



Arkansas Comprehensive Testing, Assessment, and Accountability Program

**RELEASED ITEM**  
**BOOKLET**  
**Grade 11**  
**Literacy Examination**  
**March 2013 Administration**

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**Arkansas Department of Education**



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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 2013.

This Released Item Booklet for the *Grade 11 Literacy Examination* contains test questions or items that were asked of students during the March 2013 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 2013. 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**

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

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

### **Reader Training**

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

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

After three or four of these practice sets, readers are given “qualifying rounds.” These are additional sets of 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.

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

## 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,”<sup>1</sup> 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.

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<sup>1</sup> 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 dish<sup>2</sup> 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.

<sup>2</sup> 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.

1. To which genre does the passage belong?
  - A. satire
  - \* B. tall tale
  - C. mystery
  - D. folk ballad
  
2. Which setting is indicated by the author’s word choice?
  - \* A. rural area
  - B. foreign country
  - C. suburban locality
  - D. urban neighborhood
  
3. Which quote from the passage foreshadows the main actions of its plot?
  - A. “Well, I’d be flattered to tell her tale.”
  - \* B. “This story just might take your breath away.”
  - C. “It all started when Melodious was just a babe.”
  - D. “That girl’s voice was smoother than melted butter on biscuits.”

4. What is the term for a universally recognized character type like Melodious?
  - A. stereotype
  - B. antagonist
  - \* C. archetype
  - D. narrator
  
5. What is suggested by unvarnished in paragraph 18?
  - A. overwhelming
  - B. incomplete
  - C. laughable
  - \* D. honest
  
6. Which event from the passage **best** exemplifies irony?
  - A. Melodious makes five lakes bigger than the others.
  - B. Melodious ties up all the folks so they will not blow away.
  - \* C. Melodious uses the wind storm she inhaled to blow away the blizzard.
  - D. Melodious wins the grand champion ribbon in the singing contest every year.

7. What is the **most** important purpose of paragraph 37?
- A. to show Melodious as kind and gentle
  - B. to show how Melodious used her power
  - C. to demonstrate how Melodious loved the prairie
  - \* D. to characterize Melodious as an element of nature

8. What does the passage suggest about the author's background?
- A. She is accustomed to listening to people complain.
  - \* B. She is familiar with Minnesota and its residents.
  - C. She has a great fear of tornadoes.
  - D. She has won singing contests.

**PART II RELEASED READING ITEMS – 2013 GRADE 11 LITERACY**

**READING OPEN-RESPONSE ITEM A**

- 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.

**RUBRIC FOR READING OPEN-RESPONSE ITEM A**

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

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

## 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."<sup>1</sup>

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<sup>1</sup> 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.

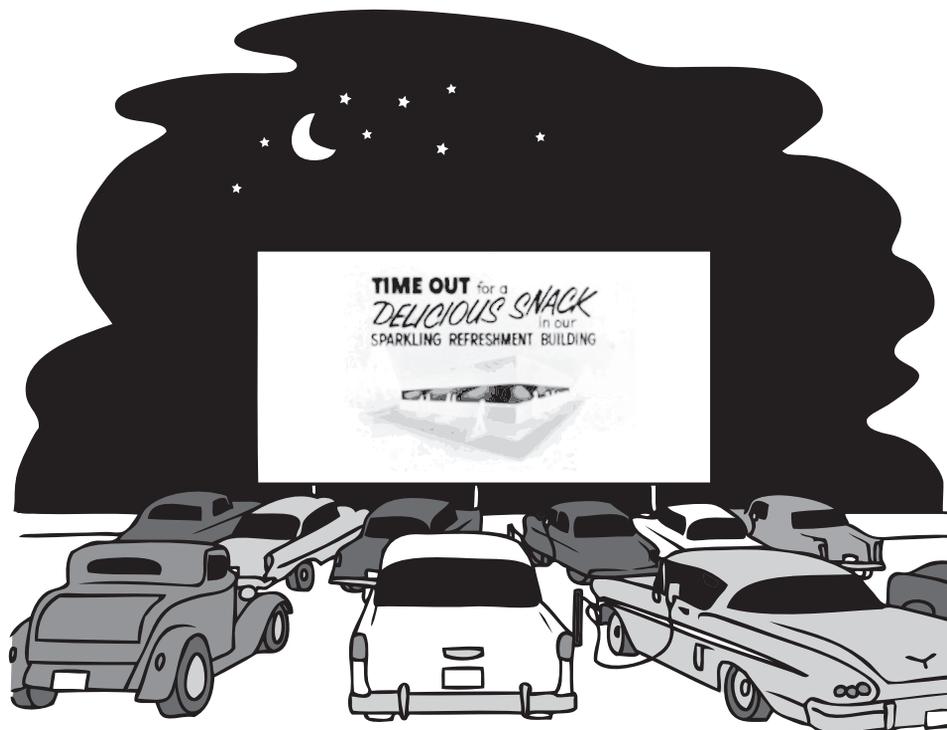
James Dean became a teen idol after *Rebel Without a Cause* came out in 1955. In 1956 *Rock Around the Clock* was playing at the drive-in, the first film entirely dedicated to rock-and-roll. In following years *I Was a Teenage Werewolf* and *High School Confidential* were big hits.

