

Chapter 1: GEE English Language Arts, Grade 10

This chapter provides specifications for the English language arts assessment for Grade 10 GEE. It describes the content and format of the test, provides the number and types of items, and explains how the standards and benchmarks for English language arts are assessed.

Test Structure

The English language arts test consists of four sessions and is administered over two days. Students are allowed as much time as they need to complete each session, but suggested times are provided in the *Test Administration Manual*; it explains the procedures for allowing students additional time to complete a session of the test.

Test Sessions

- Writing
- Reading and Responding
- Using Information Resources
- Proofreading

Item Types

The grade 10 GEE English language arts assessment includes a written composition, short-answer questions, multiple-choice questions, and an extended-response (essay) question.

Multiple-choice items consist of a stem and four answer options (A, B, C, and D). All sessions of the English language arts test, with the exception of Writing, include multiple-choice questions.

Constructed-response items require students to express their answers in writing. In response to a writing prompt, students write compositions, which are scored using a 12-point rubric. Other constructed-response items include short-answer questions scored on a 0- to 2-point scale and one extended-response (essay) question scored on a 0- to 4-point scale.

The test sessions and number of item types are as follows:

- Writing consists of a prompt that requires students to write a composition.
- Reading and Responding consists of 20 multiple-choice questions, 10 short-answer questions, and one 4-point extended-response (essay) question based on reading passages.
- Using Information Resources consists of 5 multiple-choice questions and 2 short-answer questions.
- Proofreading consists of 8 multiple-choice questions.

Test Description

Writing

This session of the test is designed to measure key aspects of standards 2 and 3. In response to a writing prompt, students are required to draft and edit compositions in their test booklets and write their final drafts in their answer documents.

At grade 10, the mode of writing will alternate between expository and persuasive. Students are allowed to use dictionaries and thesauruses for the Writing session only. They are also given a Writer's Checklist. A reduced copy of the Writer's Checklist is located on page 1-77. An electronic version, suitable for printing, is located on the Department Web site.

The instructions that accompany each writing prompt direct students to focus on the:

- purpose and focus of the composition
- intended audience
- recommended length of the composition
- important elements that will be considered in evaluation of the composition (focus, or central idea, supporting details, development of ideas, organization, and sentence formation, usage, mechanics, and spelling)

Legibility is assessed through the ease of understanding what the student has written. Any legible composition is scored, but the quality of penmanship is not scored.

Using Information Resources

This session assesses standard 5, except for benchmark ELA-5-H4.

Students are provided four to six reference sources to use to answer 5 multiple-choice and 2 short-answer items. These reference sources may include sources such as:

- articles (from encyclopedias, magazines, newspapers, textbooks)
- parts of books (tables of contents, indexes, appendixes, bibliographies)
- visual aids (maps, graphs, tables, charts, illustrations, schedules, diagrams)
- computer information (such as a picture of a page from an online card catalog or a Web page)

All of the information resources are realistic, grade-appropriate materials that a tenth-grade student might find in a library and use in preparing a project or report. All materials are related to a specific topic. With the reference materials, students receive a written description of a task, such as gathering information and planning to write a report. Students are directed to skim through the resources to locate and select information.

Reading and Responding

This session consists of four reading passages (including at least one fiction, one nonfiction, and one poem). It includes multiple-choice questions, short-answer questions, and one extended-response (essay) question, which measure the content of standards 1, 6, and 7. All reading passages are complete and authentic, either previously published work, self-contained excerpts from longer published works, or well-developed text written for the test. The extended-response (essay) question asks students to compare and/or contrast elements of two of the passages.

Fiction passages (approximately 600–1,500 words) may include short stories, folktales, legends, myths, or dramas.

Nonfiction passages (approximately 600–1,500 words) may include newspaper and magazine articles, autobiographies, biographies, editorials, encyclopedia articles, letters to the editor, and speeches. If appropriate, the nonfiction passage will include a visual of some kind (for example, pictures, graphs, tables, flow charts).

The lengths of two passages (one fiction and one nonfiction) fall within the respective ranges noted above. The poem and the fourth passage may be shorter than 600 words. The reading level of each piece is grade-appropriate. Long passages are measured with 6 multiple-choice and 2 short-answer questions. Short passages are measured with 4 multiple-choice and 2 short-answer questions.

At grade 10, the Reading and Responding session consists of 20 multiple-choice questions, 8 short-answer questions, and 1 extended-response (essay) question. The distribution of items across the standards is as follows:

Standard 1: 25 percent

Standard 6: 30 percent

Standard 7: 45 percent

Proofreading

This session assesses standard 3, benchmarks ELA-3-H2 and ELA-3-H3.

Students read a text of about 100–250 words that includes mistakes in sentence formation, grammar, usage, mechanics and spelling. The text may be a letter, a narrative, an editorial, or an expository piece. It will include eight numbered, underlined parts. Students answer multiple-choice questions that require choosing the best way to write each underlined part (either by correcting the mistake or by indicating that the underlined part is written correctly as is).

Scoring the English Language Arts Sessions

Multiple-choice items:

Each multiple-choice item has four response options (A, B, C, and D) and is scored right/wrong. Correct answers receive a score of 1; incorrect answers receive a score of 0.

Written composition:

Students' compositions are scored for elements of composing (such as central idea, elaboration, and coherence) and for style and audience awareness (such as vocabulary, sentence variety, tone, and voice) under standard 2; and for sentence formation, usage, mechanics, and spelling under standard 3.

Legibility contributes to the scorers' ease of understanding what the student has written. Any legible composition will be scored, regardless of penmanship. Students may write in print or cursive.

Only the written response to the writing prompt is scored for the conventions of writing (sentence formation, usage, mechanics, and spelling). All other written responses for the English Language Arts, Mathematics, Science, and Social Studies assessments are scored for content only.

A 12-point rubric is used to score writing. The dimensions and point values of the writing rubric are:

Composing	4 points (on a 1-to-4-point scale)
Style/Audience Awareness	4 points (on a 1-to-4-point scale)
Sentence Formation	1 point (on a 0-to-1-point scale)
Usage	1 point (on a 0-to-1-point scale)
Mechanics	1 point (on a 0-to-1-point scale)
Spelling	1 point (on a 0-to-1-point scale)

For the *Composing* dimension and for the *Style/Audience Awareness* dimension, the following descriptors apply to the score points:

Score Level	Description of Score Level
4	The writer demonstrates consistent , though not necessarily perfect, control of almost all of the dimension's features.
3	The writer demonstrates reasonable , but not consistent, control of most of the dimension's features, indicating some weakness in the dimension.
2	The writer demonstrates enough inconsistent control of several features to indicate significant weakness in the dimension.
1	The writer demonstrates little or no control of most of the dimension's features.

Control is defined as the writer’s ability to use a given feature of written language effectively at the appropriate grade level.

