



Arkansas
Comprehensive Testing, Assessment
& Accountability Program

Literacy (Grade 11)
End of Course Examination
Released Item Booklet

March 2004 Administration

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Arkansas Department of Education

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PART I Overview

The criterion-referenced tests implemented as part of the **Arkansas Comprehensive Testing, Assessment and Accountability Program** (ACTAAP) have been developed in response to Arkansas Legislative Act 1172, which requires the State Board of Education to develop a comprehensive testing program that includes performance assessment of the core concepts, abilities, thinking, and problem-solving skills defined by the *Arkansas Curriculum Frameworks*.

As part of this program, eleventh-grade students in Arkansas public schools participated in the *Literacy (Grade 11) End of Course Examination* in March of 2004.

This *Released Item Booklet* for the *Literacy (Grade 11) End of Course Examination* contains the test items asked of students during the March 2004 administration that contributed to the student performance results of this administration.

The Literacy test required approximately two hours and twenty minutes of testing on Day 1 and one hour and forty-five minutes of testing on Day 2. Students were supplied with a Writer's Checklist to be used during the Writing sessions so that all students would have equal access to this information during testing (see page 32 of this booklet). **All of the Reading multiple-choice items within this booklet have the correct response marked with an asterisk(*)**. The open-response questions for Reading and the two writing topics for Writing are listed with scoring guides (rubrics) immediately following. These rubrics provide information on the scoring model used, with the scoring model for Writing defining the overall curricular and instructional link 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 *Literacy (Grade 11) End of Course Examination* was based on the *Arkansas Curriculum Frameworks*. These frameworks have common distinct levels: *strands* to be taught in concert, *content standards* within each strand, and *student learning expectations* within each content standard. An abridged version of the *Curriculum Frameworks for English Language Arts—Reading: Strand 2* can be found in Part III of this booklet. It is important to note that this abridged version lists only the predominant strand, content standard, and student learning expectation associated with each test item. However, since many key concepts within the *Arkansas Curriculum Frameworks* are interrelated, in many cases there are other item correlations or associations across strands, standards, and expectations.

Part IV of the *Released Item Booklet* provides Arkansas educators with specific information on how the *Literacy (Grade 11) End of Course Examination* items align or correlate with the *Arkansas Curriculum Frameworks* to provide models for classroom instruction. The information associated with each item includes 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 *Literacy (Grade 11) End of Course Examination* were developed in close association with the Arkansas education community. Arkansas teachers participated as members of the 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.

Released Reading Items with Correct Responses and Rubrics

The author of the following passage has strong opinions about the clothing choices people make. Read the passage and then answer multiple-choice questions 1 through 8 and open-response question A.



Getups

by Maya Angelou



I was a single parent with my son in kindergarten. Two jobs allowed me an apartment, food, and child care payment. Little money was left over for clothes, but I kept us nicely dressed in discoveries bought at the Salvation Army and other secondhand shops. Loving colors, I bought for myself beautiful reds and oranges, and greens and pinks, and teals and turquoise. I chose azure dresses and blouses and sweaters. And quite often I wore them in mixtures which brought surprise, to say the least, to the eyes of people who could not avoid noticing me. In fact, I concocted what southern black women used to call “getups.”

Because I was very keen that my son not feel that he was neglected or different, I went frequently to his school. Sometimes between my jobs I would just go and stand outside the fenced play area. And he would, I am happy to say, always come and acknowledge me in the colorful regalia. I always wore beads. Lots of

beads. The cheaper they were, the more I got, and sometimes I wore head wraps.

When my son was six, he told me quite solemnly that he had to talk to me. We both sat down at the kitchen table, and he asked with an old man’s eyes and a young boy’s voice, “Mother, do you have any sweaters that match?” I was puzzled at first. I said, “No,” and then I understood he was talking about the pullover and cardigan sets which were popular with white women. And I said, “No, I don’t,” maybe a little huffily. And he said, “Oh, I wish you did. So that you could wear them to school when you come to see me.”

I was tickled, but I am glad I didn’t laugh because he continued, “Mother, could you please only come to school when they call you?” Then I realized that my attire, which delighted my heart and certainly activated my creativity, was an embarrassment to him.

When people are young, they desperately need to conform, and no one can embarrass a young person in public so much as an adult to whom he or she is related. Any outré¹ action or wearing of “getups” can make a young person burn with self-consciousness.

I learned to be a little more discreet to avoid causing him displeasure. As he grew older and more confident, I gradually returned to what friends thought of as my eccentric way of dressing. I was happier when I chose and created my own fashion.

I have lived in this body all my life and know it much better than any fashion designer. I think I know what looks good on me, and I certainly know what feels good in me.

I appreciate the creativity which is employed in the design of fabric and the design of clothes, and when something does fit my body and personality, I rush to it, buy it quickly, and wear it frequently. But I must not lie to myself for fashion's sake. I am only willing to purchase the item which becomes me and to wear that which enhances my image of myself to myself.

If I am comfortable inside my skin, I have the ability to make other people comfortable inside their skins although their feelings are not my primary reason for making my fashion choice. If I feel good inside my skin and clothes, I am thus free to allow my body its sway, its natural grace, its natural gesture. Then I am so

comfortable that whatever I wear looks good on me even to the external fashion arbiters.

Dress is important to mention because many people are imprisoned by powerful dictates on what is right and proper to wear. Those decisions made by others and sometimes at their convenience are not truly meant to make life better or finer or more graceful or more gracious. Many times they stem from greed, insensitivity, and the need for control.

I have been in company, not long to be sure, but in company where a purveyor of taste will look at a woman or man who enters a room and will say with a sneer, “That was last year's jacket.” As hastily as possible, I leave that company, but not before I record the snide attitude which has nothing to do with the beauty or effectiveness of the garment, but rather gives the speaker a moment's sense of superiority at, of course, someone else's expense.

Seek the fashion which truly fits and befits you. You will always be in fashion if you are true to yourself, and only if you are true to yourself. You might, of course, rightly wear that style which is emblazoned on the pages of the fashion magazines of the day, or you might not.

The statement “Clothes make the man” should be looked at, reexamined, and in fact reevaluated. Clothes can make the man or woman look silly and foppish and foolish. Try rather to be so much yourself that the clothes you choose increase your naturalness and grace.

¹ highly unconventional; eccentric or bizarre

PART II Reading

1. In the story, the word arbiters means
 - * A. authorities.
 - B. innovators.
 - C. creators.
 - D. opponents.

2. The narrator responded “huffily” to her son’s question because she was
 - A. preoccupied thinking about her clothing.
 - B. frustrated by his many questions.
 - * C. upset he wanted her to dress like other women.
 - D. hoping he would change the subject.

3. In the story, the word getups refers to
 - A. secondhand clothes.
 - B. loose-fitting dresses.
 - C. bright-colored cloth.
 - * D. multicolored outfits.

4. According to the narrator, “fashionable” clothes should
 - A. be made by oneself.
 - B. consist of bright colors.
 - C. be worn by parents.
 - * D. reflect individual style.