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.

## PART II RELEASED READING ITEMS – 2013 GRADE 11 LITERACY

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.



9. Which two items or events were developed especially for drive-in theaters?

- A. popcorn and bug spray
- B. circus acts and pizza pie
- \* C. bug nets and rain shields
- D. raffles and baby pageants

10. On which organizational structures does the author mainly rely?

- \* A. chronology and description
- B. comparison and contrast
- C. critique and evaluation
- D. analysis and repetition

11. Which sentence **best** summarizes paragraph 2?
- A. In 1932, inventor Richard M. Hollingshead, Jr., had a hard time interesting people in his idea of attending outdoor movies in their cars.
  - \* B. Although money was scarce in 1932, Hollingshead hoped to provide a way for Americans to enjoy movies and cars at the same time.
  - C. Hollingshead’s business, Whiz Auto Products Company, expanded in spite of the Depression.
  - D. Hollingshead made a fortune in royalties from drive-ins during the “baby boom.”
12. Which question is **best** answered by paragraph 5?
- A. What drew people to drive-ins?
  - B. Who invented the drive-in theater?
  - \* C. Where were drive-ins usually located?
  - D. How much did it cost to get into a drive-in?
13. What is the meaning of entice in paragraph 6?
- A. beg
  - \* B. lure
  - C. force
  - D. persuade
14. According to the passage, why did adults accept the second-run movies shown at drive-ins?
- A. They wanted their kids to see the movies they had once enjoyed.
  - B. They could not afford to pay to see new releases at indoor theaters.
  - \* C. They were drawn by the extra entertainment and household services.
  - D. They went to the drive-in mainly to give their teens something to do.
15. The author links drive-ins from long ago with today’s drive-ins through which sensory image?
- A. the taste of pizza and hot dogs
  - B. the sound of rain on a car’s roof
  - C. the sight of a child riding a pony
  - \* D. the smell of popcorn and bug spray
16. How are dates used effectively throughout the passage?
- A. to indicate important periods in Hollingshead’s life
  - B. to prove that World War II affected the film industry
  - \* C. to highlight the growth and decline of drive-in theaters
  - D. to show how drive-in movies changed teenage entertainment

**READING OPEN-RESPONSE ITEM B**

- 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.

**RUBRIC FOR READING OPEN-RESPONSE ITEM B**

<b>SCORE</b>	<b>DESCRIPTION</b>
<b>4</b>	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.
<b>3</b>	<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;"><b>OR</b></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;"><b>OR</b></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>
<b>2</b>	<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;"><b>OR</b></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;"><b>OR</b></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>
<b>1</b>	<p>The response identifies the author’s attitude toward drive-ins.</p> <p style="text-align: center;"><b>OR</b></p> <p>The response tells how the author’s attitude determines what information she chooses to emphasize.</p> <p style="text-align: center;"><b>OR</b></p> <p>The response demonstrates minimal understanding of the question.</p>
<b>0</b>	The response is incorrect or irrelevant.