The Composing dimension includes the focusing, supporting, and structuring that a writer does to construct an effective message for a reader. The writer crafts that message by focusing on a central idea, providing elaboration of ideas to support the central idea, and delivering the central idea and its support in a unified, organized text. Specific features of Composing are as follows:

- Central idea
- Support/Elaboration
- Unity
- Organization

This chart shows the specific elements considered when scoring the Composing dimension:

Score Points	Central Idea	Elaboration	Organization and Unity
4 Consistent Control	<ul style="list-style-type: none"> • sharp focus • clarity of purpose • strategy (preplanning and foreshadowing) 	<ul style="list-style-type: none"> • selected information • thorough elaboration • ideas are developed (examples) • necessary information • specific details 	<ul style="list-style-type: none"> • wholeness throughout • ideas related to central idea • beginning, middle, end • logical order • transitions • sense of completion
3 Reasonable Control	<ul style="list-style-type: none"> • clear central idea • clear focus 	<ul style="list-style-type: none"> • ideas are developed • necessary information • relevant • may have uneven development 	<ul style="list-style-type: none"> • beginning, middle, end • logical order • simple transitions • wholeness (may have a weak ending)
2 Inconsistent Control	<ul style="list-style-type: none"> • vague central idea • shifts in focus • digressions 	<ul style="list-style-type: none"> • listing • information may be superficial, incomplete, and/or irrelevant • idea clusters • little or uneven development 	<ul style="list-style-type: none"> • weak beginning, middle, end • retreats and/or repetitions • gaps • random order • no ending
1 Little or No Control	<ul style="list-style-type: none"> • unclear central idea • confusion 	<ul style="list-style-type: none"> • automatic writing without selection • relevant information missed • little or no development • minimal information 	<ul style="list-style-type: none"> • no beginning or end • severe gaps • random order • too little to demonstrate

The Style/Audience Awareness dimension comprises features of linguistic expression: how a writer purposefully shapes and controls language to affect readers. This domain focuses on the expressiveness, specificity, and rhythm of the piece and on the writer’s tone and presence. Features of Style/Audience Awareness are as follows:

- Selected vocabulary (diction or word choice)
- Selected information
- Sentence variety (syntactic variety)
- Tone
- Voice

This chart shows the specific elements considered when scoring the Style/Audience Awareness dimension.

Score Point	Selected Vocabulary	Selected Information	Sentence Diversity	Tone and Voice
4 Consistent Control	<ul style="list-style-type: none"> • word choice is appropriate, relevant • vivid power verbs • stylistic techniques (imagery, similes) 	<ul style="list-style-type: none"> • selected for relevance and/or impact • vivid examples or anecdotes • appropriate to audience • manipulates audience (humor) 	<ul style="list-style-type: none"> • some variety in structure (beginnings, endings), complexity, length 	<ul style="list-style-type: none"> • consistent, clear, vibrant tone and voice • individual personality • engages and/or manipulates audience
3 Reasonable Control	<ul style="list-style-type: none"> • clear • appropriate • relevant • some variety 	<ul style="list-style-type: none"> • some selected information • some examples • appropriate to audience 	<ul style="list-style-type: none"> • some variety in structure and/or complexity and/or length • And, But beginnings 	<ul style="list-style-type: none"> • consistent tone • aware of audience • clear voice
2 Inconsistent Control	<ul style="list-style-type: none"> • generic • overused • some may be inappropriate • wrong word 	<ul style="list-style-type: none"> • contradictions • bare bones • lists information • irrelevant • superficial 	<ul style="list-style-type: none"> • sentence patterns • simple sentences • overextended sentences • And, But beginnings 	<ul style="list-style-type: none"> • vague • weak awareness of audience • inappropriate • monotonous • inconsistent tone
1 Little or No Control	<ul style="list-style-type: none"> • functional • inappropriate • wrong word • omission errors 	<ul style="list-style-type: none"> • automatic writing • too little information • inappropriate abrupt change from central idea 	<ul style="list-style-type: none"> • simple • patterns • on and on 	<ul style="list-style-type: none"> • confusing • absent • no awareness of audience • unengaged

The dimensions of Sentence Formation, Usage, Mechanics, and Spelling are scored with either a + (receiving a score point of 1) or – (receiving a score point of 0).

Sentence Formation: Desirable features are completeness and construction of a variety of patterns.

+	The response exhibits acceptable control of sentence formation. Most sentences are correct; there are few, if any, run-on sentences or fragments. Additionally, there is a variety of sentence patterns, indicating that the writer can construct more than one type of sentence competently.
–	The response exhibits unacceptable control of sentence formation. There are run-on sentences, fragments, and/or poorly constructed sentences that indicate that the writer does not have adequate skill in sentence formation. There may be evidence of control of only one type of sentence pattern (usually simple).

Usage: Features are agreement, standard inflections, and word meaning.

+	The response exhibits acceptable control of usage. Subject-verb agreement, verb tenses, forms of adjectives and adverbs, and word meaning are generally correct. If errors are present, they do not appear to be part of a pattern of usage errors.
–	The response exhibits unacceptable control of usage. There are errors in subject-verb agreement, verb tenses, forms of adjectives and adverbs, and/or word meaning. The pattern of errors is evidence of a lack of control of the features of usage.

Mechanics: Features are punctuation and capitalization.

+	The response exhibits acceptable control of mechanics. Punctuation and capitalization are generally correct. If errors are present, they do not appear to be part of a pattern of mechanics errors.
–	The response exhibits unacceptable control of mechanics. There are errors in punctuation and capitalization. The pattern of errors is evidence of a lack of control of the features of mechanics.

Spelling:

+	The response exhibits acceptable control of spelling. The majority of grade-appropriate words are spelled correctly. There is no pattern of spelling errors.
–	The response exhibits unacceptable control of spelling. There is a pattern of spelling errors. There are errors in spelling grade-appropriate words.

In some cases, a paper may not be scorable. For example, if a paper is illegible, it will not be scored in any dimension and will receive a score of zero. A paper may be off-topic and cannot be scored for Composing or Style/Audience Awareness dimensions, but it may be scored for Sentence Formation, Usage, Mechanics, and Spelling. Such a paper could receive a maximum of 4 of 12 points.

Additional Scoring Criteria for Writing

No Double Jeopardy

During scoring, **one word** will constitute **only one error**. In situations in which it is difficult to determine to which dimension the error should be assigned, the scorer will take into account priority, context clues, and error patterns that are evident in the paper.

- Priority is given to the more serious grammatical errors.
- Context clues may indicate the writer’s intention.
- Error patterns already evident in the paper indicate a skill weakness in that dimension.

Sentence Formation:

- If a sentence with omissions, extra words, or wrong words can be corrected by changing **one word**, the error should count as a **usage** error.
Example: When it’s no school, I play all day.
- If a sentence requires the rearrangement, omission, or addition of **more than one word**, the error should count as a **sentence formation** error.
Example: I saw those boys fighting while driving my car.
- Nonparallel structure, often in a series, is a **sentence formation** error.
Example: We will live better lives, coping with our sorrows, and how to be joyful of our happiness.
- In grades that are not responsible for mastery of colons, a sentence that contains a series that should have been preceded by a colon would count as a **sentence formation** error. The alternate correct construction would be another sentence.
Example: Janet is a good librarian because of all three of these reasons she is helpful, she is smart and she is courteous.
- If a sentence fragment is deliberately presented for effect, the error is **not counted** as an error.
Example: What a break!
- A **pattern of awkward syntax** (word order) should be considered a **sentence formation** error.

Quotations:

All **spelling** and **grammar** errors that appear in a direct quotation are assumed to be the errors of the speaker, not the writer. They are **not counted in any dimension**. Errors in **mechanics** that appear in a direct quotation **do count**.

Example: “You aint got no reason ta be here Manny!” shouted the foreman.

Direct quotations **should not** be preceded by **that**. Indirect quotations **should** be preceded by **that**. These count as errors in **mechanics**. *Example:* Then Mom said that, “We cannot go along.” After we returned, she said we are in trouble.

Mechanics, Usage, and Spelling:

Usage and mechanics errors count **each time** they occur in an composition. However, spelling errors count only **once**, even if a word is misspelled in more than one way.