5. The narrator would **best** be described as
 - A. fashionable.
 - * B. distinctive.
 - C. conventional.
 - D. compliant.

6. The author’s **main** purpose in writing this story is to
 - A. recount an embarrassing moment.
 - * B. explain her philosophy on clothing.
 - C. discuss her relationship with her son.
 - D. promote popular fashion styles.

7. The author uses the quotation “Clothes make the man” to
 - * A. explain that clothes do not define people.
 - B. show the importance of fashion in our lives.
 - C. illustrate an incident that embarrassed her son.
 - D. demonstrate how she selects her clothing.

8. The phrase “teals and turquoise” is an example of
 - A. onomatopoeia.
 - B. personification.
 - C. hyperbole.
 - * D. alliteration.

PART II Reading

READING OPEN-RESPONSE ITEM A

- A. In your own words, **explain** the narrator’s personal beliefs regarding individual taste in clothing. Then, **describe** at least two (2) ways in which the narrator practices her own beliefs. Use specific examples from the passage to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM A

| SCORE | DESCRIPTION |
|--------------|--|
| 4 | Student clearly explains the narrator’s personal beliefs regarding individual taste in clothing and thoroughly describes at least two ways in which the narrator practices her own beliefs. Response is well developed, shows insightful interpretation, and uses relevant, specific examples from the story for support. Response demonstrates a thorough understanding of the item and the story. |
| 3 | Student adequately explains the narrator’s personal beliefs regarding individual taste in clothing and generally describes way(s) in which the narrator practices her own beliefs. Response is somewhat developed and uses relevant examples from the story for support; however, minor misinterpretations may be evident. Response demonstrates an adequate understanding of the item and the story. |
| 2 | Student gives a limited explanation of the narrator’s personal beliefs regarding individual taste in clothing and limited explanation of way(s) in which the narrator practices her own beliefs. OR Student generally explains the narrator’s personal beliefs regarding individual taste in clothing; however, the description of how the narrator practices her own beliefs is missing, incorrect, or vague. OR Student gives a general description of two ways the narrator practices her own beliefs; however, the explanation of her personal beliefs regarding individual taste in clothing is missing, weak, or incorrect. (In all cases, response lacks development and may contain misinterpretations. Response demonstrates a limited understanding of the item/story.) |
| 1 | Student minimally addresses some part of the question. Understanding is minimal. |
| 0 | Response is completely incorrect or irrelevant. |
| Blank | No response. |

Many different objects can be seen moving through the night sky, but often people cannot identify what they are. Read the passage and then answer multiple-choice questions 9 through 16 and open-response question B.

Wanderers in the Sky



Often the most interesting objects in the night sky are those that are in motion or are irregular visitors. This very motion and irregularity can make them easy to find yet hard to identify. Knowing what you're looking at may require the best viewing conditions possible, a quiet place far away from lights and pollution.

This passage describes how to find all the objects that can be seen moving in the night sky and how to tell them apart from each other. You may look into the sky and see as many as 8,000 stars, but all the other objects you see will never amount to a hundredth of that number—and they're moving!

How do you find a satellite, shooting star, or planet? Two things are certain if you see something move across the sky: 1) It's within our solar system; and 2) it's not a star (except for the sun). The stars are too distant and the universe too vast to detect their motion with the naked eye, even if they're zipping along at a million miles per hour.

Meteors

Of all the lights we see in the sky, the most dramatic and common are the shooting stars, or meteors. These are the flashing streaks of light we wish upon or cheerily regard as "another soul going to heaven" (though many meteors are pointed downward). But these meteors are just a flash in the pan, consumed by the very blaze of their debut.

Each day, millions of trillions of meteoroids survive their blaze through our atmosphere and strike the Earth, now *meteorites*. Most of these are smaller than a grain of sand. On the other hand, one has left a gaping hole in our own United States—Meteor Crater, just east of Flagstaff, Arizona, over a mile across and a third as deep. It's so large that you can barely see the remains of a plane that crashed inside over thirty years ago.

As impressive as Meteor Crater is, it's tiny compared with others. There's speculation that Hudson Bay is an ancient impact crater, and evidence has recently been presented suggesting that this was how the Gulf of Mexico was formed. There are huge impact sites all over the Earth, but most are so old and large that they've become a part of the landscape and now can only be seen from space.

Though most meteorites are paperweight or dust-speck size, occasionally one bursts into a bedroom or plows through a car. The extraterrestrial metals that they bring with them were used for the tools and weapons of aboriginal peoples worldwide, especially in the drier climates, such as Alaska or the desert Southwest. When scientists want to find meteorites, they do it where the conditions are somewhat similar to the moon: in the Antarctic. Here they won't be washed away or buried, can be spotted easily, and are found in such abundance that entrepreneurs can collect enough to sell at a profit.

Meteors can actually be caused by any piece of space debris entering our atmosphere—man-made space junk, dust, a disintegrating comet, or bits of a planet's rings. But their most common source is from a place few of us have ever considered: a missing planet.

When Renaissance astronomers began applying their deductive logic to the universe, they noticed that the orbits of the planets were spaced according to a simple pattern they called Bode's Law. But there was a gap between Mars and Jupiter that this spacing theory couldn't account for. Then astronomers slowly discovered the asteroid belt—a primary source of our meteors. This debris could have become a planet if not for the gravitational forces of titanic Jupiter which ripped it apart.

Some asteroids are huge like mighty Ceres, which is 400 miles across, but most are far smaller. These lightweights may be easily nudged out of the belt by a gravitational tug as slight as that of a passing star trillions of miles away. Eventually this debris may be drawn to Earth or any other object in the solar system. Like an Apollo reentry vehicle, they flare up on their 100,000-mile-per-hour descent through our atmosphere, making them brightly visible.

Seeing meteors requires but one thing: patience. On almost any clear night, you can expect to see at least one within twenty minutes, anywhere in the sky. With practice and a good location, you can see dozens in an hour.

Several times a year we are treated to meteor showers, which can be virtual rainfalls of streaking lights bursting from the same region in the sky. Some showers are random and unpredictable, occurring when the Earth

encounters a swarm of meteoroids in its journey through space. Others occur on a very regular, predictable basis. These would better be called "comet showers," because this is their true source, not the asteroid belt. A comet may begin to deteriorate, and instead of one distinct distant passerby, we are treated to a hail of debris pulled out of the disintegrating comet's decaying orbit. The best comet showers are the Geminids, visible every year around December 13, and the Perseids, visible around August 11. On these nights, you are guaranteed to see dozens of meteors, some of which resemble a spacecraft coming down in flames.

Comets

A comet is not a shooting star, nor is it on fire. It's a big, BIG snowball that's visible only because the sun is shining on it. Though the vaporous head of a comet may be over 500,000 miles across and its tail may extend 100 times farther, it has a tiny body, maybe 5 miles across, which is nothing more than frozen gases, dust, and metals. A comet has almost no mass whatsoever but puts on a great show as it approaches the sun, for it heats up and essentially steams (like dry ice) into a huge, gaseous ball. The vast tail always points away from the sun, the force of the solar wind and light rays blowing the steaming material backward.