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

## 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.

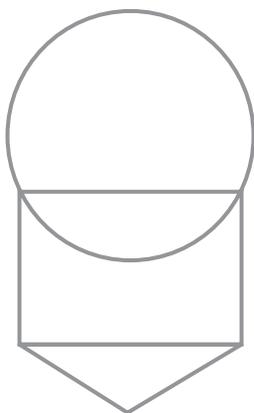


Figure 1

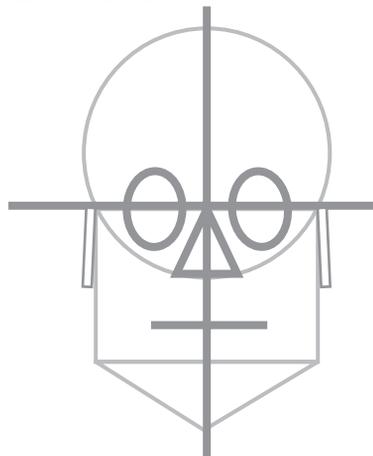


Figure 2

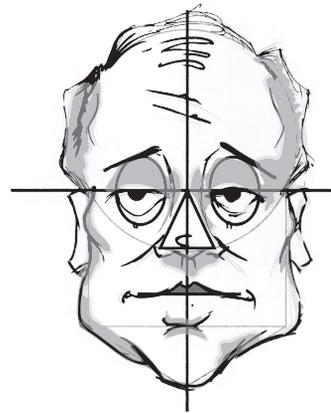


Figure 3

**STEP 2: RECOGNIZE WHAT IS NOT TYPICAL**

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

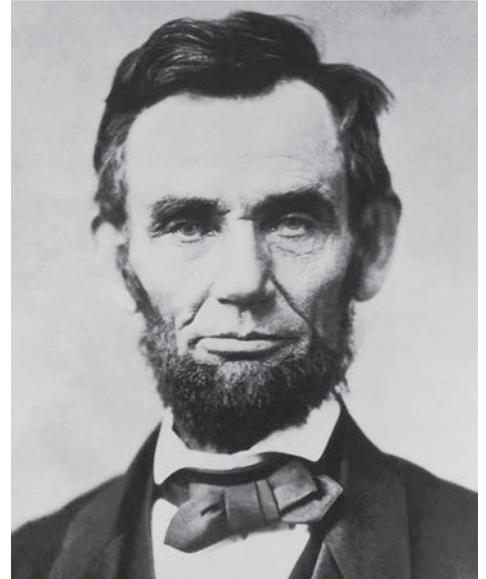
Let’s practice this type of observation. We’ll choose as our subject someone who was definitely not typical, someone we all recognize, someone known and loved the world over. Please put your pencils down and give a warm welcome to the 16th United States president, Abraham Lincoln!

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)

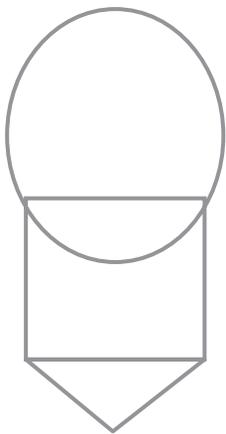


Figure 4

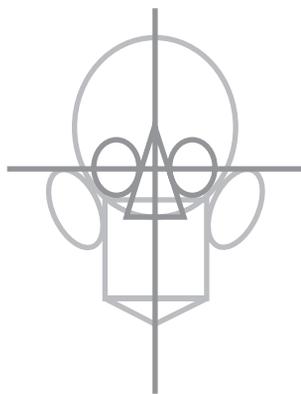


Figure 5

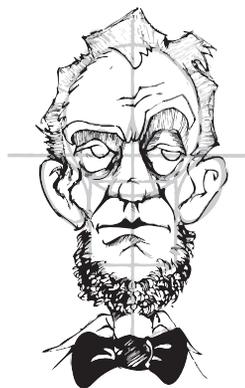


Figure 6

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)

