19	09	05	Literary
20	10	23	Literary
21	10	24	Literary
22	09	08	Literary
23	09	12	Literary
24	09	06	Literary
C	10	23	Literary

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

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>	<ol style="list-style-type: none"> 1. Apply appropriate prewriting strategies to address purpose and audience with emphasis on exposition. 4. Elaborate ideas clearly and accurately through word choice, vivid description, and selected information. 5. Adapt content vocabulary, voice, and tone to audience, purpose, and situation. 6. Arrange paragraphs into a logical progression with appropriate transition.
<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>	<ol style="list-style-type: none"> 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; and • employ visual aids when appropriate. 3. Write using rhetorical strategies with special emphasis on comparison/contrast, cause/effect, classification, and argumentation/persuasion that demonstrate logic. 7. Write responses to literature that: <ul style="list-style-type: none"> • articulate the significant ideas of literary works; • support important ideas and viewpoints; • analyze the author's use of stylistic and literary devices; • determine the impact of ambiguities, nuances, and complexities using evidence from the text; and • analyze conflicts (character dilemmas) as revealed by characters' motivations and behaviors.
<p>6. Conventions: Students shall apply knowledge of Standard English conventions in written work.</p>	<ol style="list-style-type: none"> 1. Use a variety of sentence structures, types, and lengths for effect in writing. 2. Apply usage rules appropriately in all formal writing: <ul style="list-style-type: none"> • subject verb agreement; • pronoun agreement; • misplaced modifiers; • active and passive voice; and • indicative and subjunctive mood. 4. Apply conventional rules of capitalization in writing. 5. Apply the punctuation rules appropriately in writing.
<p>7. Craftsmanship: Students shall develop personal style and voice as they approach the craftsmanship of writing.</p>	<ol style="list-style-type: none"> 2. Use a variety of sentence structures, types, and lengths to contribute to fluency and interest. 3. Apply such elements of discourse as purpose, speaker, audience, and form when completing narrative, expository, persuasive, or descriptive writing assignments. 6. Combine concrete and commentary information for elaboration. 8. Personalize writing to convey voice in formal and informal pieces.

*The Content Standards and Student Learning Expectations listed are those that specifically relate to the items in the 2012 *Grade 11 Literacy Examination*.

Released Items for Writing*

Item	Content Standard	Student Learning Expectation
1	04	01
2	05	01
3	05	07
4	04	06
5	06	01
6	07	08
7	07	02
8	05	02

Non-Released Items for Writing*

Item	Content Standard	Student Learning Expectation
1	07	06
2	06	04
3	07	03
4	06	02
5	04	05
6	06	05
7	04	04
8	05	03

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

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

QAI-10411 Lit-RIB AR1208