Comets may be millions of miles away, barely visible as more than a wisp of fog. Or they may be visible in the day, as with the famous Halley's Comet of 1910, when Earth was almost swept up in its tail. Comet Hale-Bopp of 1997 and '98 was just the right distance to be magnificent yet not inspire worldwide panic, as many comets have.

The size, speed, duration, and orbit of each are different, though an individual comet assumes predictable orbital characteristics with each return trip. If one is visible, there will be plenty of media attention. Comets may linger for months, as did three recent ones, Hale-Bopp, Hyakutake, and Halley. Comets are best observed when they are close to the sun; not only is it their only source of illumination, but they're in orbit around it. So it's best to look for them just after sunset and just before dawn, close to the hidden sun.

Many astronomers believe that there is a huge sphere of comets, called the Oort Cloud, surrounding the solar system and filled with billions of racing comets that are occasionally tugged out of the cloud as a star or planet pulls on it. Until they lose speed or gas out altogether, comets will endlessly repeat their immense journey around the solar system, some circling in a few years, others requiring thousands.

9. In a library, this passage would be listed under the genre
- A. biography.
 - B. fiction.
 - * C. nonfiction.
 - D. science fiction.
10. Most of the meteorites that fall to Earth
- * A. are too small to notice.
 - B. cause a lot of damage.
 - C. are collected by scientists.
 - D. land in the Antarctic.
11. The **main** purpose of this passage is to
- * A. explain objects seen in the night sky.
 - B. compare different types of meteors.
 - C. discuss the origin of objects from space.
 - D. reveal the best time to see meteors.
12. The boldface words in the passage indicate
- * A. subject headings.
 - B. important facts.
 - C. scientific definitions.
 - D. different chapters.
13. Meteors become meteorites when they
- A. enter our atmosphere.
 - * B. land on the Earth.
 - C. burn in the air.
 - D. enter Earth's orbit.
14. The author of the passage believes that seeing meteors requires
- A. timing.
 - B. experience.
 - * C. patience.
 - D. equipment.

PART II Reading

15. Scientists search for meteorites in Antarctica because

- A. it is very inexpensive.
- * B. they are easily found.
- C. they can be kept cold.
- D. it is mostly uninhabited.

16. In the passage, the word disintegrating means

- * A. deteriorating.
- B. falling.
- C. circling.
- D. expanding.

READING OPEN-RESPONSE ITEM B

B. Identify at least two (2) differences between meteors and comets. Then, **explain** how knowing one (1) of these differences can help you choose good viewing conditions. Use specific examples from the passage to support your response.

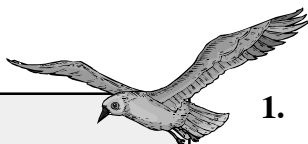
RUBRIC FOR READING OPEN-RESPONSE ITEM B

| SCORE | DESCRIPTION |
|-------|---|
| 4 | Student identifies two differences between meteors and comets and thoroughly explains how knowing one of the differences could help in choosing good viewing conditions. The relationship between the difference and choosing good viewing conditions is clearly addressed. Student shows insightful interpretation and uses relevant, specific examples from the passage as support. Response is well developed and demonstrates a thorough understanding of the item and the passage. |
| 3 | Student identifies two differences between meteors and comets and generally explains how knowing one of these differences could help in choosing good viewing conditions. The relationship between the difference and choosing good viewing conditions is addressed in general terms. OR Student identifies one difference between meteors and comets and thoroughly explains how knowing this difference could help in choosing good viewing conditions. The relationship between the difference and choosing good viewing conditions is clearly addressed. (In both cases, student uses relevant examples from the passage for support. Response is somewhat developed and demonstrates adequate understanding of the item and the passage. Minor misinterpretations may be evident.) |
| 2 | Student identifies difference(s) between meteors and comets and gives a limited explanation of how knowing one of these difference(s) can help in choosing good viewing conditions. Relationship between the difference and choosing good viewing conditions may be weak or implied. OR Student identifies two differences and discusses how comets and meteors look in the sky, but fails to make a connection to choosing good viewing conditions. (In both cases, references to the passage may be vague or disconnected. Response lacks development and demonstrates a limited understanding of the item/passage.) |
| 1 | Student minimally addresses some part of the question using vague or no examples from the passage. Response may consist entirely of relevant copied text. Understanding is minimal. |
| 0 | Response is completely incorrect or irrelevant. |
| Blank | No response. |

There are many different ways to attract birds to a garden. Read this passage about making birdseed rings, cakes, and bells and then answer multiple-choice questions 17 through 24 and open-response question C.

Birdseed Rings, Cakes & Bells

These environmentally friendly seedcake shapes will attract birds to a friend's garden where native plants and trees are not well enough established to provide food for birds. Seedcakes are also suitable for caged birds.



WHAT YOU NEED

- birdseed mixture (available from pet shops)
- unprocessed bran
- eggs
- measuring cup
- large mixing bowl
- egg beater or whisk
- cooking oil (for oiling the cooking containers)
- aluminum foil
- ovenproof container: ring mold, ramekin¹ or terra-cotta flowerpot

For the cake and the bell

- medium-gauge wire, at least 10" longer than the depth of the containers
- pliers

1. PREPARING THE MIXTURE

To make one cup of the mixture, you will need three-quarters of a cup of birdseed and a quarter of a cup of bran mixed well together, and one egg. Multiply these amounts as required, according to the size of seedcake you are making. Make two cups of mixture for a small ramekin, and four cups for a 4" deep flowerpot or an 8" ring mold 1 1/4" deep.

1. Remove all the oven racks except one in the lower center, and preheat the oven to 325°.
2. Oil the inside of your chosen container and line it with foil. Lightly oil the foil.
3. Lightly beat the eggs in a mixing bowl. Add the prepared seed-bran mixture and stir until well mixed.

¹small dish used for baking and serving

2. BAKING THE SEEDCAKES*Birdseed rings*

1. Spoon the mixture into the oiled ring mold and press it down firmly using the back of a spoon.
2. Bake until the mixture is solid and sounds hollow when tapped. The baking time depends on size of mold used.
3. Transfer the container to a wire rack. Remove seedcake and foil when it is cool enough to touch.

Birdseed cakes and bells

1. Make a mount by using pliers to bend the wire at right angles about 6" (or less, if the container is very small) from one end. Coil the bent end at right angles into a spiral.
2. *To make a flat cake:* Put a small amount of mixture into the bottom of the oiled ramekin. Place the wire coil on top of the mixture so that the shaft is upright and in the center and spoon remaining mixture into the container. Taking care not to move the wire mount, press the mixture down firmly, using the back of a spoon.
3. *To make a bell:* Spoon all of the mixture into the oiled flowerpot and press it down

well. Push the uncoiled end of the wire through the center of the seed mixture and out through the hole in the bottom. Pull the wire until the coil is embedded below the surface of the seed mixture. Gently tamp the surface of the mixture until smooth.