- If a sentence begins with a capital letter but is **not** preceded by a period, the error counts as a **mechanics** error.
Example: Martha went to the well and looked inside Far below, something was sparkling in the water.
- If a sentence begins with a lowercase letter but is preceded by a period, the error counts as a **mechanics** error.
Example: Teddy is the youngest in the family. he is my only nephew.
- Use of double comparatives or double negatives is a common **usage** error.
Example: I'm even more better at soccer than at football. None of them are not my friend.
- Use of the wrong preposition is a common **usage** error.
Example: He went for the house.
- In addition to *TV*, both *T.V.* and *tv* are **acceptable** and **not mechanics** errors. Interchanging *will* with *would* and *can* with *could* is **acceptable** and **not a usage** error. Use of *so they* instead of *so that they* is **acceptable** and **not a usage** error.
- Agreement errors of compound pronouns or collective nouns with possessives are **usage** errors.
Examples: Correct: people's lives, everyone's hope, everybody's house, their lives
- Agreement errors with collectives, phrases, and conjunctions are **usage** errors.
Example: Incorrect: None of the teachers are good role models or a hero.
- A word may be both a **usage** and a **spelling** error, or it may not be possible from **context clues** to determine whether the error is in spelling or in usage. In such instances, the error should be counted in **usage only**.
Example: She allway comes to work on time.
- If a misused word in a sentence is a real word, it is a **usage** error. If it is not a real word, it is a **spelling** error.
Example: We all went to the skating ring. (**usage**) We joined my parnets and were reddy to leave. (**spelling**)
- An error in which a **homonym** takes the place of the correct word is counted as a **spelling** error.
Example: Martin gave him a peace of his chocolate bar.
- Some words, although they are not real homonyms, are so phonetically similar that they are frequently misspelled. Context clues should indicate whether the skill weakness is **spelling** or **usage** (wrong word).
Example: I would rather have a vacation then a raise! (**spelling**) She was late for her piano listens. (**usage**)

- A word may be either a **spelling** or a **mechanics** error. Use either **context clues** or **error patterns** to determine which dimension would be most appropriate.
Example: All the hero's aren't in the movies. (**spelling**)
- A word may be either a **usage** or a **mechanics** error. Use either **context clues** or **error patterns** to determine which dimension would be most appropriate.
Example: Were going to Disneyland on our vacation. (**mechanics**)
- In a series, a comma before *and* is optional; both ways are considered **correct**.
Example: The birds, cats and dogs . . . The birds, cats, and dogs . . .
- In some series, the placement of the comma **is not optional because it affects the sense** of the sentence.
Example: The pet shop was filled with birds, cats and dogs (kenneled), and fish of every color, shape and size.
- A word at the end of a line that is not broken at the end of a syllable or is broken and has only one syllable is a **mechanics** error.
Example: I worked at the National Foundation for the Blind.

Other Issues:

- **Jargon** that is in common use in contemporary speech is permitted in on-demand compositions.
Example: After he cut the lights, we locked the door and left the house.
- **Dialect** is counted as a usage error unless it is in a direct quotation.
Example: I'm very happy y'all are reading my test and I hope y'all pass me.

Students must produce a **composition** to participate in the test. Plays, poems, lyrics, and drawings are **not** acceptable. One or two sentences do not satisfy the requirements of a composition. Copies are not allowed.

Because the purpose of writing assessments is to determine how well students can demonstrate and maintain writing skills in an original on-demand composition, the rules of **standard written English** apply and override foreign language, regional, ethnic, and colloquial speech patterns.

Compositions will be considered **on topic** if the scorer can determine that the student attempted to respond to the prompt.

For each administration of GEE, a student’s writing response is scored by at least two readers, whose scores are averaged for each dimension.

Example of Scores for a Writing Response

Dimension	Reader 1	Reader 2	Average
Composing	3	4	3.5
Style/Audience Awareness	2	2	2.0
<i>Subtotal</i>			5.5
Sentence Formation	1	0	0.5
Usage	1	1	1.0
Mechanics	0	1	0.5
Spelling	1	1	1.0
<i>Subtotal</i>			3.0
Total score			8.5 (of 12)

Constructed-response items:

All constructed responses are hand-scored with item-specific scoring rubrics, which are included with the sample items in this guide. The short-answer items in the grade 10 English Language Arts test are scored on a 0- to 2-point scale.

General Scoring Rubric—Short-Answer Items

Score Level	Description of Score Level
2	<ul style="list-style-type: none"> The student’s response provides a complete and correct answer.
1	<ul style="list-style-type: none"> The student’s response is partially correct. The student’s response demonstrates limited awareness or contains errors.
0	<ul style="list-style-type: none"> The student’s response is totally incorrect, irrelevant, too minimal to evaluate, or blank.

At grade10, students write an extended response, or essay, to a question that requires them to compare and/or contrast elements of two reading passages. The general scoring rubric for this item is shown here; an item-specific rubric is provided in the sample items in this guide.

General Scoring Rubric—Essay Items

Score Level	Description of Score Level
4	<ul style="list-style-type: none"> • The student’s response demonstrates in-depth understanding of the relevant content and/or procedures. • The student completes all important components of the task accurately and communicates ideas effectively. • Where appropriate, the student offers insightful interpretations and/or extensions. • Where appropriate, the student uses more sophisticated reasoning and/or efficient procedures.
3	<ul style="list-style-type: none"> • The student completes most important aspects of the task accurately and communicates clearly. • The response demonstrates an understanding of major concepts and/or processes, although less important ideas or details may be overlooked or misunderstood. • The student’s logic and reasoning may contain minor flaws.
2	<ul style="list-style-type: none"> • The student completes some parts of the task successfully. • The response demonstrates gaps in the conceptual understanding.
1	<ul style="list-style-type: none"> • The student completes only a small portion of the tasks and/or shows minimal understanding of the concepts and/or processes.
0	<ul style="list-style-type: none"> • The student’s response is totally incorrect, irrelevant, too minimal to evaluate, or blank.

English Language Arts Test Specifications, Grade 10

Content Standard	Points	Subtest			
		Writing	Using Information Resources	Reading and Responding	Proofreading
1. Read, comprehend, and respond	10	—	—	10	—
2. Write competently	8	8	—	—	—
3. Use conventions of language	12	4	—	—	8
4. Apply speaking/listening skills	N/A	—	—	—	—
5. Locate, select, and synthesize information	9	—	9	—	—
6. Read, analyze, and respond to literature	12	—	—	12	—
7. Apply reasoning and problem-solving skills	18	—	—	18	—
Total	69	12	9	40	8
No. of items	45	1	7	29	8

The ELA test design remains constant from year to year.

STANDARDS AND BENCHMARKS ASSESSED

This section explains which benchmarks are assessed and how they will be assessed. The information is organized by test sessions.

The following information is presented for each test session:

Standards Assessed

Benchmarks Assessed: the text of all benchmarks eligible for GEE

Assessment Limits:

- any benchmarks that are excluded from GEE
- any special restrictions on test content

Explanation of Codes

Standards 1, 6, and 7 relate to reading comprehension skills.

Standards 2 and 3 relate to writing processes and conventions of language.

Standard 4 relates to speaking and listening skills, which are **not** assessed on GEE.

Standard 5 relates to research skills.

ELA codes are arranged by content area, standard number, grade cluster (E, M, H), and benchmark number. The first part of the code is always ELA. The second part indicates the standard number. The third part indicates the grade cluster and benchmark number.

Examples of English Language Arts Codes

Code	Translation
ELA-1-E4	English Language Arts, standard 1, elementary, benchmark 4
ELA-4-M1	English Language Arts, standard 4, middle school, benchmark 1
ELA-3-H3	English Language Arts, standard 3, high school, benchmark 3

Writing

The Writing session measures standards 2 and 3.

