



Arkansas Comprehensive Testing, Assessment, and Accountability Program

TEACHER HANDBOOK

GRADE 11 LITERACY EXAMINATION

MARCH 2013 ADMINISTRATION

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Arkansas Department of Education

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The **Arkansas Comprehensive Testing, Assessment, and Accountability Program (ACTAAP)** includes a *Grade 11 Literacy Examination*, which 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 2013, 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 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 Office of Student Assessment at 501-682-4558.

SCORING STUDENT RESPONSES TO READING AND WRITING OPEN-RESPONSE ITEMS

All multiple-choice and open-response test items for the Reading and Writing components of the *Grade 11 Literacy Examination* are based on the *Arkansas English Language Arts Curriculum Framework*. All writing prompts, reading passages, and test items on the *Grade 11 Literacy Examination* are developed with the assistance and approval of Content Advisory Committees and Bias Review Committees. These committees are comprised of 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 prescored papers, and, in order to qualify, each reader scoring reading responses must score in exact agreement on at least 80% of the responses, and each reader scoring writing responses must score in exact agreement with 70% of the responses in each domain. 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

Melodious

by Linda Lee Sand

Just about everybody's heard of Paul Bunyan, Pecos Bill, and all those other fellows who settled this country when it was just achin' to be tamed. But doggone it, why hasn't anyone written a speck about Melodious Angelinika Carlson? Well, I'd be flattered to tell her tale. And believe me, I'll set all the facts straighter than two knittin' needles in a ball of yarn. I'm warnin' you though . . . this story just might take your breath away.

It all started when Melodious was just a babe. That girl was so small, her mama had to use a sunflower-seed shell as a cradle. But it wasn't long, three hours in fact, before Melodious had to switch to a walnut shell. And by jiminy, if she wasn't bustin' out of a watermelon rind by day's end.

"Big-boned," said Mama.

"Like you," said Papa.

Melodious kept growin' faster than a weed in a patch of peppers. But it was her sweet voice that got people cluckin' like hens. The first time she gave a cry in church, the Reverend Elmer Olson stopped preachin' and shouted out: "By heavens! It's an angel!" Why, that's how she got her middle name.

"Melodious Angelinika is the music of my heart," said Mama.

"You betcha' she is," said Papa.

Yes, sir, that girl's voice was smoother than melted butter on biscuits. That's why, when Melodious got older, she was not only the biggest

contestant in the county singin' contest, she was the one who brought home the grand champion ribbon every year. It made the whole town pretty proud.

Well, things would have gone on harmoniously if it weren't for those winds that came howlin' across the prairie every spring. They sometimes blew folks clear into the next county and back again before supper.

One night, those winds came down and blew right inside the Carlson cabin. They started tossin' Mama and Papa around like potato peels at Grandma Lena's restaurant. Melodious knew she had to do somethin' pretty quick. So she went outside and grabbed hold of the chimney. Then she took the biggest, deepest, doggonedest breath there ever was. She sucked that wind up through the chimney and swallowed it, like it was no more than a burp.

"UFF DA,"¹ said Mama, "the worst of it is over, then."

"You can say that again," said Papa.

UFF DA! Don't you know the worst of it was far from over. Because after that Melodious could not make a sound. Not a whisper or a whistle. Not a high note or a low note. Boy, oh boy, the town missed her singin'. But she was still the cheerful girl she always was. And when the county singin' contest rolled around, Melodious was ready to encourage every off-key, tone-deaf warbler in the bunch.

¹ UFF DA: an expression of surprise or relief brought to America by Norwegian immigrants

But the first contestant had hardly peeped out a note before the storm clouds began congregatin' on the horizon. It wasn't two minutes before that mass of clouds started whirlin' toward the town. By heavens, if that wasn't a rotatin', gyratin', circulatin' twist of wind! Yes, sirree, it was a tornado. And not your run-of-the-mill, knock-a-few-barns-over variety, either. No, sirree, it was the Cyclone of the Century and headed straight for the stage.

Melodious knew she had to do somethin' pretty quick. So she grabbed hold of that tornado like a jump rope, but it was in no mood for playground games. It leveled every stone and stump in sight. If the Red River Valley wasn't already as flat as a flounder, that twister was going to make it so. But Melodious hung on and tossed that tornado up so high, it had to fight with the clouds to get back down.

Mercy, that tornado was mad. It landed forty miles east and drilled holes all over Minnesota—10,000 of 'em to be exact. By the time the rain filled them up, there was a lake for every man, woman, and child, plus a few left over for visitors. When that twister was finished, it was so tuckered out that it couldn't even blow the fuzz off a dandelion. Whew! But hold your horses, because that was only the beginning. On the way down, just to be ornery, some of that rain turned into snow and blew up the earliest, coldest, frost-bittenest blizzard there ever was. It created such a flurry that the old Red River got itself all twisted up and started headin' north.

That arctic air come swoopin' down like a Canadian Mountie. The snow was pourin' down faster than flour out of a sifter. If somethin' wasn't done quick, everybody would be as stiff as long Johns on a clothesline in winter.

18 (Right about now you're probably thinkin' I'm making this up, because everybody knows you never take your long Johns off in winter. But I'm telling you, this is as close to the unvarnished truth as a person can get.)

Melodious knew she had to do somethin' pretty quick. Just like that, she tied all the folks together with twine so they wouldn't blow away. Then she

blew out the biggest, deepest, doggonedest breath there ever was. All the wind she had deep down inside her from the chimney episode came out in a rush that blew that blizzard way up north. The cold air liked it so much up there, it decided to stay put.

"How about we have a little lunch to celebrate?" said Mama.

"Don't go to too much trouble," said Papa.

It wasn't too much trouble scarin' up some hot dish² and buns and a little sweet relish. They were whoopin' it up with coffee and bars when someone noticed Melodious was gone.

You talk about gone, too. They looked high and low, but she was no place. They looked inside and out, but there wasn't a trace of her anywhere.

"My heart," said Mama.

"—broken," said Papa.

Oh, it was the palest moon that ever put itself to bed that night. Yep, without Melodious, the whole town was sadder than a prairie dog without a hole.

Then they heard it. There it was. The most heavenly darn sound anyone ever laid ears on.

"Melodious," said Mama.

"Our angel," said Papa.

Sure enough, Melodious Angelinika came running across the prairie singin' like, well, like someone who blew a blizzard away and unstuck her vocal cords doin' it.