4. Bake until the mixture is solid and sounds hollow when tapped. Baking time depends on size of container.
5. Transfer the container to a wire rack, taking care not to burn yourself on the wire. Remove the seedcake and foil when it is cool enough to touch.

3. FINISHING

Thread a length of cord or ribbon through a seedcake ring to make a hanging loop. To hang flat cakes and bells, shape the free end of the wire mount into a hook with the pliers.

CAUTION

Use seedcakes only to attract birds to a new garden. Find out which birds are likely to visit the recipient's garden and use the appropriate birdseed mixture. Hang seedcakes out of reach of cats and other predators, and remove them if the garden is to be sprayed with chemicals.

17. The **main** purpose of this passage is to

- * A. explain how to make birdseed shapes.
- B. describe how seedcakes are beneficial.
- C. encourage bird watching.
- D. promote the feeding of wild birds.

18. You can tell that the seedcake has finished baking if it

- A. can be pushed down easily.
- B. is slightly brown on the top.
- * C. sounds hollow when tapped.
- D. pulls away from the mold edges.

19. What type of container is used in the passage to make seedcake bells?
- A. ramekins
 - * B. flowerpots
 - C. metal ring molds
 - D. glass baking dishes
20. How much mixture should you make for an 8" ring mold?
- A. $\frac{3}{4}$ cup
 - B. $1\frac{1}{4}$ cups
 - C. 2 cups
 - * D. 4 cups
21. What is the **main** difference between making a birdseed ring and a bell?
- * A. No wire is used when making a ring.
 - B. Bells use more eggs in the mixture.
 - C. Rings bake for a longer amount of time.
 - D. Less bran is used when making a bell.
22. Seedcakes should be removed from a garden if
- A. birds are not eating them.
 - * B. the garden is chemically treated.
 - C. heavy rains are approaching.
 - D. winter has come to an end.
23. This passage would **best** be described as what type of writing?
- * A. informational
 - B. narrative
 - C. persuasive
 - D. investigative
24. You would **most likely** find this passage in a
- A. national newspaper.
 - * B. nature magazine.
 - C. cookbook.
 - D. scientific journal.

PART II Reading

READING OPEN-RESPONSE ITEM C

- C. Which is easier to make, a seedcake bell or a seedcake ring? Use **information** from the passage to explain your choice.

RUBRIC FOR READING OPEN-RESPONSE ITEM C

| SCORE | DESCRIPTION |
|--------------|--|
| 4 | Student chooses either a seedcake ring or seedcake bell and clearly explains why it would be easier to make. Response is well developed and uses specific, relevant information from the passage for support. Understanding is thorough. |
| 3 | Student chooses either a seedcake ring or seedcake bell and generally explains why it would be easier to make. Response is somewhat developed and uses relevant information from the passage for support. Understanding is adequate. |
| 2 | Student chooses either a seedcake ring or a seedcake bell and gives a partial explanation of why it would be easier to make. Response lacks development. Understanding is limited. |
| 1 | Student may or may not make a choice and minimally addresses some aspect of making seedcake shapes. Understanding is minimal. |
| 0 | Response is completely incorrect or irrelevant. OR Student simply makes a choice with no explanation. |
| Blank | No response. |

Have you ever had a day when nothing seemed to go your way? Read this passage about fishing and then answer multiple-choice questions 25 through 32 and open-response question E.

Fishing in Alaska

by Michael Dorris

Sava Stephan was a believer in bizarre theories, the more improbable the better. He was sure, for instance, that Cook Inlet salmon could tell when the seas were so rough that no sane human being would venture forth on them in a small wooden dory, and so, Sava argued, the worse the weather the more fish there were trying to make a run for it past the village. This belief, in part, accounted for the fact that he took me on as partner. I was not much good at tying nets or steering a boat, but in my eagerness to learn the trade I was the only man or woman in town willing to risk my life to prove his point.

The highlight of our shared experience came the second August I was in Tyonek. The morning was gray and cold, the wind whipping waves into battering rams. All along the coast of Cook Inlet experienced gill-net fishermen took one look at the threatening skies, threw some coal on the fire, and broke out the playing cards. Not Sava Stephan. "Oh boy," he said in Tanaina. "They'll really be running today."

Driving rain blurred the lenses of my glasses as we pushed the boat off the sandbar. Over several layers of sweaters, long underwear, and jeans, we wore hip boots, slickers, and low-brimmed rubber hats, but I still felt wet and cold. The nets we dragged into the prow were already water-logged and heavy, and the salt rubbed into old cuts on my hands as we hoisted them, yard by yard. There was a

protocol to setting nets: Sava steered alongside an anchored, floating barrel; when we got close enough I grabbed the loop of rope and secured it with a simple knot to a matching rope on one end of the net. Then, as the net played out, we approached another barrel, positioned just the right distance away, and the procedure was repeated. This was not easy for me even when the inlet was glassy and calm, for it required fast hands and perfect coordination, neither of which were my strong points.

That day it was murder. We were about a quarter mile offshore, and the gale was so strong I could barely hear Sava's voice from where he sat at the other end of the boat. My command of Tanaina idiom got shaky under stress, and I found myself mentally translating each of his commands into English before following them—thus throwing off



my timing. I managed to grab and tether one end of the net to the first barrel we passed because we hit the bottom of a wave at exactly the right moment. Then I dumped length after length of webbing over the side while Sava aimed at the red buoy that marked the other terminus. This time we were high while the barrel was low, so I reached with one hand far over the bow to snag the loop while gripping the rope at the end of the net with the other. For an instant I had them both, the link between, then I heard Sava shout some instruction.

"We're too far away," I painstakingly translated his words. *"Let it go and we'll come back."*

I did as I was told, but made one mistake: I released the net and held onto the barrel. In what seemed like slow motion—I remember I had in my mind a cartoon picture of what was going on even as it was happening—I was pulled over the side and under the freezing water. My boots began to fill, one of the two danger signs of drowning in Alaska (the other being hypothermia, even in summer), and I realized I was good for only one strong kick to the surface. I scissored my legs, broke into the air, opened my eyes, and saw Sava leaning over the boat looking for me. Our hands met, and with enormous strength he hauled me in.

They say that after a brush with death the world looks different and that was true for me, but by the time I caught my breath, I realized that it was because I had lost my glasses. I had clear vision approximately to the end of my arms; everything beyond that was a myopic blur. Whatever help I had been to our team effort was now lost.

"Maybe it's too rough," Sava concluded with some regret. I knew in his imagination legions of crafty fish were at that very moment rushing beneath the dory, eluding even him.

"Maybe," I allowed. And then the motor sputtered and cut off.

"It's just wet," Sava decided. "Have you got anything small and waterproof to wrap around the spark plug?"

