



Arkansas Comprehensive Testing, Assessment, and Accountability Program

RELEASED ITEM
BOOKLET
Grade 11
Literacy Examination
March 2011 Administration

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Arkansas Department of Education

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PART I OVERVIEW – 2011 GRADE 11 LITERACY

The criterion-referenced tests implemented as part of the Arkansas Comprehensive Testing, Assessment, and Accountability Program (ACTAAP) are being developed in response to Arkansas Legislative Act 35, which requires the State Board of Education to develop a comprehensive testing program that includes assessment of the challenging academic content standards defined by the Arkansas Curriculum Frameworks.

As part of this program, grade 11 students in Arkansas public schools participated in the *Grade 11 Literacy Examination* in March 2011.

This Released Item Booklet for the *Grade 11 Literacy Examination* contains test questions or items that were asked of students during the March 2011 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 2011. 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 the 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 the Released Item Booklet provides Arkansas educators with specific information on how the *Grade 11 Literacy Examination* items align or correlate with the *Arkansas English Language Arts Curriculum Framework* to provide models for classroom instruction.

PART I SCORING STUDENT RESPONSES TO GRADE 11 LITERACY OPEN-RESPONSE ITEMS

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

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

Reader Training

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

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

After three or four of these practice sets, readers are given “qualifying rounds.” These are additional sets of prescored papers, and, in order to qualify, each reader must score in exact agreement on at least 80% of the responses and have no more than 5% non-adjacent agreement on the responses. Readers who do not score within the required rate of agreement are not allowed to score the *Grade 11 Literacy Examination* responses.

Once scoring of the actual student responses begins, readers are monitored constantly throughout the project to ensure that they are scoring according to the criteria. Daily and cumulative statistics are posted and analyzed, and the Scoring Director or Team Leaders reread selected responses scored by the readers. These procedures promote reliable and consistent scoring. Any reader who does not maintain an acceptable level of agreement is dismissed from the project.

Scoring Procedures

All student responses to the *Grade 11 Literacy Examination* open-response test items are scored independently by two readers. Those two scores are compared, and responses that receive scores that are non-adjacent (a “1” and a “3,” for example) are scored a third time by a Team Leader or the Scoring Director for resolution.

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

The Traitor

by Thomas Fleming

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

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

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

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

A RECKLESS LIFESTYLE

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

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

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

WASHINGTON’S SUPPORT

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

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

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

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

WHERE'S ALL THE HELP?

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

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

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

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

CAPTURING THE (WRONG) SPY

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

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

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

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

'ARNOLD HAS BETRAYED US!'

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

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

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

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

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

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

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

NEW REASON FOR HOPE

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

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

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

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

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

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

1. According to the passage, in what way were George Washington and Benedict Arnold **alike**?

- A. Both were deeply in debt.
- B. Both were wounded in battle.
- *C. Both were admired as generals.
- D. Both were motivated by patriotism.

2. Which **best** explains why the author uses headings?

- A. to switch focus from New York to England
- *B. to separate events involving Benedict Arnold
- C. to offer conflicting views of Benedict Arnold
- D. to introduce other figures from the Revolutionary era

3. Why did Washington give Arnold command of the fortress of West Point?
- A. Arnold was reluctant to lead men into battle.
 - B. Arnold had been acquitted of all charges against him at his court martial.
 - C. Arnold deserved a reward for being one of Washington’s favored generals.
 - *D. Arnold asked for it rather than serve as a commander of the Continental Army.
4. What is the meaning of sloop in paragraph 17?
- A. raft
 - *B. sailboat
 - C. carriage
 - D. scavenger
5. Which statement **best** describes Benedict Arnold?
- *A. He was greedy.
 - B. He was tired of war.
 - C. He was misunderstood.
 - D. He was a man of principle.
6. Which sentence from the passage is the author’s opinion?
- A. “Washington, meanwhile, did his utmost to defend Arnold against his civilian critics.”
 - B. “Washington wanted Arnold to serve under him as commander of the left wing of the Continental Army.”
 - *C. “Perhaps he was still hoping to persuade him to take a fighting command.”
 - D. “Washington, still suspecting nothing, arrived and ate breakfast.”
7. Which statement **best** expresses the main idea of the passage?
- A. Traitors are motivated by patriotism.
 - B. It is difficult for soldiers to support their families.
 - C. Leaders are often suspicious of one another in wartime.
 - *D. Individuals can affect the outcome of a war in unexpected ways.
8. What is the **most** likely reason the author quotes Arnold’s claim that Peggy was as “innocent as an angel”?
- A. to show how Arnold tried to divert Washington’s attention away from himself
 - B. to emphasize that Peggy had nothing to do with the plot to surrender West Point
 - *C. to use Arnold’s own words, contradicting previous evidence, to prove he was a liar
 - D. to illustrate that Arnold knew how to take advantage of Washington’s sympathetic nature