"I'm sorry I was gone so long," said Melodious. "But after I blew that blizzard up north, I started worryin' about what'll happen when all that snow melts."

Everyone nodded.

"So I went up there and carved a few of those lakes a little bigger. That way, all that melted snow will have a place to go."

Believe me, they were pretty good before, but after Melodious carved 'em bigger, those were five GREAT lakes.

Then someone said, "Hurray for Melodious! Sing us a song to celebrate!"

So Melodious sang. She sounded so darn good that the music brought tears to the eyes of even the most hard-bit sourpuss.

² hot dish: a kind of Minnesotan casserole

37 Some say Melodious sounded like the wind rufflin' over a wheat field in autumn. Others tell it like her voice was a spring rainfall tremblin' over prairie grassland. Yet there are those that say she sounded as mysterious as a loon on a crystal-clear lake in summer or as delicate as the first snow in winter.

Truth is, some say you can still hear Melodious today. Now, don't go to too much trouble, but if you are ever near the Valley here, you should stop by. On some quiet prairie night, when the stars have just burst out of eternity itself, listen with your own two ears. By heavens, and this is the plain truth, it just might take your breath away.

- A. Most American folk heroes exhibit extraordinary physical abilities. Identify two extraordinary abilities of Melodious Carlson. Provide at least one example of each ability from the passage to support your response.

Reading Item A Scoring Rubric—2013 Grade 11 Literacy

SCORE	DESCRIPTION
4	The response identifies two extraordinary abilities of Melodious Carlson and provides at least one accurate and relevant example from the passage to support each ability.
3	The response identifies two extraordinary abilities of Melodious Carlson and provides an accurate and relevant example from the passage to support one ability.
2	The response identifies two extraordinary abilities of Melodious Carlson. OR The response identifies one extraordinary ability of Melodious Carlson and provides an accurate and relevant example from the passage to support the ability.
1	The response identifies one extraordinary ability of Melodious Carlson. OR The response demonstrates minimal understanding of the question.
0	The response is incorrect or irrelevant.

SCORE POINT: 4

The response identifies two extraordinary abilities of Melodious Carlson (in this case three) and supports each of the abilities with at least one example of each ability from the passage (1. “Melodious Carlson had an extraordinary ability to sing.” “In church when she first cried the Reverend shouted ‘By heavens! It’s an angel!’” 2. “Melodious Carlson also had an extraordinary ability to breathe.” “She sucked all the wind out of Grandma Lena’s restaurant through the chimney.” “She blew the blizzard way up north as well.” 3. “Melodious Carlson had extraordinary strength.” “She made the 10,000 lakes the tornado had dug into 5 great lakes.” “She tossed the tornado 40 miles east of where she lived.”). The response demonstrates a thorough understanding of the task.

Melodious Carlson had an extraordinary ability to sing. In church when she first cried the Reverend shouted "By heavens! It's an angel!"

Melodious Carlson also had an extraordinary ability to breathe. She sucked all the wind out of Grandma Lena's restaurant through the chimney. She blew the blizzard way up north as well.

Melodious Carlson had extraordinary strength. She made the 10,000 lakes the tornado had dug into 5 great lakes. She tossed the tornado 40 miles east of where she lived.

SCORE POINT: 3

The response identifies two extraordinary abilities of Melodious Carlson but supports only one ability with an example from the passage (1. "... Melodious Carlson grew faster than children her age ..." and "She grew faster than kids her age because when she was a baby she was very tiny, but in that same day she grew larger than a watermelon rime." 2. "She can help control the weather."). The response shows evidence of a general, but not a comprehensive, understanding of the task.

In most folk-tails atleast one character has powers or something special about themselfs, Melodious Carlson grew faster than children her age and she could help change the weather. She grew faster than kids her age because when she was a baby she was very tiny, but in that same day she grew larger than a watermelon rime. She can help control the weather because when something bad happens like a blizzard or tornado, she's always there to help and make the weather better.

SCORE POINT: 2

The response identifies one extraordinary ability of Melodious Carlson and supports the ability with an example from the passage (1. "... she was a great singer." and "She was a grand champion."). The response shows evidence of only a basic understanding of the task.

Two abilities of the story of
 "Melodious" by Linda Lee Sand
 first ability of Melodious is that
 she was a great singer, she was a
 grand champion.
 The second ability of Melodious is that
 she was a cheerful girl. She helped her
 parents when they had her.
 This is

SCORE POINT: 1

The response identifies one extraordinary ability of Melodious Carlson (1. Either of the two quotes written “ ‘She sucked that wind up through the chimney and swallowed it, like it was more than just a burp.’ ” or “ ‘All the wind she had deep down inside her from the chimney episode came out in a rush that blew that blizzard way up North.’ ” are acceptable for extraordinary lung capacity.) However, the ability is not supported by any additional examples from the passage. The response provides evidence of minimal understanding.

As stated in the response, Yes, most American folk heroes exhibit extraordinary physical abilities. In this passage, some of Melodious Carlson's abilities are stated directly in the passage, "She sucked that wind up through the chimney and swallowed it, like it was more than just a burp." There's one more quote that states, "All the wind she had deep down inside her from the chimney episode came out in a rush that blew that blizzard way up North." Now we all know that neither one of these events can actually be done, but that's what makes it an extraordinary physical ability.

SCORE POINT: 0

There is no evidence that the student understands the task. The response is irrelevant.

First, the thing about Melodious was he was an settled person who didn't bother anybody. He was just always planting things so that it would grow and so they would have food.

Next, they also had a lot of different artists to go along with.

For example's singing, eating and all kinds of different things.

Then, the singing artist was so that they can win the champion ribbon. They also was growing potatoes in the field also and had a great time planting all of the food.

Finally, but not least Melodious acted like a babe but was smart by doing it tho.

That's all that I really know about Melodious and what he did and also had planted.

Drive-Ins: The Last Great Picture Show

by Melissa Shaw-Smith

Richard M. Hollingshead, Jr., sat in his car in the driveway of his New Jersey home, peering hopefully through the drops of water that his garden sprinkler rained down on the windshield. Yes! He could still make out the grainy image coming from the movie projector perched on the hood of his car and flickering across the white sheet he'd stretched between two trees. Even with the windows up, the sound of the radio behind his homemade screen came through clearly. Hollingshead rubbed his hands together. This could definitely work!