I searched the pocket of my slicker and found a clear plastic sack with a few caramels in it.

"Perfect!" Sava discarded the candy and wrapped the bag around the plug. It worked too—the thing started right up—and then the plastic caught fire. Sava quickly dumped a bucket of water on the engine to put out the flames before the gas tank exploded, but that left us permanently adrift without power. The wind was rising, and the boat was tossed in every direction.

"I guess we'll wait it out," Sava called above the noise. "Throw the anchor overboard."

I could barely see, so I crawled forward on all fours and found the heavy piece of iron by touch. "To the right or the left?" I yelled, as the prow rose and dropped beneath me.

"To the right, to the right," he answered. I was proud that I understood him so well and heaved the anchor in the correct direction. The only problem, it wasn't attached to a rope. We heard a splash in the distance, squinted at each other through the rain, and had nothing to say. Then Sava did the only thing possible: he threw back his head and laughed. "This is a good story," he said when he finally caught his breath. "This is a really good story. Don't worry. It's too good not to get told."

And he was right. The boat eventually caught a huge wave and, like a surfboard, we were carried back to shore, past the rocky parts, right up the bed of a small river, and eventually we beached without much permanent damage to the hull. When the storm finally subsided and the tide went out, we even found the anchor, even retrieved the empty, tangled net, even found my glasses, one lens protruding from the mud and reflecting the late afternoon sunlight like a beacon. "They got away *this* time," Sava said, his theory undented by our experience.

25. In the passage, Tyonek refers to a
- * A. village.
 - B. person.
 - C. language.
 - D. holiday.
26. Why does everything look different to the narrator after he or she is pulled back into the boat?
- A. because the narrator has hypothermia
 - B. because the narrator almost drowned
 - C. because the narrator has salt water in his or her eyes
 - * D. because the narrator lost his or her glasses
27. The narrator agrees to accompany Sava out into the storm because he or she wants to
- A. study severe weather patterns.
 - B. get to know Sava better.
 - * C. learn the fishing trade.
 - D. protect Sava from the storm.
28. This passage would **most likely** be found in
- A. an encyclopedia.
 - * B. an adventure magazine.
 - C. a history text book.
 - D. a collection of poetry.
29. Which of the following words **best** describes Sava?
- * A. optimistic
 - B. rational
 - C. stoic
 - D. rude
30. The phrase “the wind whipping waves into battering rams” is an example of what literary technique?
- A. idiom
 - B. simile
 - C. allusion
 - * D. metaphor
31. Which of the following events occurs **first** in the story?
- A. The boat’s engine dies.
 - B. The anchor is thrown overboard.
 - * C. The narrator falls in the ocean.
 - D. The engine catches on fire.
32. When Sava says, “They got away *this* time,” he is referring to the
- A. villagers.
 - B. floating barrels.
 - C. other fishing boats.
 - * D. salmon.

PART II Reading

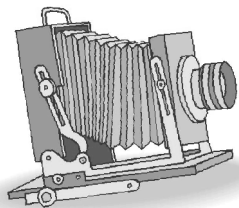
READING OPEN-RESPONSE ITEM E

- E.** Describe in detail the string of at least three (3) mishaps that lead up to Sava throwing back his head and laughing. Using information from the passage, explain why Sava’s reaction is believable.

RUBRIC FOR READING OPEN-RESPONSE ITEM E

| SCORE | DESCRIPTION |
|--------------|--|
| 4 | Response thoroughly describes three mishaps that lead up to Sava throwing back his head and laughing. Response clearly explains why Sava’s reaction is believable. Response is well developed and uses specific information from the passage for support. Understanding is clear. |
| 3 | Response generally describes two or three mishaps that lead up to Sava throwing back his head and laughing. Response adequately explains why Sava’s reaction is believable. Response is somewhat developed and uses information from the passage for support. Understanding is adequate. |
| 2 | Response gives a limited description of the mishap(s) that lead up to Sava throwing back his head and laughing. Response gives a literal explanation of why Sava’s reaction is believable. OR Response generally describes three mishaps that lead to Sava throwing back his head and laughing. The explanation of why Sava’s reaction is believable is missing or incorrect. (In both cases, response lacks development. Understanding is limited.) |
| 1 | Response minimally addresses some part of the question. Understanding is minimal. |
| 0 | Response is completely incorrect or irrelevant. |

One well-taken photograph can capture a profound historical moment. Read this passage about a famous 20th-century photographer and then answer multiple-choice questions 33 through 40 and open-response question F.



Documenting a Troubled Nation

The Great Depression, beginning with the stock market collapse of 1929, caused drastic unemployment, loss of life savings, the closing of many banks, and the foreclosure of many home mortgages. To help citizens cope during this dire economic situation, the U.S. government created a variety of special agencies.

Some of these agencies helped artists to finance their projects. Just as Berenice Abbott received a grant from the Works Progress Administration, Dorothea Lange got her big break through the national Farm Security Administration and the California State Emergency Relief Administration.

Dorothea Lange was born in 1895 in Hoboken, New Jersey. Although her family had planned a teaching career for her, all thoughts of teaching vanished after Dorothea first picked up a camera in high school. While she took some courses with the legendary Clarence White, Lange was essentially self-taught. After working in several studios in New York City, she decided to work her way around the world as a photographer.

Lange and a high school friend traveled south to New Orleans and then headed for the West Coast. In San Francisco, a pickpocket stole all of their money and Lange was forced to take a job in a photography shop. It was there that she met Imogen Cunningham and her husband, Roi Partridge, who became her lifelong friends.

Lange's time in San Francisco turned out to be a positive experience. Lange established herself as a photographer, with help from an investor who agreed to back her portrait studio. The business was an overnight success. Some of the wealthiest, most prominent families in San Francisco became her clients. In 1920 she married western painter Maynard Dixon, a friend of Roi Partridge's, and they had two sons.

The crisis of the Depression brought a dramatic change in Lange's photography. Fourteen million people were out of work, and the unemployed languished in the streets. They had no shelter, no prospect of jobs, and, at that time, no planned relief. The nation shifted direction, and many photographers moved quickly to capture its darkening mood.

Looking out of her studio window one day, Lange saw a breadline that a rich woman known as the “White Angel” had set up. Running down into the street, she took a remarkable photograph. It would not only focus attention on a new phase in American life; it would also change her own.

LEAVING THE STUDIO

The dramatic difference between her studio pictures of the wealthy and privileged and the outdoor photographs of men at the depths of despair caused Lange to reassess her career. She left her studio as often as possible, mingling fearlessly with “tormented, depressed and angry men. I’d begun to get a much firmer grip on the things I really wanted to do in my work.”

Lange’s photographs began to gain attention. Her poignant pictures of workers striking for better conditions on the San Francisco waterfront made a particular impression on the public. Lange had an exceptional ability to capture the nation’s social conflicts and natural disasters through telling moments in the disrupted lives of ordinary people.