PART II RELEASED READING ITEMS – 2011 GRADE 11 LITERACY

READING OPEN-RESPONSE ITEM A

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

RUBRIC FOR READING OPEN-RESPONSE ITEM A

SCORE	DESCRIPTION
4	The response explains why Arnold’s decision to commit treason was ironic and provides at least three accurate and relevant details or examples from the passage to support the response.
3	The response explains why Arnold’s decision to commit treason was ironic and provides two accurate and relevant details or examples from the passage to support the response.
2	The response explains why Arnold’s decision to commit treason was ironic and provides an accurate and relevant detail or example from the passage to support the response.
1	The response explains why Arnold’s decision to commit treason was ironic.
0	The response is incorrect or irrelevant. There is no evidence that the student understands the task, or the response may be off-topic.
B	Blank—No Response. A score of “B” will be reported as “NA.” (No attempt to answer the item. Score of “0” is assigned for the item.)

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

Artistic Integrity

by Debbie Lamedman

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

2 CARLOS: Congratulations, man. It must be nice being the best artist in the school.

3 RAY: Hey, it’s cool, ya know. Now everyone’s asking me to do different projects and stuff for them. It’s great!

CARLOS: Too bad it wasn’t even your idea that won you that contest.

RAY: Huh? What’s that supposed to mean?

CARLOS: It means you ripped me off, man. You stole my idea.

RAY: You’re crazy.

CARLOS: Oh really? If I’m crazy, then do me a favor. Tell me how you thought of it.

RAY: Thought of what?

CARLOS: The comic book character you created for the contest—Dirtbag. How did you come up with that idea? What made you think of it?

RAY: Hey I don’t have to tell you nothin’.

CARLOS: You won’t tell me because you *can’t* tell me. Because it’s not your original idea. Dirtbag was my idea. And you stole him.

RAY: Whatever, man. That’s just not true. And even if it was true, you couldn’t prove it anyway.

CARLOS: I’m not gonna take away your precious title as best artist in the school. And you can keep the stinkin’ fifty-dollar certificate too for all I care. But I want my character back. You saw my sketches a couple of months ago, and I know you remember. You were asking me all these questions about how I came up with the character of Dirtbag, the superhero. You even asked me if I planned on entering the contest and I told you no. You totally stole him right out from under me.

RAY: Carlos, chill out, man. Nobody stole anything from anyone. I’ve been working on this character for ages—maybe you helped me come up with the name, but the sketch is mine.

CARLOS: You copied him from me down to the last detail. The way his pants wrinkle, the boots, the sunglasses. Even the ring he wears . . . it’s all mine!

17 RAY: I don’t know what to tell you, man. Maybe *you* saw *my* sketches and subconsciously drew him and now you think he’s yours. I’ve been doodling Dirtbag since as long as I can remember. And I have no memory of ever seeing you sketch a character that even slightly resembled him. You’re wrong, dude. Step up and admit it.

PART II RELEASED READING ITEMS – 2011 GRADE 11 LITERACY

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

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

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

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

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

RAY: Copyright what?

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

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

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

RAY: I think you're bluffing.

CARLOS: Really? Try me.

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

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

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

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

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

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

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

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

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

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

PART II RELEASED READING ITEMS – 2011 GRADE 11 LITERACY

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

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

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

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

END OF SCENE

9. Which element makes the passage a modern drama?
- A. The main character is a tragic hero.
 - B. The main character has a fatal flaw.
 - *C. The main character is an ordinary person.
 - D. The main character has an aristocratic background.
10. Which character is the antagonist?
- *A. Ray
 - B. Carlos
 - C. Dirtbag
 - D. Ray the Rat
11. Which incident incites the conflict?
- A. Ray is asked to complete various art projects.
 - B. Carlos tells Ray how he created Dirtbag.
 - *C. Ray is named "best artist in school."
 - D. Carlos enters the art contest.
12. What is ironic about Ray's suggestion that Carlos could have backdated a recent drawing of Dirtbag?
- *A. Ray uses the same tactic when he claims to have doodled Dirtbag for as long as he can remember.
 - B. Ray assumes Carlos cannot prove he drew Dirtbag earlier than Ray's dated art contest entry.
 - C. Ray thinks he must go to Washington, D.C., to legally copyright something.
 - D. Ray is not embarrassed about taking credit for another person's work.
13. Which incident **best** shows Ray's inability to prove that he created Dirtbag?
- A. He claims he doodles Dirtbag all the time.
 - B. He states that he completed the copyright forms.
 - C. He cannot recall seeing one of Carlos's sketches.
 - *D. He admits that Carlos helped him develop the name.