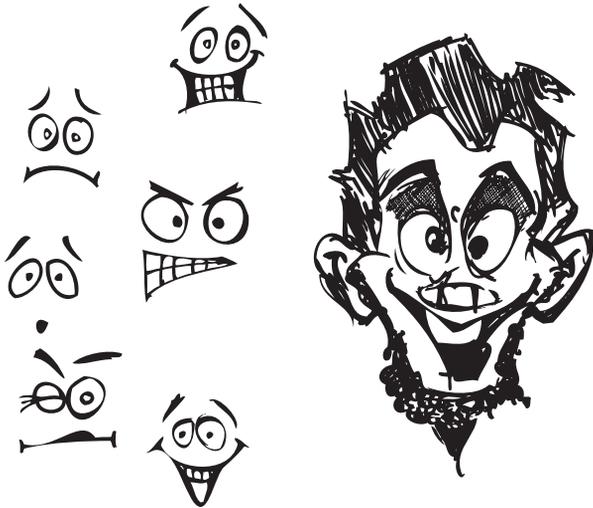
This is how history remembers Lincoln—worn down by war, sad and solemn, thinking great thoughts. We’ve captured him perfectly for, say, a sculpture.

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!”

17. Why does the author ask the reader direct questions in Step 2?
- A. to distract the reader from an underlying message
  - B. to persuade the reader to draw teachers
  - \* C. to encourage the reader to participate
  - D. to elicit information from the reader
18. What is the **most** likely reason the subject of a caricature could be embarrassed?
- A. Caricature makes people look ugly.
  - B. Caricature makes people appear grotesquely evil.
  - C. Caricature draws attention to people’s silly behavior.
  - \* D. Caricature draws attention to people’s unusual features.
19. Which context clue **best** helps the reader understand the meaning of the term brain pan in paragraph 16?
- A. “Imagine a ‘typical’ skull that would match this jaw and chin.”
  - \* B. “Isn’t the top part of Abe’s head HUGE?”
  - C. “It could star in its own science-fiction movie.”
  - D. “The triangle for the chin should match the jaw.”
20. What is the **most** likely reason that people sometimes do not look like their photographs?
- \* A. Personality traits are hard to capture with photography.
  - B. Pictures show few of the physical features that are not typical.
  - C. Photographs capture all the imperfections of a person’s features.
  - D. People sometimes have pictures taken when they are not dressed well.
21. In what way does modern usage of the word “caricature” carry its root meaning “to overload”?
- A. Caricaturists overload their images with political propaganda.
  - B. Observers of caricature often become overloaded with emotion.
  - C. Caricatures are overloaded with meaning because they can be interpreted in so many ways.
  - \* D. Caricaturists overload one aspect of a subject’s appearance to encourage a desired interpretation.
22. What does the author identify as the three **most** important steps to successful caricature drawing?
- \* A. Practice. Practice. Practice.
  - B. Circle. Rectangle. Triangle.
  - C. Paper. Pencil. Eraser.
  - D. Skull. Jaw. Chin.

23. What is **most** likely the reason Lincoln was caricatured frequently during the Civil War?

- A. Lincoln's face was a very uncommon, unusual face.
- \* B. He was hated by people in both the North and South.
- C. People said Abraham Lincoln could make a cat laugh.
- D. He was admired and well-loved during his presidency.

24. Which would be the **most** appropriate alternative title for the passage?

- A. Political Cartoons of the Civil War
- B. Becoming a Profitable Caricaturist
- C. How to Draw Portraits of Famous People
- \* D. A Beginner's Guide to Drawing Caricatures

**READING OPEN-RESPONSE ITEM C**

- 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.