In 1934, Lange’s work came to the attention of Paul Taylor, an economics professor at the University of California at Berkeley. Taylor, whose concern for the oppressed had led him to conduct studies of migrant laborers in the Southwest, asked Lange to photograph some self-help cooperatives set up for the unemployed. The photographs were exhibited at the University of California, sponsored jointly with the State Emergency Relief Administration.

Paul Taylor continued to conduct studies of poverty and migration among agricultural laborers. He asked the State Emergency Relief Administration to include Lange in an exploration of rehabilitation needs for migrant workers. Although the organization had a rule against hiring photographers for the project, Lange was signed on—as a clerk-stenographer. As long as she could go into the field to take her photographs, Lange did not care what her job title was.

The job extended Lange’s range, proving that she could get the shots she wanted without disturbing the privacy of her subjects. Naturally skillful at dealing with people, she took time to ask them about themselves and carefully scribbled down their exact words to enhance the power of the photographs. The difference between the “silent people in the city” and the “talkers” in the migrant camps intrigued Lange.

Impressed with her work, Roy Stryker of the Farm Security Administration (FSA) invited Lange to become staff photographer for the historical division of the FSA, an arm of the U.S. Department of Agriculture whose goal was to win public support for social projects.

Lange recorded the many faces of American agriculture: the western migration of sharecroppers, tenant farmers, and small-farm owners forced off their land by drought and mechanization. Paul Taylor was appointed adviser to the project, and the two continued their close association.

AWAKENING A NATION'S CONSCIENCE

Despite her increased domestic responsibilities, Lange intensified her work, pressing on with her investigation of workers and their lives. In March 1936, she took "Migrant Mother," the photograph that made her famous and came to epitomize the suffering of so many during the Depression. Several years before she died, Lange related the story of how the photo came about in a *Popular Photography* article, "The Assignment I'll Never Forget."

"The pea crop at Nipomo [California] had frozen and there was no work for anybody . . . I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her, but I do remember that she asked me no questions . . . I did not ask her name or her history. She told me her age, that she was 32.

"She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children had killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me."

As soon as Lange developed the photographs, she ran to the *San Francisco News* editor, exclaiming that the pea pickers,

devastated by a crop failure, were starving. The editor wrote an editorial and a story, which mentioned the "chance visit of a government photographer" to the migrant camp, and ran them alongside two of Lange's photographs. A day later the *News* carried a United Press report that the federal government was rushing 20,000 pounds (9,072 kg) of food to the 2,500 "ragged, ill and emaciated" men, women, and children.

Years later, when a retrospective of Lange's work was held at the Museum of Modern Art, curator George Elliott spoke of "Migrant Mother." "This picture, like a few others of a few other photographers," he explained, "leads a life of its own. That is, it is widely accepted as a work of art with its own message rather than its maker's; far more people know the picture than know who made it."



"Migrant Mother"

33. The **main** topic of this passage is Dorothea Lange's

- A. work with poor agricultural laborers.
- B. association with relief organizations.
- * C. career and commitment to social issues.
- D. studio portraits and famous works of art.

34. Lange began to reevaluate her career after

- A. her photographs appeared in the newspaper.
- B. her photographs began to draw public attention.
- C. she began to work with professor Paul Taylor.
- * D. she photographed a San Francisco headline.

35. Which of Lange's merits does the author emphasize **most**?

- A. her willingness to collaborate with others
- * B. her interest in the lives of her subjects
- C. her dedication to the art of photography
- D. her technical skills as a photographer

36. Lange's photography was remarkable because it

- * A. showed the effects of the national economic crisis.
- B. differed from other photographers' studio portraits.
- C. appeared frequently in newspapers and museums.
- D. revealed the benefits of various relief organizations.

37. In the passage, the word poignant means

- A. famous.
- B. beautiful.
- C. expert.
- * D. touching.

38. The mood in America during the Depression would **best** be described as

- A. optimistic.
- B. tranquil.
- * C. solemn.
- D. spirited.

PART II Reading

39. It is evident Lange cared about the subjects of her photographs because she

- A. gave them money to buy food.
- * B. asked them personal questions.
- C. took them back to her studio.
- D. brought them to relief agencies.

40. The Great Depression began with the collapse of

- A. banking institutions.
- B. the U.S. government.
- C. agricultural industries.
- * D. the stock market.

READING OPEN-RESPONSE ITEM F

- F. Identify** at least two (2) ways the Depression affected Dorothea Lange's photography. Then, **describe** how her photographs from this time differed from her earlier work. Use specific examples from the passage to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM F

| SCORE | DESCRIPTION |
|--------------|--|
| 4 | Student identifies two ways that the Depression affected Dorothea Lange's photography and thoroughly describes how her photographs from this time differed from her earlier work. Student shows insightful interpretation and uses relevant, specific examples from the passage for support. Response is well developed and demonstrates a thorough understanding of the item and the passage. |
| 3 | Student identifies two ways that the Depression affected Dorothea Lange's photography and generally describes how her photographs from this time differed from her earlier work. Student uses relevant examples from the passage for support. Response is somewhat developed and demonstrates adequate understanding of the item and passage. Minor misinterpretations may be evident. |
| 2 | Student clearly identifies two ways that the Depression affected Dorothea Lange's photography. The description of how her photographs from this time differed from her earlier work is missing or incorrect. OR Student identifies one way that the Depression affected Dorothea Lange's photography and gives a limited description of how her photographs from this time differed from her earlier work. OR Student generally describes how Dorothea Lange's photographs from the time of the Depression differed from her earlier work. (In all cases, references to the passage may be vague or disconnected. Response lacks development and demonstrates a limited understanding of the item/passage.) |
| 1 | Student minimally addresses some part of the item using vague or no examples from the passage. Response may consist entirely of relevant copied text. Understanding is minimal. |
| 0 | Response is completely incorrect or irrelevant. |
| Blank | No response. |

Archeological sites can attract great interest because of their history and beauty. Read about the Toltec Mounds and then answer multiple-choice questions 41 through 48 and open-response question G.



Toltec Mounds Archeological State Park

LOCATION

The park is located 16 miles southeast of North Little Rock and 9 miles northwest of England, off U.S. Hwy. 165 on Arkansas Highway 386; OR, take Exit 169 off I-40, going south on Arkansas Highway 15 for 14 miles to Keo, then northwest on U.S. Highway 165 for 4 miles; OR, from I-440, take Exit 7 (England), going southeast on U.S. Hwy. 165 for 10 miles to the park.

NOTICE: To preserve scenic beauty and ecology, fences and warning signs have not been installed in some park locations. Caution and supervision of your children are required while visiting these areas.

TOLTEC MOUNDS STATE PARK

In the modern farmlands of the Arkansas River Valley are the remains of a large group of ancient earthworks known as Toltec Mounds. This impressive archeological site has attracted national interest for over 100 years and was designated a **National Historic Landmark** in

1978. Toltec Mounds State Park is managed cooperatively by the Department of Parks and Tourism and the Arkansas Archeological Survey to preserve and interpret this important and complex archeological site.