14. Which word is **not** considered slang as it is used in the passage?

- A. man (paragraph 2)
- B. cool (paragraph 3)
- *C. doodling (paragraph 17)
- D. dude (paragraph 17)

15. What does the stage direction “Trying to maintain dignity” in paragraph 33 reveal about Ray?

- *A. He is not quite ready to confess.
- B. He is afraid of losing the prize money.
- C. He is uncomfortable with being dishonest.
- D. He is certain that no one will believe Carlos.

16. Which sentence is the **best** summary of the passage?

- A. Two boys collaborate on an art project.
- B. A boy is jealous of his friend’s artistic talent.
- *C. A boy confronts the person who stole his character.
- D. Two boys come to an agreement about some money.

PART II RELEASED READING ITEMS – 2011 GRADE 11 LITERACY

READING OPEN-RESPONSE ITEM B

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

RUBRIC FOR READING OPEN-RESPONSE ITEM B

SCORE	DESCRIPTION
4	The response explains how Carlos discovers that Ray stole his creation and provides evidence from the passage of means, motive, and opportunity.
3	The response explains how Carlos discovers that Ray stole his creation and provides evidence of two proofs of guilt OR provides evidence of three proofs of guilt.
2	The response explains how Carlos discovers that Ray stole his creation and provides evidence of one proof of guilt OR provides evidence of two proofs of guilt.
1	The response explains how Carlos discovers that Ray stole his creation OR provides evidence of one proof of guilt.
0	The response is incorrect or irrelevant. There is no evidence that the student understands the task, or the response may be off-topic.
B	Blank—No Response. A score of “B” will be reported as “NA.” (No attempt to answer the item. Score of “0” is assigned for the item.)

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

Discoveries and Inventions

by Jonathan Hancock

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

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

1. Delight in Your Chosen Subjects

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

2. Learn from Past Geniuses

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

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

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

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

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

3. Learn Your Subject Matter Thoroughly

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

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

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

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

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

4. The Power of Cooperation

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

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

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

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

5. Create a Thinking Zone

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

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

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

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

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

6. Ask the Right Questions

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

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

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

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

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

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

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

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

7. Be Ready for Revelation

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

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

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

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

8. Publicize Your Discoveries

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

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

Not surprisingly, he got the job.

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

17. What is the purpose of the passage?
- A. to boast
 - *B. to inspire
 - C. to predict
 - D. to entertain
18. What is distinctive about the ideas of geniuses?
- *A. The ideas are original.
 - B. The ideas help people.
 - C. The ideas are complex.
 - D. The ideas make money.
19. What is the **most** important reason for a person to publicize his or her discoveries?
- A. to duplicate others' findings
 - B. to become prosperous and famous
 - C. to create a competitive environment
 - *D. to allow others to benefit from the work
20. What is the purpose of including examples of famous geniuses in the passage?
- A. to vary the content
 - *B. to establish credibility
 - C. to determine the best kind of genius
 - D. to provide a reason to become a genius
21. “Naka Mats holds his breath and sinks underwater when he needs to do some really deep thinking” is an example of which figure of speech?
- *A. pun
 - B. metaphor
 - C. oxymoron
 - D. understatement
22. What does revolutionized mean in paragraph 16?
- A. turned
 - B. inspired
 - *C. changed
 - D. revealed
23. What do the Wright brothers have in common with Marie Curie and her husband?
- A. They tried to educate other people.
 - *B. They partnered to accomplish their goals.
 - C. They made discoveries based on photography.
 - D. They did not become famous until after they died.
24. What was **most** likely the primary focus of the author’s research in preparation for writing the passage?
- *A. successful people
 - B. modern inventions
 - C. biological blueprints
 - D. mechanical processes