Standard 2: <i>Students write competently for a variety of purposes and audiences.</i>	
Benchmarks Assessed	
ELA-2-H1	writing compositions (250–300 words) that employ specific organizational elements (for example, spatial order, order of importance, ascending/descending order, chronological order) and clearly imply a central idea with supporting details in a logical, sequential order
ELA-2-H2	using language, concepts, and ideas that show an awareness of an intended audience and/or purpose (for example, classroom, real-life, workplace) in developing complex compositions
ELA-2-H3	applying the steps of the writing process, emphasizing revising and editing in final drafts
ELA-2-H4	using narration, description, exposition, and persuasion to develop various modes of writing (for example, editorials, critical analyses)*
ELA-2-H5	applying literary devices and various stylistic elements (for example, diction, sentence structure, voice, tone)
ELA-2-H6	writing as a response to texts and life experiences (for example, technical writing, resumes)

*Inclusive of K–8 examples

For the writing session, students compose a response to a writing topic, referred to as a writing prompt. ELA-2-E1, ELA-2-E2, and ELA-2-E3 are assessed through the composition, which reflects use of a writing process that may include evidence of prewriting with notes, outlines, or webbing ideas and conscious construction to communicate ideas. The composition is scored for a focused central idea, organization, and elaboration with supporting details as well as for use of language and sentence structure appropriate to the intended audience.

Assessment Limits:

The modes assessed at grade 10 are expository or persuasive.

Standard 3: *Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.*

Benchmarks Assessed

ELA-3-H2	using the grammatical and mechanical conventions of standard English*
ELA-3-H3	spelling accurately using strategies and resources (for example, technical glossary, specialized dictionary) when necessary

*Inclusive of K–8 examples

Compositions are scored for the conventions of standard English.

Assessment Limits:

The content parameters for conventions grade 10 students are expected to know are specified on page 1-17 of this guide. Any legible composition is scored, but quality of penmanship, ELA-3-H1, writing fluidly and legibly in cursive or printed form, is not scored.

Content Parameters

Punctuation

- use of commas to separate terms in a series, to separate independent clauses in a compound sentence, to set off direct quotations, between day and year in a date, between city and state, to set off nouns of direct address, after an introductory word or phrase, to set off an appositive or parenthetical phrase, after the salutation and after the closing in a friendly letter
- use of semicolon in a sentence to separate independent clauses
- use of quotation marks in a direct quotation and to set off the titles of short works (poems, stories, songs, etc.)
- use of end punctuation
- use of periods with abbreviations
- use of apostrophes with contractions and possessives
- use of colon preceding a list and after the salutation in a business letter

Capitalization

- capitalizing names and initials of persons, names of places, days, months, and holidays, titles of respect, proper adjectives, geographical names, streets, cities, states, countries, continents, names of companies, buildings, monuments, names of political and ethnic groups, religions, titles of books, songs, poems, etc.
- capitalizing the first word of a sentence, first word of a direct quotation, the salutation and closing of a friendly or business letter

Structure

- use of complete sentences (avoiding fragments and run-on sentences)

Usage

- subject-verb agreement
- use of verb tenses
- pronoun-antecedent agreement and use of pronoun case
- adjectives and adverbs (for example, comparative and superlative; *real/really* or *good/well* except with the word *feel*)
- avoiding double negatives
- usage of all parts of speech

Correct spelling of commonly used, grade-appropriate words

Using Information Resources

The Using Information Resources session measures standard 5, research skills, using a set of reference sources.

Standard 5: *Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.*

Benchmarks Assessed

ELA-5-H1	evaluating and using organizational features of printed text, other media, and electronic information (for example, citations, endnotes, bibliographic references)*
ELA-5-H2	synthesizing information resources
ELA-5-H3	accessing information and conducting research using a variety of primary and secondary sources to produce formal papers*
ELA-5-H5	citing references using various formats (for example, parenthetical citations)*
ELA-5-H6	analyzing and synthesizing graphic organizers (for example, organizational charts, concept maps, comparative tables)*

*Inclusive of K–8 examples

Items that measure ELA-5-H1 assess the ability to use organizational features of a variety of sources to evaluate and select information for a given purpose. Items measuring ELA-5-H2 assess the ability to analyze the best source of information. Items that measure ELA-5-H3 focus on determining the usefulness of primary and secondary sources but do not require the production of a finished report. ELA-5-H5 is assessed with items that involve identifying or reproducing an accurate parenthetical citation or bibliographic entry. Items that measure ELA-5-H6 involve analyzing information in graphic organizers.

These benchmarks may be assessed with multiple-choice and short-answer items.

Assessment Limits:

Benchmark ELA-5-H4, using available technology to produce, revise, and publish a variety of works, is not assessed because the process of producing a research report does not lend itself to GEE assessment.

Reading and Responding

The Reading and Responding session assesses reading comprehension skills specified in standards 1, 6, and 7 with four reading passages.

Standard 1: <i>Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.</i>	
Benchmarks Assessed	
ELA-1-H1	using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (for example, contexts, connotations and denotations, word derivations, relationships, inferences)
ELA-1-H2	analyzing and evaluating the effects of complex elements and complex literary devices (for example, irony, sarcasm, ambiguity)* on the meaning and purpose of a selection
ELA-1-H3	reading, comprehending, and responding to extended, complex written, spoken, and visual texts (for example, ranging from 600-1,500 words)
ELA-1-H4	analyzing and evaluating complex texts with supportive explanations to generate connections to real-life situations and other texts (for example, consumer materials, public documents)

*Inclusive of K–8 examples

For benchmark ELA-1-H1 items are related to the reading passages and do not test vocabulary in isolation. ELA-1-H1 is tested through multiple-choice questions involving application of grade-appropriate vocabulary (including multiple-meaning and technical words). Items assess understanding the meaning of a word from context. Clues to proper meaning are found in the sentence itself or in surrounding sentences.

Items measuring benchmarks ELA-1-H2, ELA-1-H3, and ELA-1-H4 are closely related to the reading selections and may include both multiple choice and short answer.

These four benchmarks may be assessed with multiple-choice and short-answer.

Assessment Limits:

Benchmark ELA-1-H5 (adjusting reading rate according to texts and purposes for reading) is not assessed because the skill requires teacher observation.

Standard 6: *Students read, analyze, and respond to literature as a record of life experiences.*

Benchmarks Assessed

ELA-6-H1	analyzing, evaluating, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups*
ELA-6-H2	analyzing distinctive elements (for example, recurrent themes, historical significance, literary techniques) of ancient, American, British, and world literature
ELA-6-H3	analyzing and synthesizing a variety of classic and contemporary fiction and nonfiction literature from many genres (for example, epic)*
ELA-6-H4	analyzing and responding to various genres as records of life experiences

*Inclusive of K–8 examples

Reading passages represent a variety of literary genres. At least one will represent American literature, reflecting the experiences and traditions of ethnic group(s) within the United States. Questions involve identifying characteristics of the passages and comparing and contrasting literary elements and devices; items do not simply require students to identify the genre of a given passage. All four benchmarks may be measured by multiple-choice and short-answer questions.

Standard 7: *Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.*

Benchmarks Assessed

ELA-7-H1	using comprehension strategies (for example, synthesizing, critiquing)* to evaluate oral, written, and visual texts
ELA-7-H2	using reasoning skills (for example, analyzing, evaluating), incorporating life experiences, and using available information resources to solve problems in complex oral, written, and visual texts
ELA-7-H3	analyzing and evaluating the effects of an author’s life, culture, and philosophical assumptions as reflected in the author’s viewpoint (perspective)
ELA-7-H4	using analytical reasoning skills in a variety of complex oral, written, and visual texts*

*Inclusive of K–8 examples

Items for benchmark ELA-7-H3 do not require identification of author’s purpose, but instead focus on the author’s viewpoint (perspective). All four benchmarks may be measured by multiple-choice or short-answer questions, and may be reflected in the composition question.