2 The year was 1932 and Hollingshead was experimenting with ideas to expand his family's business, the Whiz Auto Products Company. Although the Great Depression made money scarce, Hollingshead had noticed that people continued to attend the movies regularly and that, despite hard times, Americans weren't about to give up their love affair with the car. He hoped to satisfy both passions with an entertainment that would appeal to the whole family.

On June 6, 1933, Hollingshead opened the first drive-in, the Automobile Movie Theatre, in Pennsauken Township, New Jersey. Terraced parking ramps provided an unobstructed view of the screen for more than 300 cars while three large speakers blared out the movie's soundtrack, much to the annoyance of the neighbors. There were two showings a night at a cost of a quarter per car and a quarter per person, and patrons could buy a beer or a light meal from a concession stand. The movie, *Wife Beware*, wasn't a new release. Distributors didn't want the drive-in competing with indoor movie theaters.

Hollingshead spoke enthusiastically of the convenience of his drive-in compared to regular movie theaters: "The mother says she's not dressed; the husband doesn't want to put on his shoes; the question is what to do with the kids; then how to find a baby-sitter; parking the car is difficult or maybe they have to pay for parking . . ." Hollingshead's invention solved these problems for moviegoers. "The drive-in theater idea virtually transforms an ordinary motor car into a private theater box," he proudly told a local newspaper. "In the drive-in theater one may smoke without offending others. People may chat or even partake of refreshments brought in their cars without disturbing those who prefer silence . . . Here the whole family is welcome, regardless of how noisy the children are apt to be . . . The aged and infirm will find the drive-in a boon."¹

¹ boon: something to be thankful for

5 Americans agreed, and by the early 1940s there were about 100 drive-ins spread throughout the country. Most were set up in cow pastures on the outskirts of towns by young entrepreneurs with big dreams. Despite the heat and the bugs in summer and the cold during winter months—usually only the southern theaters stayed open all year—people were flocking to drive-ins. The beginning of World War II brought growth to a standstill, but between 1946 and 1953, when the “baby boom” was in full swing and more and more people owned cars, close to 3,000 theaters were built, ushering in the drive-in’s golden age.

Despite the popularity of drive-ins, Hollingshead was never able to enforce his patent against imitators and made no royalties from his invention.

6 Theater owners soon realized that people were coming not for the second-run movies but for a family outing under the stars. Since children under twelve got in free, drive-in operators dreamed up entertainments to entice families to come early and spend more than just the price of admission.

Upon arriving at the drive-in, kids would run to the playground, where uniformed attendants kept an eye on them. Children might visit the petting zoo or ride on a miniature train, a pedal boat, or a pony. Saturday nights sometimes featured a beautiful-baby pageant or a raffle giveaway. Drive-ins booked circus acts and big bands. Mom and Dad could take a turn on the dance floor before the show, or play a round of miniature golf.

Some drive-ins had bottle warmers so Mom wouldn’t have to stay home with the baby. Others provided household services. Mom could drop off her grocery list and laundry when she arrived and pick up the shopping and clean clothes after the show. Dad could get an oil change or have a flat tire fixed. The family might place a dinner order with an attendant and have it delivered to their car, or take a trip to the concession stand for fried chicken, burgers, or even pizza pie. This was long before there was a pizzeria on every street corner. Some people came to the drive-in just to pick up a pizza and didn’t stay for the show!

When the movie was about to start, Dad would hook a speaker with individual volume control to the car window. If the kids whispered too loudly in the backseat, no one could hear what was being said on the screen; and the music sound quality was so bad, it didn’t matter if Grandma sang along. The air was filled with the smell of popcorn and bug spray. Mom might stretch specially designed bug nets over the windows. If it rained too hard, Dad could buy a rain shield at the ticket booth to keep their view of the screen clear.

Just before intermission, a dancing hot dog would appear on the screen to entice kids to the concession stand or vending machines. After the show, Dad would drive home with the children asleep in the backseat. They might not remember the movie, but recollections of a happy time would bring the family back again and again.

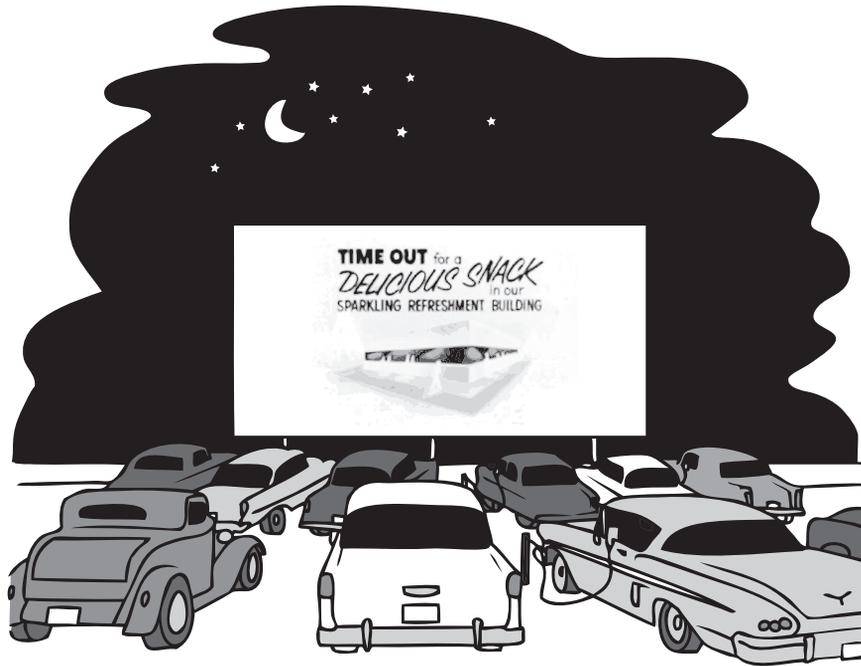
As the 1950s rolled on, audiences began to change. More families owned televisions, and Mom and Dad often opted to watch a show in the comfort of their own home. But teenagers didn’t want to watch their parents’ movies. This was the age of Elvis Presley and rock-and-roll. With money to spend from part-time jobs, teenagers went to the drive-in eager to socialize and show off their cars, “crazy” new clothes, and cool hairstyles. They wanted their own exciting, rebellious heroes on screen. Hollywood took note.