PART II RELEASED READING ITEMS – 2011 GRADE 11 LITERACY

READING OPEN-RESPONSE ITEM C

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

RUBRIC FOR READING OPEN-RESPONSE ITEM C

SCORE	DESCRIPTION
4	The response states why geniuses should study many topics, tells how studying many topics appeals to the natural inclinations of a genius, and provides at least two accurate and relevant examples from the passage to support the response.
3	The response states why geniuses should study many topics, tells how studying many topics appeals to the natural inclinations of a genius, and provides one accurate and relevant example from the passage to support the response OR states why geniuses should study many topics and provides two accurate and relevant examples from the passage to support the response OR tells how studying many topics appeals to the natural inclinations of a genius and provides two accurate and relevant examples from the passage to support the response.
2	The response states why geniuses should study many topics and tells how studying many topics appeals to the natural inclinations of a genius OR states why geniuses should study many topics and provides one accurate and relevant example from the passage to support the response OR tells how studying many topics appeals to the natural inclinations of a genius and provides one accurate and relevant example from the passage to support the response.
1	The response states why geniuses should study many topics OR tells how studying many topics appeals to the natural inclinations of a genius.
0	The response is incorrect or irrelevant. There is no evidence that the student understands the task, or the response may be off-topic.
B	Blank—No Response. A score of “B” will be reported as “NA.” (No attempt to answer the item. Score of “0” is assigned for the item.)

Acknowledgments

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PROMPT

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

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

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

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 detail 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 a variety of 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 detail.)— 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? |
|---|--|

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.”

1. Which reads **most** smoothly?

- A. Mrs. Rydell saw me talking to Justin, so she assumed we were cheating, but I was working on the assignment and Justin asked me a question, so I turned around to answer him.
- B. I was working on the assignment when Justin asked me a question so that I turned around to answer it as Mrs. Rydell saw him talking to me and assumed we were cheating.
- C. Justin asked me a question. I was working on the assignment. I turned around to answer him. Mrs. Rydell saw us talking and assumed we were cheating.
- *D. Mrs. Rydell assumed we were cheating because, as I was working on the assignment, I turned around to answer when Justin asked me a question.

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

- A. My mother went to visit aunt Mary and my cousin on sunday.
- *B. My mother went to visit Aunt Mary and my cousin on Sunday.
- C. My Mother went to visit Aunt Mary and my cousin on Sunday.
- D. My Mother went to visit Aunt Mary and my Cousin on Sunday.

3. Which is the **best** example of formal writing?

- A. 2nite @ 6. TTYL!
- B. Hey, Brian! How did you do on the chemistry test?
- C. Mom—cheerleading practice after school—home by 5. P.S. Math test = A!
- *D. Mr. Hopkins, I would be grateful if you would write a letter of recommendation for me.

4. Which details would **most** likely interest a reader in a biography about a famous person?

- A. a transcript of the person's high school classes and grades
- *B. anecdotes about the person's failures and successes
- C. dates of the person's birth, marriage, and death
- D. a list of all the person's acquaintances

5. A student wrote a literary analysis of a book and called the ending of the story ambiguous. What did the student indicate about the story's ending?

- A. It was rather abrupt.
- B. It was entertaining to read.
- C. It was too long for the length of the story.
- *D. It could be interpreted in more than one way.

6. In winter, everything is white.

For the sentence above, which revision **best** achieves a light-hearted tone?

- A. Snowdrifts conceal the road to safety and prevent rescue.
- *B. Frozen fog changes our hedge into a flock of fleecy lambs skipping around the yard.
- C. Icy ponds resemble crystal paperweights, entombing all life lying frozen in their depths.
- D. We prepare to be swallowed as we enter the vacant house with icicle fangs hanging from its porch.

7. Which is true of good writing?

- *A. It has style and voice.
- B. The language is formal.
- C. It provides a surprise ending.
- D. Sentence patterns are consistent.

8. Which sentence is punctuated **correctly**?

- A. She hates to swim because she is afraid of the water however many of her friends love to swim and go to the pool often.
- *B. Mrs. Dawson, my English teacher, told us to read a book from her list by next week and to prepare an oral book report.
- C. Emma’s parents told her she could not go to the party, she went to the movies with us instead.
- D. My family and I, after school ended last May went to Mexico for two weeks.