**RUBRIC FOR READING OPEN-RESPONSE ITEM C**

<b>SCORE</b>	<b>DESCRIPTION</b>
<b>4</b>	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.
<b>3</b>	<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;"><b>OR</b></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;"><b>OR</b></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>
<b>2</b>	<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;"><b>OR</b></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;"><b>OR</b></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>
<b>1</b>	<p>The response explains why the author uses hyperbole in the passage.</p> <p style="text-align: center;"><b>OR</b></p> <p>The response states the effect of the exaggeration.</p> <p style="text-align: center;"><b>OR</b></p> <p>The response demonstrates minimal understanding of the question.</p>
<b>0</b>	The response is incorrect or irrelevant.

## Acknowledgments

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**PROMPT**

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.

**WRITER'S CHECKLIST**

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

## 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. Physical activity is good for everyone.

Which sentence **best** defends the position stated above?

- A. Too much exertion could make a person sick.
- B. Baseball is a fun sport in which to participate.
- C. Running is an aerobic workout that can be done anywhere.
- \* D. Doctors advise people to get thirty minutes of exercise each day.

26. <sup>1</sup>Hannah looked up at the clock as she pulled the front door open. <sup>2</sup>She groaned to herself because she was late for class again, but there was always a chance Mrs. Johnson wasn't in the room yet. <sup>3</sup>Unfortunately, the clock said 8:37, and the bell rang at 8:35. <sup>4</sup>Just as she slid into her desk, she heard Mrs. Johnson call her name. <sup>5</sup>Hannah peeked into the classroom before rushing in the door and noted with relief that the teacher's desk was still empty.

What is the **best** sentence order for the passage above?

- A. 1, 2, 3, 4, 5
- \* B. 1, 3, 2, 5, 4
- C. 3, 5, 2, 4, 1
- D. 2, 4, 1, 5, 3

27. Red Rock High School's debate team is planning a regional debate tournament. Which sentence is **least** likely to appear in the information packet that the team is sending to participating teams from other schools?

- A. Teams traveling by bus may park in the north parking lot.
- B. Debaters should register at the welcome table in the main entrance foyer.
- \* C. Red Rock's most elegant restaurant, The Purple Truffle, requires reservations.
- D. Breakfast will be available in the school cafeteria from 7:00 A.M. until 9:00 A.M.

28. Which sentence is capitalized **correctly**?

- \* A. Please tell my mother that Aunt Jo went to hear General Jones speak at the ceremony.
- B. The directions said to go South after we pass the Northcutt elementary school gym.
- C. My Government teacher suggested that we visit our nation's Capital on our trip.
- D. My Dad wants to tour the west and visit the Petrified Forest national park.

29. **Fearing that she might miss the bus, Callie moved rapidly toward the bus stop.**

Which word is the **most** descriptive replacement for the underlined words in the sentence above?

- A. jogged
- B. walked
- C. ambled
- \* D. sprinted

30. We had a huge ice storm last month. Power was knocked out. School was cancelled for two weeks. Now we have to go to school on Saturdays all through March. We have to make up the lost time.

Which revision **most** improves the sentence variety and style of the paragraph above?

- A. We have to go to school every Saturday in March to make up the lost time. The huge ice storm last month knocked out power. School was cancelled for two weeks.
- B. We had a huge ice storm last month; power was knocked out. School was cancelled for two weeks; we have to go to school on Saturdays all through March to make up the lost time.
- \* C. Last month’s huge ice storm knocked out power and caused school to be cancelled for two weeks. As a result, we’ll go to school every Saturday in March to make up the time we lost.
- D. We had a huge ice storm last month, power was knocked out, school was cancelled for two weeks, and we have to go to school on Saturdays all through March to make up the time we lost.

31. **Moonless night.**  
**A click of toenails,**  
**a swish of tails,**  
**a whoosh of wings,**  
**a rustle, a hiss, a groan.**  
**Owls hunting.**

Which word **best** describes the poetic technique used in the lines above?