James Dean became a teen idol after *Rebel Without a Cause* came out in 1955. In 1956 *Rock Around the Clock* was playing at the drive-in, the first film entirely dedicated to rock-and-roll. In following years *I Was a Teenage Werewolf* and *High School Confidential* were big hits.

By the 1970s, drive-ins were able to broadcast movie soundtracks over car radios, greatly improving audio quality. However, drive-ins couldn’t compete with the high-tech facilities of indoor theaters and the convenience of televisions and VCRs. Added to that, the land around once rural drive-ins was being gobbled up for development. The number of drive-ins dropped steadily throughout the last decades of the twentieth century. Today, there are only about 400 left.

But a funny thing happened on the way to the dinosaur graveyard. Those little kids who fell asleep in the back of the station wagon recalled their fond memories of family outings to the drive-in. If you are lucky enough to live near one of the remaining drive-ins, you know that on a warm summer night under the stars, every row is packed. Little kids play tag beneath the big, white screen before the movie starts, then snuggle up in blankets in the back of pickups and SUVs while Mom and Dad get comfortable in their lawn chairs. As the first ghostlike images begin to flicker over the screen, the air fills once again with the scent of popcorn and bug spray.

It's still the last great picture show.



B. What is the author’s attitude toward drive-ins? How does that attitude determine what information she chooses to emphasize? Provide at least two examples from the passage to support your response.

Reading Item B Scoring Rubric—2013 Grade 11 Literacy

SCORE	DESCRIPTION
4	The response identifies the author’s attitude toward drive-ins, tells how that attitude determines what information she chooses to emphasize, and provides at least two accurate and relevant examples from the passage to support the response.
3	<p>The response identifies the author’s attitude toward drive-ins, tells how that attitude determines what information she chooses to emphasize, and provides one accurate and relevant example from the passage to support the response.</p> <p style="text-align: center;">OR</p> <p>The response identifies the author’s attitude toward drive-ins and provides two accurate and relevant examples from the passage to support the response.</p> <p style="text-align: center;">OR</p> <p>The response tells how the author’s attitude determines what information she chooses to emphasize and provides two accurate and relevant examples from the passage to support the response.</p>
2	<p>The response identifies the author’s attitude toward drive-ins and tells how that attitude determines what information she chooses to emphasize.</p> <p style="text-align: center;">OR</p> <p>The response identifies the author’s attitude toward drive-ins and provides an accurate and relevant example from the passage to support the response.</p> <p style="text-align: center;">OR</p> <p>The response tells how the author’s attitude determines what information she chooses to emphasize and provides an accurate and relevant example from the passage to support the response.</p>
1	<p>The response identifies the author’s attitude toward drive-ins.</p> <p style="text-align: center;">OR</p> <p>The response tells how the author’s attitude determines what information she chooses to emphasize.</p> <p style="text-align: center;">OR</p> <p>The response demonstrates minimal understanding of the question.</p>
0	The response is incorrect or irrelevant.

SCORE POINT: 4

The response identifies the author’s attitude toward drive-ins (“a fond attitude”) and provides a supporting example from the passage to support the attitude (“she refers to it as ‘the last great picture show’”). The response also tells how that attitude determines what she chooses to emphasize (“instead of discussing the negative aspects of drive-in theaters, she focuses on the positive parts of them.”) with supporting examples from the passage (“she only briefly mentions the bug and rain issue and spends a long time discussing the circuses, petting zoos, foods, family bonding time, parks, and ‘recollections of a happy time’ that would ‘bring the family back again and again.’”). The response demonstrates a thorough understanding of the task.

<p>The author displays a fond attitude toward drive-in theaters.</p>	<p>The attitude determines what information the author chooses to emphasize because instead of discussing the negative aspects of drive-in theaters, she focuses on the positive parts of them.</p>
<p>An example of how the author displays a fond attitude toward drive-in theaters is when she refers to it as “the last great picture show”.</p>	<p>An example of how the author’s attitude determines what information she emphasizes is how she only briefly mentions the bug and rain issue and spends a long time discussing the circuses, petting zoos, foods, family bonding time, parks, and “recollections of a happy time” that would “bring the family back again and again.”</p>

SCORE POINT: 3

The response fails to identify the author’s attitude towards drive-ins. However, the response tells how the author’s attitude determines what information she chooses to emphasize (“... she wanted to encourage the customers.”) with supporting examples from the passage (“ ‘The drive-in theater idea virtually transforms an ordinary motor car into a private theater box,’ ‘In the drive-in theater one may smoke without offending others.’” and “ ‘Here the whole family is welcome, regardless of how noisy the children are apt to be.... The age and infirm will find the drive-in a boon.’”). The response shows evidence of a general, but not a comprehensive, understanding of the task.

1.) The author's attitude toward drive-ins were competing with indoor movie theaters.

2.) The attitude determine what information she chooses to emphasize because she wanted to encourage the customers.

3.) "The drive-in theater idea virtually transforms an ordinary motor car into a private theater box," "In the drive-in theater one may smoke without offending others."

4.) "Here the whole family is welcome, regardless of how noisy the children are apt to be.... The age and infirm will find the drive-in a boon."

SCORE POINT: 2

The response identifies the author’s attitude towards drive-ins (“positive”) and provides an example from the passage to support the attitude (“ ‘Here the whole family is welcome.’”). However, the response does not succeed in telling how the author’s attitude determines what information she chooses to emphasize. The response shows evidence of only a basic understanding of the task.

<p>positive toward drive-in theatres</p>	<p>there is more emphasis on things dealing with drive-ins</p>
<p>says "Here the whole family is welcome."</p>	<p>expanded parking ramps</p>

SCORE POINT: 1

The response identifies the author’s attitude towards drive-ins (“He wish there was stell alot of Dive-ins stell today”). However, the response has no examples from the passage to support the attitude nor does it tell how the author’s attitude determines what information she chooses to emphasize. The response provides evidence of minimal understanding.

He wish, there was stell
 alot of Dive-in stell today But
 alot of them now got
 a Building with a Roof over
 it with Food in drinks
 But if you are outside when
 it rain you will be a vegetable
 For me I wish we still had
 some Drive-in tracks

SCORE POINT: 0

There is no evidence that the student understands the task. The response does not answer any part of the question and is irrelevant. Although the response accurately copies two lines from paragraphs 11 and 13 of the passage, it never addresses the prompt, and the response is awarded no credit.