The Arkansas English Language Arts Curriculum Framework – Reading Strand*

Content Standards	Student Learning Expectations
<p>9. Comprehension: Students shall apply a variety of strategies to read and comprehend printed material.</p>	<ol style="list-style-type: none"> 2. Analyze style and diction to determine author’s purpose. 3. Explain the use of appropriate strategies to support active reading and engagement. 4. Analyze how works of a given period reflect author’s background, historical events, and cultural influences. 5. Draw inferences from a complete selection (including conclusions, generalizations, and predictions) and support them with text evidence. 6. Summarize, paraphrase, and critique complex structures in informational and literary texts, including relationships among concepts, details, and visual components. 7. Compare and contrast aspects of texts, including themes, conflicts, and allusions, both within and across texts. 8. Analyze point of view and its influence on elements of the text (e.g., tone, theme, and purpose). 11. Analyze and compare the author’s use of figures of speech and sound devices. 12. Examine the way in which clarity of meaning is affected by the patterns of organization, repetition of the main ideas, organization of language, and word choice in the text.
<p>10. Variety of Text: Students shall read, examine, and respond to a wide range of texts for a variety of purposes.</p>	<ol style="list-style-type: none"> 1. Read across the curriculum a variety of such practical texts (informational and technical texts) as advertisements, warranties, manuals, job and career descriptions, applications, college catalogs and financial documents. 2. Interpret and use information in practical, informational, and technical texts to: <ul style="list-style-type: none"> • follow instructions to perform specific tasks, answer questions, or solve problems; • identify the main ideas and determine the essential elements that support the main ideas; • summarize the texts and explain the relationship of visual components to the texts; • distinguish between a summary and a critique; • interpret and use information in maps, charts, graphs, timelines, tables, and diagrams; • identify interrelationships between and among ideas and concepts within a text; • evaluate information from multiple sources; • draw conclusions based on evidence from texts; • analyze the ways in which a text’s organizational structure supports or confounds its meaning or purpose; • recognize the use or abuse of ambiguity, contradiction, paradox, irony, incongruities, overstatement, and understatement in text, and explain their effect on the reader; • evaluate information and technical texts for their clarity, simplicity, and coherence, and for the appropriateness of their graphics and visual appeal. 13. Describe the dramatic conventions or devices used by playwrights to present ideas. 16. Recognize and examine the elements of modern drama. 17. Compare and contrast the hero of a modern drama to the tragic hero. 21. Use literary terms to critique a work. 22. Analyze the impact of diction, imagery, style, and figurative language on tone, mood, and theme using literary terminology. 23. Analyze literary elements such as setting, plot, theme, characterization, and narration in a work. 24. Analyze the impact of irony on a text.
<p>11. Vocabulary, Word Study, and Fluency: Students shall acquire and apply skills in vocabulary development and word analysis to be able to read fluently.</p>	<ol style="list-style-type: none"> 1. Recognize and apply specialized vocabulary. 2. Analyze roots and word parts to draw inferences about meaning. 4. Analyze the connotative power of words.

*The Content Standards and Student Learning Expectations listed are those that specifically relate to the items in the 2011 *Grade 11 Literacy Examination*.

Released Items for Reading*

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

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

Non-Released Items for Reading*

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

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

The Arkansas English Language Arts Curriculum Framework – Writing Strand*

Content Standards	Student Learning Expectations
<p>4. Process: Students shall employ a wide range of strategies as they write, using the writing process appropriately.</p>	<p>3. Write clear and varied sentences. 4. Elaborate ideas clearly and accurately through word choice, vivid description, and selected information. 7. Revise content of writing for central idea, elaboration, unity, and organization. 8. Revise style of writing for selected vocabulary, selected information, sentence variety, tone, and voice.</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. 2. Write expository compositions, including analytical essays and research reports, that: <ul style="list-style-type: none"> • assemble and convey evidence in support of the thesis; • make distinctions between the relative value and significance of data, facts, and ideas; • employ visual aids when appropriate. 3. Write using rhetorical strategies with special emphasis on comparison/contrast, cause/effect, classification, and argumentation/persuasion that demonstrate logic. 7. Write responses to literature that: <ul style="list-style-type: none"> • articulate the significant ideas of literary works • support important ideas and viewpoints • analyze the author's use of stylistic and literary devices • determine the impact of ambiguities, nuances, and complexities using evidence from the text • analyze conflicts (character dilemmas) as revealed by characters' motivations and behaviors. </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. 3. Apply conventional spelling to all pieces. 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. 2. Use a variety of sentence structures, types, and lengths to contribute to fluency and interest. 6. Combine concrete and commentary information for elaboration. 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 2011 *Grade 11 Literacy Examination*.

Released Items for Writing*

Item	Content Standard	Student Learning Expectation
1	07	02
2	06	04
3	05	01
4	04	04
5	05	07
6	04	08
7	07	10
8	06	05

Non-Released Items for Writing*

Item	Content Standard	Student Learning Expectation
1	04	03
2	06	01
3	05	02
4	04	07
5	07	06
6	07	01
7	05	03
8	06	03

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

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Arkansas Comprehensive Testing, Assessment, and Accountability Program

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