- \* A. onomatopoeia
- B. alliteration
- C. rhyme
- D. pun

32. Which sentence **correctly** uses parallel structure?

- A. My brother likes running, hiking, and to swim.
- B. The boy raced over the hill; then he trips on a rock and fell.
- C. Her sister runs to school, found the lost book, and was soon back home.
- \* D. Dad grunted, pushed, and shoved as he moved the piano so Mom could clean.

**PART III ITEM CORRELATION WITH CURRICULUM FRAMEWORK – 2013 GRADE 11 LITERACY**

**The Arkansas English Language Arts Curriculum Framework – Reading Strand\***

Content Standards	Student Learning Expectations
<p>9. Comprehension: Students shall apply a variety of strategies to read and comprehend printed material.</p>	<ol style="list-style-type: none"> <li>2. Analyze style and diction to determine author's purpose.</li> <li>3. Explain the use of appropriate strategies to support active reading and engagement.</li> <li>4. Analyze how works of a given period reflect author's background, historical events, and cultural influences.</li> <li>5. Draw inferences from a complete selection (including conclusions, generalizations, and predictions) and support them with text evidence.</li> <li>6. Summarize, paraphrase, and critique complex structures in informational and literary texts, including relationships among concepts, details, and visual components.</li> <li>7. Compare and contrast aspects of texts, including themes, conflicts, and allusions, both within and across texts.</li> <li>8. Analyze point of view and its influence on elements of the text (e.g., tone, theme, and purpose).</li> <li>11. Analyze and compare the author's use of figures of speech and sound devices.</li> <li>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.</li> <li>13. Analyze authors' use of archetypes (universal modes or patterns) drawn from myth and tradition in literature, film, political speeches, and religious writings.</li> </ol>
<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"> <li>2. Interpret and use information in practical, informational, and technical texts to:               <ul style="list-style-type: none"> <li>• follow instructions to perform specific tasks, answer questions, or solve problems;</li> <li>• identify the main ideas and determine the essential elements that support the main ideas;</li> <li>• summarize the texts and explain the relationship of visual components to the texts;</li> <li>• distinguish between a summary and a critique;</li> <li>• interpret and use information in maps, charts, graphs, timelines, tables, and diagrams;</li> <li>• identify interrelationships between and among ideas and concepts within a text;</li> <li>• evaluate information from multiple sources;</li> <li>• draw conclusions based on evidence from texts;</li> <li>• analyze the ways in which a text's organizational structure supports or confounds its meaning or purpose;</li> <li>• recognize the use or abuse of ambiguity, contradiction, paradox, irony, incongruities, overstatement, and understatement in text, and explain their effect on the reader; and</li> <li>• evaluate information and technical texts for their clarity, simplicity, and coherence, and for the appropriateness of their graphics and visual appeal.</li> </ul> </li> <li>18. Reads a variety of literary and content prose including selections from American, British, and/or world literature.</li> <li>21. Use literary terms to critique a work.</li> <li>22. Analyze the impact of diction, imagery, style, and figurative language on tone, mood, and theme using literary terminology.</li> <li>23. Analyze literary elements such as setting, plot, theme, characterization, and narration in a work.</li> <li>24. Analyze the impact of irony on a text.</li> </ol>
<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"> <li>1. Recognize and apply specialized vocabulary.</li> <li>2. Analyze roots and word parts to draw inferences about meaning.</li> <li>4. Analyze the connotative power of words.</li> </ol>

\*The Content Standards and Student Learning Expectations listed are those that specifically relate to the items in the 2013 *Grade 11 Literacy Examination*.

**Released Items for Reading\***

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

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

**Non-Released Items for Reading\***

<b>Strand</b>	<b>Content Standard</b>	<b>Student Learning Expectation</b>	<b>Passage Type</b>
R	9	2	Practical
R	9	4	Practical
R	11	1	Practical
R	9	3	Practical
R	10	24	Practical
R	9	7	Practical
R	9	5	Practical
R	9	4	Practical
R	10	2	Practical
R	10	2	Content
R	9	5	Content
R	9	3	Content
R	9	7	Content
R	11	2	Content
R	9	2	Content
R	10	18	Content
R	9	4	Content
R	10	2	Content
R	10	22	Literary
R	9	12	Literary
R	9	11	Literary
R	9	5	Literary
R	11	2	Literary
R	9	2	Literary
R	10	23	Literary
R	10	24	Literary
R	9	8	Literary