Teenagers went to the drive-in eager to socialize and show
 off their cars, “crazy” new clothes, and cool hairstyles. Drive-ins
 couldn’t compete with the high-tech facilities of indoor
 theaters and the convenience of televisions and VCRs, drive-ins
 even dropped steadily throughout the last decades of the
 twentieth century.

Ready, Set, Draw

by Lee P. Sauer

Here's how to draw funny pictures of your favorite people in three easy steps.

Grab a piece of paper and a pencil and get ready to learn how to give your friends a few yucks and chuckles. This is a lesson in how to draw caricatures.

Caricatures are simplified portraits of real people, intended to be funny.

This won't be easy. Drawing caricatures takes roughly the same skill as threading a needle while whitewater rafting. But like anything difficult, there are tricks you can learn to make it easier. And, if you want to get really good, follow these three time-tested, can't-miss, slam-dunk steps to success:

Practice. Practice. Practice.

STEP 1: LOOK FOR BASIC SHAPES

When artists analyze a subject, they look for basic shapes. For instance, the human head can be divided into three parts—the skull, the jaw and the chin. These three parts can be drawn using a **circle, rectangle and triangle**.

The face, too, can be boiled down to simple shapes.

Notice that the head in Figure 1 is not unusually wide or long. The face in Figure 2 isn't out of the ordinary either. This person is dull, bland, blah and nondescript.

Add Figure 3's bad hairdo and you're on your way to funny.

Practice drawing a "typical" head and face.

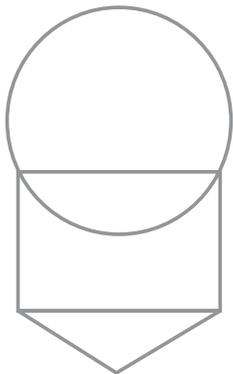


Figure 1

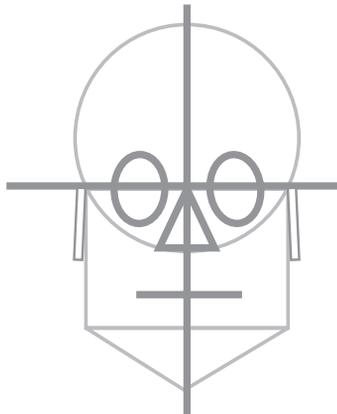


Figure 2

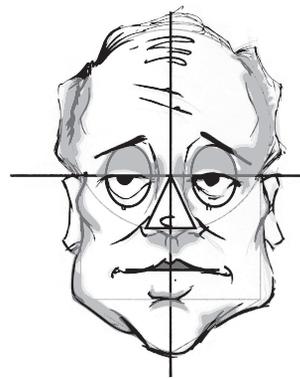


Figure 3

STEP 2: RECOGNIZE WHAT IS NOT TYPICAL

All good caricaturists share the ability to see what is **not typical** about a person.

Let’s practice this type of observation. We’ll choose as our subject someone who was definitely not typical, someone we all recognize, someone known and loved the world over. Please put your pencils down and give a warm welcome to the 16th United States president, Abraham Lincoln!

Compare Abe’s photograph at right with our “typical” head and face in Figure 2. Notice anything that is not typical?

Here’s a hint: Place your hand over the top part of Abe’s head so that only what’s below the nose can be seen. Look at the jaw and chin. Keep looking.

O.K., imagine a “typical” skull that would match this jaw and chin.

Now remove your hand.

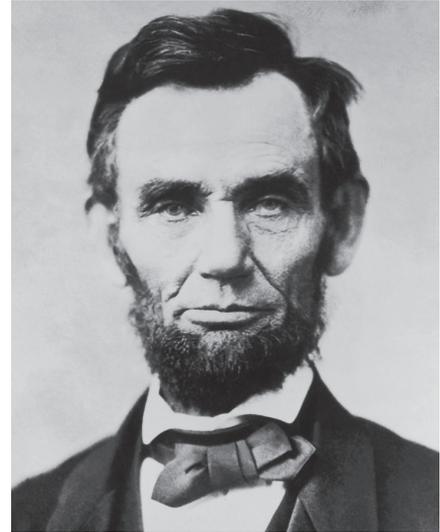
16 Whoa! Isn’t the top part of Abe’s head HUGE? His brain pan is so big, it could star in its own science-fiction movie.

Look for other differences:

- How do Abe’s eyes strike you? (Deep set and dark.)
- What about Lincoln’s lower lip? (Pushed to the left.)
- Abe’s ears? (Round and large.)
- His nose? (Crooked.)
- His cheeks? (Sunken.)

Getting the hang of this? If so, you have taken the first steps toward becoming a caricaturist.

Your next practice assignment: Look at people around you and try to figure out how they are not typical.



STEP 3: EXAGGERATE

Now we’ll draw a caricature of Abraham Lincoln. Begin by making a big circle that represents his size 3XL skull. Draw a scaled-down rectangle for Abe’s jaw. The triangle for the chin should match the jaw. (Figure 4)

Add the shapes of Abe’s face. Place the eyes low on the skull to emphasize his humongous forehead. The triangle for the nose should be fairly typical. Since his ears are rounded, represent them with half circles. Shift the lower lip to the left. Finally, sketch a few lines for the shape of Abe’s hair. (Figure 5)

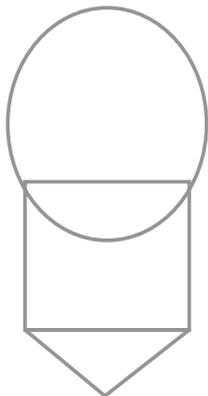


Figure 4

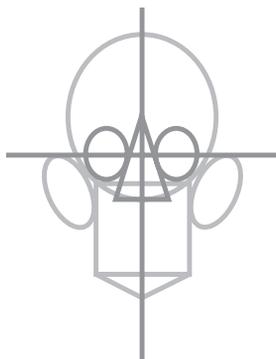


Figure 5



Figure 6

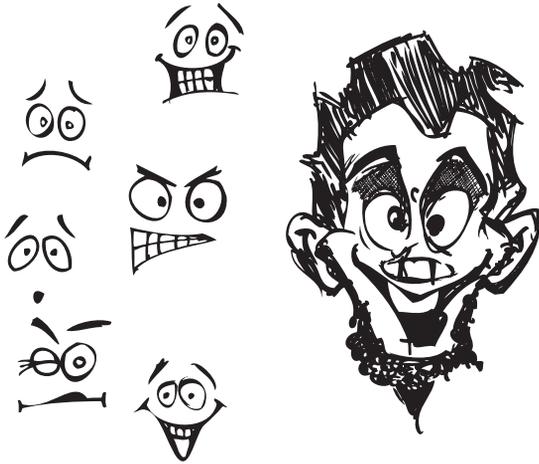
Next, **sprinkle your drawing with details**. Make the eyebrows thick and heavy. Put the eyelids at half-mast to give the eyes a world-weary appearance. Place some natural waves in the hair and tight squiggles in the beard. Now, shade in the dark areas. (Figure 6)

This is how history remembers Lincoln—worn down by war, sad and solemn, thinking great thoughts. We’ve captured him perfectly for, say, a sculpture.