HISTORY

Identification of the site with the Toltecs is a mistake. Mrs. Gilbert Knapp, owner from 1857 to 1900, thought the mounds had been built by the Toltecs of Mexico. Investigations by archeologists in 1883 proved that these mounds, like others in North America, had been built by ancestors of Native Americans.

Toltec Mounds is one of the largest and most complex sites in the Lower Mississippi Valley. Located on the bank of Mound Pond, it once had an 8 to 10 foot-high earthen embankment on three sides. A century ago, 16 mounds were known inside the embankment and two of them were 38 and 50 feet high. Today, several mounds and a remnant of the embankment are visible and locations of other mounds are known.

TOLTEC MOUNDS IN THE NINTH CENTURY

The people who built Toltec Mounds and lived in the central Arkansas area had a way of life, or culture, that was distinctive from other contemporary groups in the Mississippi Valley. This culture is named Plum Bayou. The people lived in permanent villages and hamlets throughout the countryside. They built sturdy houses and farmed as well as gathered wild plant foods, fished, and hunted.

Mound groups, such as this one, were religious and social centers for people living in the surrounding countryside. The Toltec center had a small population, primarily of the political and religious leaders of the community and their families. This center was occupied and built from about 600 to 1050 A.D.

The embankment was an impressive earthwork 8- to 10-feet high and 5,298 feet long with a ditch on the outside. Mounds were placed along the edges of two open areas (plazas) which were used for political, religious, and social activities attended by people from the vicinity. Mound locations seem to have been planned using principles based on alignment with important solar positions and standardized units of measurement. Most of the mounds were square or rectangular flat-topped platforms with buildings on them. Mound B (38' high) was constructed and enlarged over a long period of time with religious buildings on it. Mounds such as D, E, S, and G, were low platforms less than 5 feet high. Some of these mounds apparently had houses on them. Mound C (12' high) was a dome-shaped burial mound.

Other Native Americans lived here in the 1400s, but they did not build the mounds.

ARCHEOLOGICAL RESEARCH

The current research program at Toltec began in 1977 and continues today. One problem is to learn how much evidence of the prehistoric Native American occupation still remains after 135 years of farming. Recovery of artifacts and information by excavation is one part of research and many hours are spent studying the artifacts and writing articles and books. Excavations are conducted when funds are available. Because it is an expensive process and requires a large staff, excavations of the large mounds will not take place until more is known about the site. Studies are expected to continue for a long time as archeologists discover who lived here, how long they were here, and what changes took place over the centuries.

FACILITIES AND PROGRAMS

A nominal access fee is charged. Visitor access onto the Toltec site is by self-guided tours. Tours leave the Visitor Center and follow the Knapp Trail, a three-quarter mile, barrier-free trail or the 1.6 mile Plum Bayou Trail. Points of interest along the tour are the various earthworks and the lake environment. The Visitor Center contains interpretive exhibits, audio/visual room, archeological laboratory, park offices, vending, gift sales area, and rest rooms. Exhibits feature artifacts and resources from the site, explaining what is known about the site and how the archeologists work. The Toltec Research Station of the Arkansas Archeological Survey is housed in the archeological laboratory.

Schools and groups may request programs and guided tours to meet specific interests.

Interpretive programs relate what archeologists are learning about the people who lived here and the archeological investigations on the Toltec site. Tour guides talk about current knowledge of the site and its features, how the prehistoric culture may have lived here, as well as research questions that the archeologists are investigating. Groups should schedule reservations well in advance because of the program demand. Group rates are available.

The park has a limited number of unshaded picnic tables. Seasonal campgrounds are located at the U.S. Army Corps of Engineers' Use Area 8 miles from the state park.

Pets **must** be kept on a leash and cannot be permitted in any building. Service animals are welcome. An animal rest area is available.

PARK HOURS

Open: Tuesday–Saturday 8–5
 Sunday 12–5

Closed: Mondays (except Memorial Day and Labor Day)

Closed: New Year's Day,
 Thanksgiving Day,
 Christmas Eve, and
 Christmas Day.

Exhibit access and tour fee charged. Inquire in advance about group rates.

For further information on park hours or programs, contact:

Toltec Mounds State Park
490 Toltec Mounds Road
Scott, AR 72142
Telephone: (501) 961-9442
Fax: (501) 961-9221
e-mail: toltecmound@arkansas.com
www.cast.uark.edu/~shelley/html/parkin/toltecvisitpg.html

For information on Arkansas's other fine state parks, contact:

Arkansas State Parks
One Capital Mall, 4A-900
Little Rock, AR 72201
Telephone: (501) 682-1191
www.ArkansasStateParks.com

41. The author believes that excavations in the Toltec Mounds
- * A. are an important discovery process.
 - B. are very inexpensive to conduct.
 - C. will help preserve the Mississippi Valley.
 - D. will attract more visitors to the park.
42. What is the **main** theme of the passage?
- * A. The Toltec Mounds are an important archaeological find.
 - B. Archaeological research is a long and important process.
 - C. Native American history can tell us much about our land.
 - D. State parks offer a wide range of learning opportunities.
43. Why is the original 8- to 10-foot high embankment no longer at the Toltec Mounds?
- A. It was destroyed by fire.
 - * B. It suffered years of decay.
 - C. It was removed by archeologists.
 - D. It was moved to a new location.
44. This passage would **best** be described as
- A. persuasive.
 - B. narrative.
 - * C. informative.
 - D. investigative.
45. This passage would **most likely** be found in a
- A. nature magazine.
 - * B. tourist guide.
 - C. daily newspaper.
 - D. school textbook.
46. The Toltec Mounds received their name because they were
- A. built by the Toltec people of Mexico.
 - B. named after the person who found them.
 - * C. mistakenly linked to the Toltec culture.
 - D. located in the Toltec region of Arkansas.
47. The sections in the passage are arranged according to
- * A. subject.
 - B. importance.
 - C. chronology.
 - D. length.
48. In the passage, the word nominal means
- A. mandatory.
 - B. basic.
 - C. crucial.
 - * D. minimal.

PART II Reading

READING OPEN-RESPONSE ITEM G

- G. Identify** at least two (2) problems that make excavation difficult at Toltec Mounds State Park. Then, **explain** why archaeologists, in spite of these difficulties, are still studying the Mounds. Use your own words and specific examples from the passage to support your response.