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

**PART III ITEM CORRELATION WITH CURRICULUM FRAMEWORK – 2013 GRADE 11 LITERACY**

**The Arkansas English Language Arts Curriculum Framework – Writing Strand\***

Content Standards	Student Learning Expectations
<p>4. Process: Students shall employ a wide range of strategies as they write, using the writing process appropriately.</p>	<p>4. Elaborate ideas clearly and accurately through word choice, vivid description, and selected information.                      6. Arrange paragraphs into a logical progression with appropriate transition.                      10. Evaluate how well questions of purpose, audience, and genre have been addressed.                      12. Apply grammatical conventions for capitalization, punctuation, formatting, and spelling.</p>
<p>5. Purposes, Topics, Forms, and Audiences: Students shall demonstrate competency in writing for a variety of purposes, topics, and audiences employing a wide range of forms.</p>	<p>1. Use effective rhetorical techniques and demonstrate understanding of purpose, speaker, audience, and form when completing expressive, persuasive, or literary writing assignments.                      4. Write persuasive compositions that use logic to:                     <ul style="list-style-type: none"> <li>• structure ideas and arguments;</li> <li>• clarify and defend positions with precise and relevant evidence;</li> <li>• use specific rhetorical devices to support assertions; and</li> <li>• address readers' concerns, counterclaims, biases, and expectations.</li> </ul>                     6. Write poems using a range of poetic techniques, forms and figurative language, emphasizing free verse poetry.                      7. Write responses to literature that:                     <ul style="list-style-type: none"> <li>• articulate the significant ideas of literary works;</li> <li>• support important ideas and viewpoints;</li> <li>• analyze the author's use of stylistic and literary devices;</li> <li>• determine the impact of ambiguities, nuances, and complexities using evidence from the text; and</li> <li>• analyze conflicts (character dilemmas) as revealed by characters' motivations and behaviors.</li> </ul> </p>
<p>6. Conventions: Students shall apply knowledge of Standard English conventions in written work.</p>	<p>1. Use a variety of sentence structures, types, and lengths for effect in writing.                      2. Apply usage rules appropriately in all formal writing:                     <ul style="list-style-type: none"> <li>• subject verb agreement;</li> <li>• pronoun agreement;</li> <li>• misplaced modifiers;</li> <li>• active and passive voice; and</li> <li>• indicative and subjunctive mood.</li> </ul>                     4. Apply conventional rules of capitalization in writing.                      5. Apply the punctuation rules appropriately in writing.</p>
<p>7. Craftsmanship: Students shall develop personal style and voice as they approach the craftsmanship of writing.</p>	<p>1. Use figurative language effectively with emphasis on extended metaphor and symbolism.                      4. Demonstrate organization, unity, and coherence by using implied transitions and sequencing.                      8. Personalize writing to convey voice in formal and informal pieces.                      10. Evaluate own writing and others' writing to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning of tone in ways that are consistent with the purpose, audience, and form of writing.</p>

\*The Content Standards and Student Learning Expectations listed are those that specifically relate to the items in the 2013 Grade 11 Literacy Examination.

**Released Items for Writing\***

<b>Item</b>	<b>Strand</b>	<b>Content Standard</b>	<b>Student Learning Expectation</b>
25	W	5	4
26	W	7	4
27	W	4	10
28	W	6	4
29	W	4	4
30	W	7	10
31	W	5	6
32	W	6	1

**Non-Released Items for Writing\***

<b>Strand</b>	<b>Content Standard</b>	<b>Student Learning Expectation</b>
W	4	6
W	7	8
W	5	7
W	6	5
W	6	2
W	5	1
W	7	1
W	4	12

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







# ACTAAP

Arkansas Comprehensive Testing, Assessment, and Accountability Program

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

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