Proofreading

The Proofreading session measures standard 3, benchmarks ELA-3-H2 and ELA-3-H3, through the use of a rough draft of a student letter, report, or essay.

Standard 3: <i>Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.</i>
--

Benchmarks Assessed

ELA-3-H2	using the grammatical and mechanical conventions of standard English*
ELA-3-H3	spelling accurately using strategies and resources (for example, technical glossary, specialized dictionary) when necessary

*Inclusive of K–8 examples

All questions in the Proofreading session measure the use of the conventions of standard English. ELA-3-H3 is assessed with test items that require students to recognize the correct spelling of grade-appropriate words. Students may not use dictionaries for this test session. The content parameters for grade 10 are shown on page 1-17.

These benchmarks are measured with 8 multiple-choice questions.

Sample Test Items: Grade 10 English Language Arts

WRITING

Below is a sample writing topic like those used in a GEE English Language Arts test. The writing assessment measures standards 2 and 3, with the exception of ELA-3-H1, writing legibly.

Writing Topic

Read the topic in the box below and write a well-organized, multiparagraph composition of about 250 to 300 words. Be sure to follow the suggestions listed under the box.

Your English teacher has asked you to write about a career or profession you believe is important to society. This career could be one that you want to pursue or one you simply respect. Write an essay explaining what the career is like and why this career is important to society.

Before you begin to write, think about the career. What is it like? Why is it important? How does it influence society?

Now write an essay explaining to your English teacher why the career you picked is important to society. Give specific details and support those details with clear examples and evidence. **Explain** why you think this career is important.

- Remember that your audience is your English teacher. Use appropriate language and explain your ideas clearly.
- Be sure to write clearly and check your composition for correct spelling, punctuation, and grammar.

USING INFORMATION RESOURCES

Following is a set of information resources and questions used on grade 10 GEE assessments. The grade 10 assessment focuses primarily on measuring student ability to **synthesize** information. Items in the Using Information Resources session measure standard 5, with the exception of ELA-5-H4, using available technology to produce, revise, and publish a variety of works.

Session 2 — Using Information Resources

Introduction: In this session of the test, you will look at some reference materials and then use the materials to answer the questions on pages XX and XX.

Topic: The Great Depression and Its Impact on People in the United States

Suppose you want to write a report on the causes of the Great Depression and its impact on people in the United States during those days. Five main sources of information about this topic are contained in this session of the test. The information sources and the page numbers where they can be found are listed below.

1. Internet Web Site Information
“Great Depression and World War II, 1929–1945” (page XX)

2. From the *Encyclopedia Britannica*
“Great Depression” (pages XX–XX)

3. Internet Web Site Information
“Dear Mrs. Roosevelt” (page XX)

4. Data and Statistics
1930 Census Data (page XX)

5. From a Book on the Great Depression
a. Table of Contents (page XX)
b. Time Line (page XX)
c. Works Consulted (page XX)

Note: Model bibliographic entries for different types of documents are on page XX. These show acceptable formats for entries.

Directions: Skim pages XX through XX to become familiar with the information in these sources. Remember that these are reference sources, so you should not read every word in each source. Once you have skimmed these sources, answer questions x through x on pages xx and xx. Use the information sources to help you answer the questions. As you work through the questions, go back and read the parts that will give you the information you need.

1. Internet Web Site Information
“Great Depression and World War II, 1929–1945”
(Date accessed: October 13, 2000)

LEARNING PAGE AMERICAN MEMORY LIBRARY of CONGRESS



Great Depression And World War II, 1929-1945

Overview

The widespread prosperity of the 1920s ended abruptly with the stock market crash in October 1929 and the great economic depression that followed. The depression threatened people’s jobs, savings, and even their homes and farms. At the depths of the depression, over one-quarter of the American workforce was out of work. For many Americans, these were hard times. The New Deal, as the first two terms of Franklin Delano Roosevelt’s presidency were called, became a time of hope and optimism. Although the economic depression continued throughout the New Deal era, the darkest hours of despair seemed to have passed. In part, this was the result of FDR himself. In his first inaugural address, FDR asserted his “firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror.” As FDR provided leadership, most Americans placed great confidence in him.

The economic troubles of the 1930s were worldwide in scope and effect. Economic instability led to political instability in many parts of the world. Political chaos, in turn, gave rise to dictatorial regimes such as Adolf Hitler’s in Germany and the military’s in Japan. (Totalitarian regimes in the Soviet Union and Italy predated the depression.) These regimes pushed the world ever closer to war in the 1930s. When world war finally broke out in both Europe and Asia, the United States tried to avoid being drawn into the conflict. But so powerful and influential a nation as the United States could scarcely avoid involvement for long.

When Japan attacked the U.S. Naval base at Pearl Harbor, Hawaii, on December 7, 1941, the United States found itself in the war it had sought to avoid for more than two years. Mobilizing the economy for world war finally cured the depression. Millions of men and women joined the armed forces, and even larger numbers went to work in well-paying defense jobs. World War Two affected the world and the United States profoundly; it continues to influence us even today.

Topics

- [Americans React to the Great Depression](#)
- [Art and Entertainment in the 1930s and 1940s](#)
- [The Dust Bowl](#)
- [President Franklin Delano Roosevelt and the New Deal](#)
- [Labor Unions During the Great Depression and the New Deal](#)
- [Race Relations in the 1930s and 1940s](#)
- [World War II](#)

Progressive Era to New Era | **Great Depression and World War II** | Postwar United States

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[Programs](#) | [Lessons](#) | [Research Tools](#)

[Library of Congress](#)

Questions about American Memory?

URL: <http://www.loc.gov/>

[NDLP Reference Librarian](#)

<http://lcweb2.loc.gov/ammem/ndlpedu/timeline/depwwii/depwar.html>

2. From the *Encyclopedia Britannica*
“Great Depression”

ENCYCLOPEDIA BRITANNICA

Great Depression also called DEPRESSION OF 1929, or Slump of 1929, economic slump in North America, Europe, and other industrialized areas of the world that began in 1929 and lasted until about 1939. It was the longest and most severe depression ever experienced by the industrialized Western world.

Though the U.S. economy had gone into depression six months earlier, the Great Depression may be said to have begun with a catastrophic collapse of stock-market prices on the New York Stock Exchange in October 1929. (See Stock Market Crash of 1929.) During the next three years stock prices in the United States continued to fall, until by late 1932 they had dropped to only about 20 percent of their value in 1929. Besides ruining many thousands of individual investors, this precipitous decline in the value of assets greatly strained banks and other financial institutions, particularly those holding stocks in their portfolios. Many banks were consequently forced into insolvency; by 1933, 11,000 of the United States' 25,000 banks had failed. The failure of so many banks, combined with a general and nationwide loss of confidence in the economy, led to much-reduced levels of spending and demand and hence of production, thus aggravating the downward spiral. The result was drastically falling output and drastically rising unemployment; by 1932, U.S. manufacturing output had fallen to 54 percent of its 1929 level, and unemployment had risen to between 12 and 15 million workers, or 25–30 percent of the work force.