But caricatures are supposed to expose a person’s personality. Folks of his time said Abe didn’t look like his photographs—the pictures couldn’t capture his lively expressions.

We have to add some humor.

So here’s a quick lesson in cartoon expressions. Once you’ve gotten the hang of drawing a likeness of Abe, add some **crazy eyes and a wild mouth** to give him a wide variety of looks and moods. Use the ones shown here as examples or inspirations.



Now you have the skills you need to draw exaggerated caricatures of Abraham Lincoln. You can show him as he really was—full of life.

If your first drawings don’t turn out well, try again. The more you practice, the more you’ll improve.

Once you get good at Lincoln, use what you’ve learned to draw caricatures of other U.S. presidents. Draw your parents. Your siblings. Your friends.

Draw your teachers, but do so with all the love and respect that their high positions deserve.

Remember the three most important steps to drawing great caricatures: **Practice, practice, practice!**

A STORIED HISTORY

Exaggerated pictures of people first appeared on cave walls. As long as people have been drawing, there have been portraits with buggy eyes and big noses.

But caricaturing is believed to have begun in the mid to late 1400’s—the same time the printing press was invented. Suddenly, knowledge could be widely and cheaply distributed. One result of this information revolution became known as the Reformation.

Religious reformers used printed pamphlets to attack the Roman Catholic Church. Since many people of that time couldn’t read, simple pictures illustrated the pamphlets. The drawings showed church leaders as grotesquely evil and ugly.

Exaggerated portraits didn’t have a name until the late 1500’s. That’s when an Italian art school run by the Carracci family developed a fast style of informal portraits called “caricature.” The word comes from caricare, which means “to overload” (such as to overload a wagon).

HEY, ISN’T THAT . . . ?

Abraham Lincoln loved humor. Folks of his time said Abe was so funny, he could make a cat laugh.

Most everyone admires Lincoln now—some experts rate him the best U.S. president ever. But during the Civil War, many people hated Abe. Leaders in the South considered him a threat to their way of life. Leaders in the North brushed him off as a country bumpkin unfit for his job.

As a result, cartoonists from both South and North took aim. Old Abe became one of the most caricatured people in history.

So by drawing Abe, we’re following a long tradition.

Plus, it’s fairly easy to draw a likeness of Lincoln. Even if your drawing looks like a naked mole rat, add a beard and stovepipe hat and your friends will say, “Hey, it’s Abe Lincoln!”

- C. Why does the author use hyperbole in the passage? What is the effect of the exaggeration? Provide at least two examples from the passage to support your response.

Reading Item C Scoring Rubric—2013 Grade 11 Literacy

SCORE	DESCRIPTION
4	The response explains why the author uses hyperbole in the passage, states the effect of the exaggeration, and provides at least two accurate and relevant examples from the passage to support the response.
3	<p>The response explains why the author uses hyperbole in the passage, states the effect of the exaggeration, and provides an accurate and relevant example from the passage to support the response.</p> <p style="text-align: center;">OR</p> <p>The response explains why the author uses hyperbole in the passage and provides two accurate and relevant examples from the passage to support the response.</p> <p style="text-align: center;">OR</p> <p>The response states the effect of the exaggeration and provides two accurate and relevant examples from the passage to support the response.</p>
2	<p>The response explains why the author uses hyperbole in the passage and states the effect of the exaggeration.</p> <p style="text-align: center;">OR</p> <p>The response explains why the author uses hyperbole in the passage and provides an accurate and relevant example from the passage to support the response.</p> <p style="text-align: center;">OR</p> <p>The response states the effect of the exaggeration and provides an accurate and relevant example from the passage to support the response.</p>
1	<p>The response explains why the author uses hyperbole in the passage.</p> <p style="text-align: center;">OR</p> <p>The response states the effect of the exaggeration.</p> <p style="text-align: center;">OR</p> <p>The response demonstrates minimal understanding of the question.</p>
0	The response is incorrect or irrelevant.

SCORE POINT: 4

The response explains why the author uses hyperbole in the passage (“because he wants to make dramatic exaggerations, especially since caricatures are already about ‘overload’”) and states the effect of the exaggeration (“we gain an understanding that when we draw caricatures we should take everything to the extreme”). The response is then supported by two examples from the passage (“We can see this when the author refers to Lincoln’s skull as being ‘3XL’ size. His point is that since Lincoln has a big forehead, we should over-exaggerate it and make it bigger when we draw his caricature.” and “...when the author is talking about where to place Lincoln’s facial features and he refers to Lincoln’s forehead as his ‘humongous forehead.’ He tells us to place the eyes lower to make room for the ‘humongous’ forehead. This exaggeration in the text lets us know that our caricature should reflect the exaggeration in the way it looks by placing his eyes very low.”) The response demonstrates a thorough understanding of the task.

The author uses hyperbole because he wants to make dramatic exaggerations, especially since caricatures are already about "overload". The effect is that we gain an understanding that when we draw caricatures we should take everything to the extreme. We can see this when the author refers to Lincoln's skull as being "3XL" size. His point is that since Lincoln has a big forehead, we should over-exaggerate it and make it bigger when we draw his caricature. Another place we can see an exaggeration is when the author is talking about where to place Lincoln's facial features and he refers to Lincoln's forehead as his "humongous forehead." He tells us to place the eyes lower to make room for the "humongous" forehead. This exaggeration in the text lets us know that our caricature should reflect the exaggeration in the way it looks by placing his eyes very low.