RUBRIC FOR READING OPEN-RESPONSE ITEM G

| SCORE | DESCRIPTION |
|--------------|---|
| 4 | Student identifies two problems that make excavation difficult at Toltec Mounds State Park. Using his/her own words, student clearly explains why archaeologists, in spite of these difficulties, are still studying the Mounds. Student uses relevant, specific examples from the passage as support. Response is well developed and demonstrates a thorough understanding of the item and the passage. |
| 3 | Student identifies two problems that make excavation difficult at Toltec Mounds State Park. Using mostly his/her own words, student generally explains why archaeologists, in spite of these difficulties, are still studying the Mounds. OR Student identifies one problem that makes excavation difficult at Toltec Mounds State Park. Using his/her own words, student thoroughly explains why archaeologists, in spite of this difficulty, are still studying the Mounds. (In both cases, student uses relevant examples from the passage as support. Response is somewhat developed and demonstrates a general understanding of the item and the passage. Minor misinterpretations may be evident.) |
| 2 | Student identifies a problem that makes excavation difficult. Using some of his/her own words, student gives a limited explanation of why archaeologists, in spite of these difficulties, are still studying the Mounds. OR Student clearly identifies two problems that make excavation difficult at Toltec Mounds State Park. The explanation of why archaeologists, in spite of these difficulties, are still studying the Mounds is missing or incorrect. OR Student does not identify any problems that make excavation difficult but does adequately explain why archaeologists are studying the Mounds. (In all cases, references to the text may be vague or disconnected. Response lacks development and demonstrates a limited understanding of the item/passage.) |
| 1 | Student minimally addresses some part of the question using vague or no examples from the passage. Response may consist entirely of copied relevant text. Understanding is minimal. |
| 0 | Response is completely incorrect or irrelevant. |
| Blank | No response. |

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PART II Writing

Writing Released Topics

WRITING TOPIC #1

The local school board is sponsoring an essay contest, and you decide to enter. The topic that you must write about is

Who has been the most influential person in your life? Why?

Before you begin to write, think about people who have had a big influence on you. Who has made the most difference in your life? What has that person done that has made an impact on you? **Why** do you think the way you do?

Now write an essay for the contest about the most influential person in your life. Be sure to name that person and explain how this person has affected your life. Use specific details and clear reasons you think this person has been influential.

WRITING TOPIC #2

Your social studies class has been discussing the role of sports in American society. Some of your classmates believe that too much emphasis is placed on sports in high school. Other classmates disagree. As an assignment, you are to write an essay expressing your opinion about the role of sports in high school.

Before you begin to write, think about this question. Are sports given too much or too little emphasis in high school? Explain **why**.

Now write an essay for your social studies class expressing your opinion about the role of sports in high school. Convince your classmates that your opinion is reasonable. Give specific reasons for your opinion and support those reasons with clear evidence and examples.

WRITER'S CHECKLIST

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

Domains and Definitions

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 writing 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
- 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
- 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 cuing devices a writer uses to help readers make meaning. Features are

- Capitalization
- Punctuation
- Formatting
- Spelling

PART III Curriculum Frameworks

The Arkansas English Language Arts—Reading: Strand 2 Framework*

| Content Standard | Student Learning Expectations |
|--|--|
| 1. Students will comprehend, evaluate, and respond to works of literature and other kinds of writing which reflect their own cultures and developing viewpoints, as well as those of others. | <ul style="list-style-type: none"> 1. Read and analyze works from various genres and cultures. 3. Read and analyze a variety of materials for academic and other purposes, e.g. science journals to illustrate current trends in science, biographies to provide depth of understanding of historical events, etc. 4. Read and understand different points of view. 6. Analyze a diversity of ideas generated by authors of different races, beliefs, genders, ages, etc. 7. Apply a variety of strategies to aid in the comprehension of text, e.g. prediction, context clues, phonics, structural analysis, note taking, recalling facts, determining cause and effect, paraphrasing. 8. Articulate the central purpose or theme of a text. 9. Integrate information from within the text, from other texts, and from one's own background knowledge/experience to develop solutions to problems. 11. Analyze how works of a given period reflect historical events. 14. Develop, apply, and defend judgments about the content and quality of text. 15. Use types, structures, and features of the text – for example, headings, subheadings, examples, and subordinate organization – to aid in comprehension. 16. Apply critical thinking skills in interpreting text, e.g. inferencing, comparing/contrasting, analyzing, evaluating. |

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

PART IV Item Correlation with Curriculum Framework

Released Items for Reading *

| Content Standard | Passage Types |
|--|---------------|
| 1. Students will comprehend, evaluate, and respond to works of literature and other kinds of writing which reflect their own cultures and developing viewpoints, as well as those of others. | 2. Literary |
| | 3. Content |
| | 4. Practical |

| Item | Strand & Content Standard | Expectation | Passage Type |
|------|---------------------------|-------------|--------------|
| 1 | R.1 | 9 | 2 |
| 2 | R.1 | 4 | 2 |
| 3 | R.1 | 9 | 2 |
| 4 | R.1 | 6 | 2 |
| 5 | R.1 | 7 | 2 |
| 6 | R.1 | 8 | 2 |
| 7 | R.1 | 15 | 2 |
| 8 | R.1 | 9 | 2 |
| A | R.1 | 16 | 2 |
| 9 | R.1 | 1 | 3 |
| 10 | R.1 | 7 | 3 |
| 11 | R.1 | 8 | 3 |
| 12 | R.1 | 15 | 3 |
| 13 | R.1 | 7 | 3 |
| 14 | R.1 | 4 | 3 |
| 15 | R.1 | 7 | 3 |
| 16 | R.1 | 9 | 3 |
| B | R.1 | 16 | 3 |
| 17 | R.1 | 8 | 4 |
| 18 | R.1 | 7 | 4 |
| 19 | R.1 | 7 | 4 |
| 20 | R.1 | 9 | 4 |
| 21 | R.1 | 7 | 4 |
| 22 | R.1 | 7 | 4 |
| 23 | R.1 | 3 | 4 |
| 24 | R.1 | 3 | 4 |
| C | R.1 | 16 | 4 |

| Item | Strand & Content Standard | Expectation | Passage Type |
|------|---------------------------|-------------|--------------|
| 25 | R.1 | 7 | 2 |
| 26 | R.1 | 7 | 2 |
| 27 | R.1 | 7 | 2 |
| 28 | R.1 | 3 | 2 |
| 29 | R.1 | 7 | 2 |
| 30 | R.1 | 14 | 2 |
| 31 | R.1 | 7 | 2 |
| 32 | R.1 | 7 | 2 |
| E | R.1 | 7 | 2 |
| 33 | R.1 | 8 | 3 |
| 34 | R.1 | 7 | 3 |
| 35 | R.1 | 15 | 3 |
| 36 | R.1 | 3 | 3 |
| 37 | R.1 | 9 | 3 |
| 38 | R.1 | 7 | 3 |
| 39 | R.1 | 7 | 3 |
| 40 | R.1 | 15 | 3 |
| F | R.1 | 11 | 3 |
| 41 | R.1 | 4 | 4 |
| 42 | R.1 | 8 | 4 |
| 43 | R.1 | 7 | 4 |
| 44 | R.1 | 1 | 4 |
| 45 | R.1 | 3 | 4 |
| 46 | R.1 | 7 | 4 |
| 47 | R.1 | 15 | 4 |
| 48 | R.1 | 9 | 4 |
| G | R.1 | 16 | 4 |

*Only the predominant strand, standard, and student learning expectation is listed for the Reading items.

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