The Great Depression began in the United States but quickly turned into a worldwide economic slump owing to the special and intimate relationships that had been forged between the United States and European economies after World War I. The United States had emerged from the war as the major creditor and financier of postwar Europe, whose national economies had been greatly weakened by the war itself, by war debt, and, in the case of Germany and other defeated nations, by the need to pay war reparations. So once the American economy slumped and the flow of American investment credits to Europe dried up, prosperity tended to collapse there as well. The Depression hit hardest those nations that were most deeply indebted to the United States, *i.e.*, Germany and Great Britain. In Germany, unemployment rose sharply beginning in late 1929, and by early 1932 it had reached 6 million workers, or 25 percent of the work force. Britain was less severely affected, but its industrial and export sectors remained seriously depressed until World War II. Many other countries had been affected by the slump by 1931.

Almost all nations sought to protect their domestic production by imposing tariffs, raising existing ones, and setting quotas on foreign imports. The effect of these restrictive measures was to greatly reduce the volume of international trade: by 1932 the total value of world trade had fallen by more than half as country after country took measures against the importation of foreign goods.

The Great Depression had important consequences in the political sphere. In the United States, economic distress led to the election of the Democrat Franklin D. Roosevelt to the presidency in late 1932. Roosevelt introduced a number of major changes in the structure of the American economy, using increased government regulation and massive public-works projects to promote a recovery. (See New Deal.) But despite this active intervention, mass unemployment and economic stagnation continued, though on a somewhat reduced scale, with about 15 percent of the work force still unemployed in 1939 at the outbreak of World War II. After that, unemployment dropped rapidly as American factories were flooded with orders from overseas for armaments and munitions. The depression ended completely soon after the United States' entry into World War II in 1941. In Europe, the Great Depression strengthened extremist forces and lowered the prestige of liberal democracy. In Germany, economic distress directly contributed to Adolf Hitler's rise to power in 1933. The Nazis' public-works projects and their rapid expansion of munitions production ended the Depression there by 1936.

At least in part, the Great Depression was caused by underlying weaknesses and imbalances within the U.S. economy that had been obscured by the boom psychology and speculative euphoria of the 1920s. The Depression exposed those weaknesses, as it did the inability of the nation's political and financial institutions to cope with the vicious downward economic cycle that had set in by 1930. Prior to the Great Depression, governments traditionally took little or no action in times of business downturn, relying instead on impersonal market forces to achieve the necessary economic correction. But market forces alone proved unable to achieve the desired recovery in the early years of the Great Depression, and this painful discovery eventually inspired some fundamental changes in the United States' economic structure. After the Great Depression, government action, whether in the form of taxation, industrial regulation, public works, social insurance, social-welfare services, or deficit spending, came to assume a principal role in ensuring economic stability in most industrial nations with market economies.

3. Internet Web Site Information
“Dear Mrs. Roosevelt”



Home

Library

Classroom

Timeline

How the Depression Affected Children

What was it like growing up during the Great Depression? For many people, life was a daily struggle. At the peak of the Depression, 25% of the nation’s workers—one out of four—were unemployed. No job meant no money to pay the mortgage or buy food and clothes for the family.

Times were hard whether you lived in a city or on a farm, whether you were an adult or a child.

Families unable to pay the mortgage lost their homes and farms. As a result, about 250,000 young people were homeless in the early years of the Depression. Many became nomads, traveling the highways and railways.

20% of America’s children were hungry and without proper clothing. In some coal mining regions, the percentage of malnourished children reached as high as 90%.

Children went without shoes and warm clothes for the winter.

Thousands of schools had to close down because they lacked the money to stay open. About 3 million children between 7 and 17 had to leave school. 40% of young people from age 16 to 24 were neither in school nor working.

4. Data and Statistics
1930 Census Data

State	Total number of people able to work but unemployed	Total population
ALABAMA	21,441	2,646,248
ARIZONA	7,990	435,573
ARKANSAS	12,820	1,854,482
CALIFORNIA	161,687	5,677,251
COLORADO	22,696	1,035,791
CONNECTICUT	38,230	1,606,903
DELAWARE	3,187	238,380
FLORIDA	33,120	1,468,211
GEORGIA	27,672	2,908,506
IDAHO	6,194	445,032
ILLINOIS	226,999	7,630,654
INDIANA	60,714	3,238,503
IOWA	22,340	2,470,939
KANSAS	22,157	1,880,999
KENTUCKY	29,452	2,614,589
LOUISIANA	30,866	2,101,593
MAINE	13,419	797,423
MARYLAND	24,438	1,631,526
MASSACHUSETTS	116,210	4,249,614
MICHIGAN	157,812	4,842,325
MINNESOTA	44,545	2,563,953
MISSISSIPPI	10,798	2,009,821
MISSOURI	63,413	3,629,367
MONTANA	10,963	537,606
NEBRASKA	14,778	1,377,963
NEVADA	2,888	91,058
NEW HAMPSHIRE	8,184	465,293
NEW JERSEY	116,305	4,041,334
NEW MEXICO	5,654	423,317
NEW YORK	354,390	12,588,066
NORTH CAROLINA	28,621	3,170,276
NORTH DAKOTA	5,982	680,845
OHIO	159,936	6,646,697
OKLAHOMA	37,333	2,396,040
OREGON	25,482	953,786
PENNSYLVANIA	207,691	9,631,350
RHODE ISLAND	22,437	687,497
SOUTH CAROLINA	11,950	1,738,765
SOUTH DAKOTA	3,516	692,849
TENNESSEE	20,412	2,616,556
TEXAS	75,827	5,824,715
UTAH	8,712	507,847
VERMONT	5,293	359,611
VIRGINIA	26,461	2,421,851
WASHINGTON	36,972	1,563,396
WEST VIRGINIA	21,375	1,729,205
WISCONSIN	46,982	2,939,006
WYOMING	3,719	225,565
TOTAL	2,420,063	122,288,177

5. From a Book on the Great Depression
a. Table of Contents

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5. From a Book on the Great Depression
b. Time Line

Important Dates in the History of the Great Depression

1919

1919
The treaty of Versailles ends World War I; its terms demand full reparations and payment of war debts from the defeated countries.

1927

Some American banks fail because of bad investments and low prices for agricultural produce.

1928

Herbert Hoover, an advocate of rugged individualism, is elected president of the United States.

1929

The American stock market fails in October, and millions of investors are plunged into bankruptcy.

1930

The Hawley-Smoot Tariff Act raises import duties on a variety of industrial products and raw materials.

1931

Hostilities begin between Japan and China; the resulting increase in defense spending and war preparations effectively insulates Japan from the economic depression felt in other industrial nations; Hoover creates the Reconstruction Finance Corporation to lend money to banks and businesses to prevent them from failing.

1932

Franklin Delano Roosevelt is elected president of the United States.

1933

Adolf Hitler becomes chancellor of Germany and puts into effect his four-year plan of economic recovery; Roosevelt declares a federal bank holiday to determine which are solvent enough to reopen; FDR broadcasts first fireside chat with America; the One Hundred Days congressional session approves fifteen major acts, thus initiating the New Deal; the World Economic Conference in London fails to agree on policies of international cooperation to combat the worldwide depression.

1934

1934
The Securities and Exchange Act regulates Wall Street trading; the Democratic majorities in Congress and state governments in midterm elections are seen as a mandate for extending New Deal policies.

1935

The National Labor Relations Act gives workers the right to organize; the Social Security Act provides for old-age pensions and unemployment insurance; Italy invades Ethiopia; the continuing military buildup ends Italy's economic depression.

1936

Germany's second four-year plan focuses on defense spending and the buildup of arms.

1937

Franklin Delano Roosevelt begins second term as president of the United States; the recession of 1937-1938 begins, and unemployment rises to 20 percent of American workers; Congress defeats the Supreme Court Reform Bill, emphasizing that the Constitution must remain the guiding principle of the government.