SCORE POINT: 3

The response explains why the author uses hyperbole in the passage (“to add dramatic affect and humor to his instruction.”) and states the effect of the exaggeration (“it catches the readers attention and builds their interest in the passage.”). However, the response is supported by only one example from the passage that adequately demonstrates hyperbole (“1. Whenever the author begins to talk about Abe Lincoln, he over dramatizes the introduction even though the reader already knows who Lincoln is.”). The response shows evidence of a general, but not a comprehensive, understanding of the task.

The author uses hyperbole to add dramatic affect and humor to his instruction. The effect of these exaggerations is that it catches the readers attention and builds their interest in the passage.

Examples

1. Whenever the author begins to talk about Abe Lincoln, he over dramatizes the introduction even though the reader already knows who Lincoln is.

2. In the beginning of the passage, when the author is encouraging the reader to practise, he says "practise practise practise" all in bold lettering and makes a dramatic guarantee that it will make you a better caricaturist.

SCORE POINT: 2

The response explains why the author uses hyperbole in the passage (“Because it brings to light the process of caricaturesitic drawings.”) and states the effect of the exaggeration (“The effect was to draw in the readers attention to the statement.”). However, the response is not supported by any examples from the passage. The response shows evidence of only a basic understanding of the task.

Because it brings to light the process of caricaturesitic drawings
 The effect was to draw in the readers attention to the statement.

SCORE POINT: 1

The response explains why the author uses hyperbole in the passage (“because the writer wants you to be interested the whole time you are reading the story. The writer would want you to have fun with the project and he wouldn’t want you to be bored.”) The response is unsuccessful at stating the effect of the exaggeration despite the intention, and provides no supporting examples from the passage. The response provides evidence of minimal understanding.

The reader said Abe had a big head. The reader uses hyperbole in the passage because he is saying it in steps and that's how you would tell someone what to do in steps. The effect of the exaggeration would be because the writer wants you to be interested the whole time you are reading the story. The writer would want you to have fun with the project and he wouldn't want you to be bored.

SCORE POINT: 0

There is no evidence that the student understands the task. The response is irrelevant.

Exaggerated pictures of people first appeared on cave walls. As long as people have been drawing there have been portraits with buggy eyes and big noses. But caricaturing is believed to have begun in the mid to late 1400's the same time the printing press was invented. Current knowledge could be widely and cheaply distributed. One result of this information revolution became known as the Reformation. Religious reformers used printed pamphlets to attack the Roman.

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—2013 GRADE 11 LITERACY

This is one of the two writing prompts administered to all grade 11 students in March 2013.

PROMPT #1

Your school counselor has encouraged you to think about a career you would like to have. He has asked you to write an essay about a career that interests you.

Before you begin to write, think about what you would like to do. Think about why this career interests you. **Why** would it be a good career for you?

Now write an essay for your school counselor explaining the career that you have chosen. Explain what this career is and why it interests you. Give enough detail so that your counselor will understand.

WRITING CHECKLIST—2013 GRADE 11 LITERACY

WRITER'S CHECKLIST

- | | |
|---|--|
| <p>1. Look at the ideas in your response.</p> <p><input type="checkbox"/> Have you focused on one main idea?</p> <p><input type="checkbox"/> Have you used enough detail to explain yourself?</p> <p><input type="checkbox"/> Have you put your thoughts in order?</p> <p><input type="checkbox"/> Can others understand what you are saying?</p> <p>2. Think about what you want others to know and feel after reading your paper.</p> <p><input type="checkbox"/> Will others understand how you think or feel about an idea?</p> <p><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.)</p> <p><input type="checkbox"/> Do you have sentences of different lengths? (Hint: Be sure you have a variety of sentence lengths.)</p> | <p><input type="checkbox"/> Are your sentences alike? (Hint: Use different kinds of sentences.)</p> <p>3. Look at the words you have used.</p> <p><input type="checkbox"/> Have you described things, places and people the way they are? (Hint: Use enough detail.)</p> <p><input type="checkbox"/> Are you the same person all the way through your paper? (Hint: Check your verbs and pronouns.)</p> <p><input type="checkbox"/> Have you used the right words in the right places?</p> <p>4. Look at your handwriting.</p> <p><input type="checkbox"/> Can others read your handwriting with no trouble?</p> |
|---|--|

Of all the careers that are out there, zoo-keeping is what interests me most. I love animals & learning about them. I would rather be a zookeeper, then say, a zoologist, because getting to know the animals personally & caring for them would be nice.

I went to the zoo many times when I was younger, & I had wondered what it would be like to stay at the zoo & care for the animals. This past summer, my uncle, who is a zookeeper, took me on a tour of the zoo. He was very informative & knew a lot of interesting facts about the animals. I already knew much of what he told me, though. Acquiring knowledge about animals could be viewed as a hobby of mine.

I also want to know about specific animals' personalities, not just facts about the species. Working at a zoo would help me, quite literally, get close to the animals. I want to know their likes & dislikes, if they like attention, their history, & pretty much anything else concerning their attitudes.

Cleaning up after animals might sound like a horrible thing to most people, but to me it's just something you've got to do. I change diapers & clean up after cats, so I'm not saying I'm some kind of expert, but I won't shu away from the work that has to be done.

Just being around so many diverse species of animals would be enough in itself. Animals make me happy, and a job that makes you happy is a pretty good job to me.

I could also get a lot of exercise just by walking around the zoo. It's like a bonus! And I've noticed that when people see zookeepers walking around, they like to ask questions. It would be nice to get to share my knowledge of animals with others. Maybe they'll want to grow up to be a zookeeper too.

CONTENT: 4

In this essay on career interests, the writer focuses upon a singular desire to be a zookeeper. The student carefully explains interest in this career through details such as an uncle who is a zookeeper and that “acquiring knowledge about animals could be viewed as a hobby of mine.” In later paragraphs, the student informs the reader of pros and cons of this career choice by including some details which give the reader a more clear idea of the student’s actual knowledge of the career. To conclude the essay, this writer provides information about why this is the best choice (“animals make me happy...” and “nice to get to share my knowledge of animals with others”). A clear organizational plan and progression of ideas are also evident. All features of Content are consistently controlled.