1939

Germany invades Czechoslovakia, and the resulting defense spending and arms buildup by Great Britain, France, and the United States ends the Great Depression of the 1930s.

1937

1939

1940

5. From a Book on the Great Depression
c. Works Consulted

Works Consulted

- Frank Kingdon, *As FDR Said: A Treasury of His Speeches, Conversations, and Writings*. New York: Duell, Sloan, and Pearce, 1950. A collection of Franklin Roosevelt's most famous speeches and some of his correspondence to colleagues.
- John A. Lapp, *The First Chapter of the New Deal*. Chicago: John A. Prescott and Son, 1933. Includes copies of texts of New Deal legislation.
- Richard Lowitt and Maurine Beasley, eds., *One Third of a Nation: Lorena Hickok Reports on the Great Depression*. Urbana: University of Illinois, 1981. A collection of the letters of presidential adviser Lorena Hickok, who traveled throughout the United States during the depression to report on conditions and evaluate the effectiveness of New Deal programs.
- Robert S. McElvaine, *The Great Depression: America 1929–1941*. New York: New York Times Book Company, 1984. An in-depth analysis of the causes, conditions, and effects of the depression on American society.
- John Major, ed., *The New Deal*. New York: Barnes and Noble, 1967. A collection of speeches, newspaper articles, and government documents of the 1930s that tell about the depression and New Deal in the words of participants in New Deal agencies and journalists who covered it firsthand.
- Broadus Mitchell, *Depression Decade: From New Era Through New Deal 1929–1941*. New York: Rinehart, 1955. A history of the depression years.
- Ted Morgan, *FDR: A Biography*. New York: Simon and Schuster, 1985. An in-depth analysis of the life of Franklin D. Roosevelt.
- Michael E. Parrish, *Anxious Decades: America in Prosperity and Depression 1920–1941*. New York: W. W. Norton, 1992. An analysis of events in America from 1920 to 1941, which includes the cultural implications of the Great Depression as well as the history.
- James T. Patterson, *America's Struggle Against Poverty 1900–1980*. Cambridge, MA: Harvard University Press, 1981. Contains a chapter on the New Deal's efforts to combat poverty in America.
- Franklin D. Roosevelt, *My Friends: Twenty-eight History Making Speeches*. Buffalo, NY: Foster and Stewart Publishing Company, 1945. A collection of FDR's speeches.
- _____, *Nothing to Fear: The Selected Addresses of Franklin Delano Roosevelt 1932–1945*. New York: Houghton Mifflin, 1946. A collection of FDR's speeches.
- Richard Norton Smith, *An Uncommon Man: The Triumph of Herbert Hoover*. New York: Simon and Schuster, 1984. A biography of Herbert Hoover.
- Studs Terkel, *Hard Times: An Oral History of the Great Depression*. New York: Pantheon, 1970. A collection of interviews with survivors of the Great Depression about daily life in the 1930s.
- Rexford G. Tugwell, *FDR: Architect of an Era*. New York: Macmillan, 1967. Background information on the New Deal by a member of FDR's brain trust.
- Harris Gaylord Warren, *Herbert Hoover and the Great Depression*. New York: W.W. Norton, 1967. A biography of Herbert Hoover.

Models of Bibliographic Entries

The following six sample entries are from the *Modern Language Association (MLA) Handbook for Writers of Research Papers*. They show you some acceptable formats for bibliographic entries.

A Book by a Single Author

Harris, Celia. Interesting Habitats. Chicago: Grayson Publications, 1996.

A Book by More Than One Author

Baraty, Joseph A., and Rosa Garcia. Marsh Birds of the Southeast. New York: Wenday Press, 1982.

An Encyclopedia Entry

"Dwarfed Trees." Encyclopedia Americana. 1958.

A Magazine Article

Chen, David. "Floating Down the River." Our Wildlife 9 July 1988: 120–25.

Book Issued by Organization Identifying No Author

National Wildlife Association. Swamp Life. Washington: National Wildlife Association, 1985.

WWW Sites (World Wide Web)

Smith, Laura P. "A History of Wildlife." 2 Aug. 1999 <<http://www.wildlife.com/talent/lpb/muddex/essay>>.

Note: The date indicates when the Web site was accessed.

All items in the Using Information Resources test session measure benchmarks of **standard 5**: Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Sample Multiple-Choice Items

1. Which resource in the works consulted is a **primary** source?
 - A. *Depression Decade: From New Era Through New Deal 1929–1941*
 - B. *Anxious Decades: America in Prosperity and Depression 1920–1941*
 - C. *An Uncommon Man: The Triumph of Herbert Hoover*
 - D. *The New Deal*

Correct response: D

Benchmark ELA-5-H2: synthesizing information resources

2. Which two resources focus **mainly** on the impact of the Depression in the United States?
 - A. 1930 census data and “Dear Mrs. Roosevelt”
 - B. the encyclopedia article and the timeline
 - C. “Great Depression and World War II, 1929–1945” and 1930 census data
 - D. the works consulted and “Great Depression and World War II, 1929–1945”

Correct response: A

Benchmark ELA-5-H1: evaluating and using organizational features of printed text, other media, and electronic information (for example, citations, endnotes, bibliographic references)

3. Which resource would be the **most** efficient for finding out when Congress approved the first bills that started the New Deal?
- A. the timeline
 - B. the works consulted
 - C. the 1930 census data
 - D. the table of contents

Correct response: A

Benchmark ELA-5-H3: accessing information and conducting research using a variety of primary and secondary sources to produce formal papers

4. Which state had the **greatest** number of unemployed people in 1930?
- A. Illinois
 - B. California
 - C. New York
 - D. Pennsylvania

Correct response: C

Benchmark ELA-5-H6: analyzing and synthesizing graphic organizers (for example, organizational charts, concept maps, comparative tables)

Sample Short-Answer Items

5. Write **three** main topics that could be included in an outline for a report on the Great Depression and its impact on the people of the United States.

Scoring Rubric:

Score	Description
2	The student's response includes three main headings with a focus on the Great Depression and its impact.
1	The student's response is partially correct. It includes fewer than three main headings with a focus on the Great Depression and its impact.
0	The student's response is incorrect, irrelevant, too minimal to evaluate, or blank.

Exemplary responses:

- I. The causes of the Great Depression
- II. The results of the Great Depression
- III. Coping with the Depression and the New Deal

Benchmark ELA-5-H3: accessing information and conducting research using a variety of primary and secondary sources to produce formal papers

6. When you complete your report, you need to list the reference sources you used to gather information. Using the appropriate model on page X, write a bibliographic entry for the article “Great Depression and World War II, 1929–1945.”

Scoring Rubric:

Score	Description
2	The student's response accurately reproduces the model that is given, including the title, date, and www address.
1	The student's response generally reproduces the model (at least two correct parts) but may have minor punctuation errors.
0	The student's response is incorrect, irrelevant, too minimal to evaluate, or blank.

Exemplary response:

“Great Depression and World War II, 1929–1945.” 13 Oct. 2000
<<http://lcweb2.loc.gov/ammem/ndlpedu/timeline/depwwii/depwar.html>>.

Benchmark ELA-5-H5: citing references using various formats (for example, parenthetical citations)

READING AND RESPONDING

Below are four reading passages and sample items used in the Reading and Responding session on GEE assessments. The samples are from the four types of passages that appear on tests: long and short fiction and nonfiction passages and poetry. Items in the Reading and Responding session measure the following standards:

- **ELA Standard 1:** Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.
- **ELA Standard 6:** Students read, analyze, and respond to literature as a record of life experiences.
- **ELA Standard 7:** Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Long Nonfiction

“A Faded Photograph” is taken from Willie Morris’s book *My Dog Skip*. Read the excerpt then answer the questions that follow.