STYLE: 4

Carefully selected vocabulary and information sustained throughout the response help to create images for the reader. Phrases like “acquiring knowledge about animals” and “won’t shy away from the work” all help to create an impression of how this student views this potential career. A variety of sentence structures ranging from the more complex to simple sentences make an impact on the reader (“It’s like a bonus!”) and work to create a more interesting reading. The tone is appropriately enthusiastic and is consistent throughout the writing. Even the more unpleasant aspects of caring for animals are carefully handled in an inoffensive manner. All of these factors help to convey the writer’s strong voice and leave the reader with a definite picture of the writer. Control is consistent in all features, and a score of “4” is achieved for this domain.

SENTENCE FORMATION: 4

Simple, compound, and complex sentences are carefully constructed by this writer. In addition, the writer displays the use of elements such as conjunctions, prepositions, adverbs, and adjectives to combine ideas and vary sentences. The maturity of the sentences combined with a high level of accuracy indicates the writer’s consistent control of Sentence Formation features.

USAGE: 4

Inflections, word meanings, agreement, and conventions are skillfully handled by this writer throughout the essay. Two minor errors, including a wrong word (“then” for “than”) and a wrong pronoun (“you” instead of “me”) are not enough to detract from the consistent control the writer has displayed.

MECHANICS: 4

All features of Mechanics are consistently controlled by this writer. Words, such as “acquiring” and “knowledge” which are sometimes challenging for writers, are spelled accurately. Also, the student controls all aspects of punctuation, including the correct use of commas with a variety of clauses, and the use of apostrophes in plural possessives and contractions. One noticeable flaw, the use of “&” instead of spelling the word “and,” is not enough to lower the Mechanics score.

A great number of people already know what their career might be. Unfortunately, I don't have a set career just yet. The job I'm most interested in right now is photography.

Photography interests me for a number of reasons. It's easy and taking pictures is a way of freezing time. No matter how long you keep a picture you will always remember what happened at that certain time. Photography can be fun too. Getting women and men all dressed up for a wedding. Or maybe putting flour and a chef's hat on a baby to make him or her look like a chef.

Taking pictures would be a good career for me because I already have experience in the business. I love taking pictures. My aunt is a photographer and I love helping with large functions.

I love taking pictures because I like a good challenge. Good pictures may come fairly easy, but great pictures take time and a lot of hard work. When taking pictures you have to look closely at detail. Detail is the most important factor in photography.

Being a photographer has been one of my life long dreams. I believe there is not a better career for me than photography.

CONTENT: 3

Although the writer adheres to the idea of becoming a photographer, this essay scores a “3” for reasonable, but not consistent, control of Content features due to uneven development and some lack of connection between the ideas presented in each paragraph, detracting from the unity and progression of the piece. The writer includes some elaboration (“putting flour and a chefs hat on a baby”) in the first paragraph, but the paragraph which follows about helping an aunt who is a photographer contains more general statements (“I love taking pictures”). The writer introduces some ideas like “great pictures take time” but fails to develop these thoughts. All of these factors make this essay more reasonable than consistent. However, the clear organization, inclusion of some details, and a clear introduction and conclusion prevent this response from a lower score.

STYLE: 3

The style of this essay is characterized by a mix of specific (“taking pictures is a way of freezing time”) and general (“Photography can be fun...”) information and vocabulary causing the voice and tone to go flat at times. The writer does employ a variety of sentence beginnings to engage the reader, but the presence of a number of simple and compound sentences creates a choppy reading. Although the writer did make some attempts to affect the reader through the purposeful shaping of the essay, it is not sustained throughout, and the essay is scored a “3” for having reasonable control of Style features.

SENTENCE FORMATION: 4

The writer displays consistent control of Sentence Formation features. Although the end of the second paragraph contains sentence fragments, the student demonstrates the ability to combine ideas and accurately construct a variety of sentences. Perfect formation of all sentences is not a requirement for a “4.”

USAGE: 4

The writer carefully and consistently controls word level features such as inflections, agreement, word meaning, and standard conventions of English. Consistent control of Usage features is illustrated.

MECHANICS: 3

Mechanics features are reasonably controlled in this essay. Although capitalization is highly accurate, there are some errors in other features. A few apostrophes are missing (“Im” and “chefs hat”), and there are noticeable misspellings (“unfourunately,” “intrests,” and “buisness”) throughout the writing. In addition, there is a formatting error when the writer skips a line between paragraphs while also indenting. Although there are enough errors to consider this reasonable control for a “3,” the response does not exhibit a larger pattern of errors across all features which is more characteristic of a “2.”

Four careers I would like to pursue are
 1. veterinarian 2. Flight Nurse 3. Pediatric Nurse and
 4. Surgeon. I would like to be a veterinarian
 because I love animals, and I love to help them
 if their hurt. I would like to be A flight
 Nurse because, I Love to fly, help people in
 need, and because my two oldest brothers are
 one. I would like to be a pediatric nurse because
 I love kids and love being around them. And
 I would like to be a surgeon because I
 can also help people and make alot of money
 at the same time. Those are four
 careers I would like to pursue in when
 I get out of highschool.

CONTENT: 2

The student identifies four possible careers in the introduction and does not provide details beyond a single sentence of elaboration for each idea. By offering so little elaboration, there is not much to organize and there is little opportunity for progression of ideas. The closure (“Those are four careers I would like to pursue...”) is simplistic. Although this cannot be considered a reasonable response in this domain, it does exhibit some control through the clarity of the writer’s message and adherence to the basic organization so it is scored a “2,” inconsistent control of Content features.

STYLE: 2

Control of Style features is considered inconsistent as much of the information is general and repetitive (“I love animals,” “I Love to fly,” and “I love kids”). Despite the weaknesses in the essay, the writer’s voice is audible slightly through the positive attitude expressed about the chosen careers.

SENTENCE FORMATION: 3

The writer demonstrates reasonable control of Sentence Formation in this essay by combining and embedding ideas using coordinating conjunctions. However, an error in constructing the introductory sentence and including an extra word (“in”) in the final sentence combined with a lack of more complex sentences contribute to the “3” in this domain.

USAGE: 4

Although the writer makes an agreement error (“my two oldest brothers are one”), control of inflections, tenses, and conventions is quite consistent throughout the essay. Because the Usage domain involves assessing word-level features, even this fairly brief essay provides sufficient opportunities to assess the writer’s control.

MECHANICS: 3

Control is reasonable, but not consistent, in Mechanics. The writer misspells a number of words (“carrers,” “veternarian,” and “pedeatric”) including some very basic words (“if their hurt” and “alot”). Some random capitalization (“to be A flight Nurse” and “my two Oldest brothers”) also affects the score.

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