“A Faded Photograph”

by Willie Morris

I came across a photograph of him not long ago, his black face with the long snout sniffing at something in the air, his tail straight and pointing, his eyes flashing in some momentary excitement. Looking at a faded photograph taken more than forty years before, even as a grown man, I would admit I still missed him.

It was 1943. I was nine years old and in the third grade when I saw him for the very first time. I had known we were getting him. My father had ordered him from a dog breeder he had heard about in Springfield, Missouri. Daddy had picked him up at the Illinois Central train depot, and when I came home that day from school he had just put the wire portable kennel on our back porch. I opened the door to the box and looked inside. I saw a little puppy drinking water from a container attached to the bottom. He glanced up at me.

“Come here, boy,” I said.

He walked on unsteady legs toward me. I was sitting on the floor of the porch when he came out. He jumped into my lap and began nuzzling my hand with his nose. When I leaned toward him, he gave me a moist lick on my chin. Then he hugged me.

I led him into the house and gave him some puppy food in a dish. Then I followed him as he gingerly explored every room in the house. That night he jumped into my bed and stared at me, as if he were looking me over. then, perhaps because he missed his mother in Missouri, he went to sleep in my arms. I was an only child, and he now was an only dog.

This was the first of our many days and years together. We named him Skipper for the lively way he walked, but he was always just Skip to me.

We had had a whole string of dogs before. When I was a very little boy we had big bird dog, and then two purebred English smooth-haired fox terriers like this one, and I got to know all about doge, a most precocious expert—their funny or crazy moods, how they looked when they were hungry or sick, when they were ready to bite and when their growling meant nothing, what they might be trying to say when they moaned and made strange human noises deep in their throats.

None of those other doge ever came up to this one. You could talk to him as well as you could to many human beings, and *much* better than you could to some. He would sit down and look you straight in the eye, a long, mesmerizing gaze, and when he understood what you were saying he would turn his head sideways, back and forth, oscillating his whole body like the pendulum on a clock. Before going to sleep at night, with him sitting next to my face on the bed as he always did in such hours, I would say, “First thing tomorrow I want you to get your leash and then come get me up, because we’re gonna get in the car and go out to the woods and get some *squirrels*,” and the next morning sure enough he would get his leash, wake up both my father and me, walk nervously around the house with the leash in his mouth while we ate breakfast, and then lead us out to the car. Or I could say, “How about a little *swim*?” and his face would light up and he would push open the back door with his paws and escort me the quarter of a mile down the back alleyway to the swimming hole under the cypress near the bayou. Or, “bubba’s comin’ over here today, and we’re gonna play some *football*,” and he would listen closely to this, and go out and wait around in front of

the house and pick up Bubba’s scent a block down the street and come tell me he was on his way. Or “Skip, how about some *catch?*” and he would get up and walk into the front room, open a door in the antique cabinet with his improbable nose, and bring me his tennis ball.

I watched him grow up from the puppy who came to us from Missouri to the sleek, dexterous, affectionate creature who could do all these things, and more. He knew my father by the name of Big Boss. My mother was Bossie, and I was Little Boss or, interchangeably, Willie. (I called *him*, depending on the mood, Skip, Old Skip, and Boy. I have learned that when you love somebody, you will address him or her by different names.) Sometimes my father would hide in a closet and I would ask, “Skip, where’s Big Boss?” and he would search the whole house, looking in every bed and under every chair and table until he arrived at the right closet, and began scratching it with his paws.

The town where Old Skip and I grew up together was an unhurried and isolated place then. About ten thousand people lived there, of all races and origins, and it sat there crazily, half on steep hills and half on the flat Delta. Some of the streets were not paved, and the main street, stretching its several blocks from the Dixie Theater down to the bed in the river, was narrow and plain, but down along the quiet, shady streets, with their magnolia and pecan and elm and locust

trees, were the stately old homes that had been built long before the civil War, slightly

dark and decaying until the descendants became prosperous enough to have them “restored,” which usually meant one coat of white enamel.

All this was before the big supermarkets and shopping centers and affluent subdivisions with no sidewalks and the monster highways and the innocence lost. It was even before there was television, and people would not close their doors and shut their curtains to watch the quiz games or the comedy hours or the talk shows where everybody talks at once. We would sit out on our front porches in the hot, serene nights and say hello to everyone who walked by. If the fire truck came past, we all got in our cars to follow it, and Skip was always the first to want to go. The houses were set out in a line under the soft green trees, their leaves rustling gently with the breeze. From the river sometimes came the melancholy echo of a boat’s horn.

I knew the place then better than I did my own heart—every bend in every road, every house and every field, the exact spot where the robin went for her first crocus. It was not in my soul then, only in my pores, as familiar to me as rain or grass or sunlight. The town was poor one year and rich the next; everything in it pertained to cotton, and hence to usury and mortgage, debenture and labor. We lived and died by nature and followed the whims of the timeless clouds.

Sample Multiple-Choice Items

1. “A Faded Photograph” is told from the point of view of
- A. a young boy.
 - B. Skip.
 - C. a grown man.
 - D. all of the characters.

Correct response: C

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H2: analyzing and evaluating the effects of complex elements and complex literary devices (for example, irony, sarcasm, ambiguity) on the meaning and purpose of a selection

2. Which adjectives **best** describe the narrator’s memory of his boyhood with Skip?
- A. joyful and unrealistic
 - B. sad and mournful
 - C. happy and nostalgic
 - D. distant and hazy

Correct response: C

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H1: using comprehension strategies (for example, synthesizing, critiquing) to evaluate oral, written, and visual texts

3. In paragraph 5 the narrator calls Skip an “only dog.” This suggests that the narrator
- A. comes from a large family as compared to Skip.
 - B. identifies with the dog and welcomes his companionship.
 - C. will never own another dog.
 - D. knows that Skip did not have brothers or sisters.

Correct response: B

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H2: using reasoning skills (for example, analyzing, evaluating), incorporating life experiences, and using available information resources to solve problems in complex oral, written, and visual texts

4. For which quality is Skip named?
- A. his sluggish gait
 - B. his high-pitched bark
 - C. his wagging tail
 - D. his lively walk

Correct response: D

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H4: using analytical reasoning skills in a variety of complex oral, written, and visual texts

Sample Short-Answer Items

5. Describe the relationship between the narrator and his dog, Skip. Use details from the passage to support your response.

Scoring Rubric:

Score	Description
2	The student's response is complete. It <ul style="list-style-type: none">• fully describes the relationship between the narrator and his dog Skip AND <ul style="list-style-type: none">• uses specific and relevant details from the passage as support.
1	The student's response is partial. It <ul style="list-style-type: none">• partially describes the relationship between the narrator and his dog Skip AND <ul style="list-style-type: none">• uses general (or no) information from the passage OR <ul style="list-style-type: none">• demonstrates a limited awareness and/or may contain errors.
0	The student's response is incorrect or irrelevant, too brief to evaluate, or blank.

Exemplary response:

The narrator and his dog are the best of friends and close companions. Their relationship is affectionate, playful, and constant. The narrator talks to his dog as if he were a person and holds him in his arms.

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H4: analyzing and evaluating complex texts with supportive explanations to generate connections to real-life situations and other texts (for example, consumer materials, public documents)

6. What change is described in paragraph 11? In what way is this change important to the narrator?

Scoring Rubric:

Score	Description
2	The student's response is complete. It <ul style="list-style-type: none">states that the town is changing from an unhurried, open, innocent society to one with closed doors and subdivisions AND <ul style="list-style-type: none">explains how this is important to the narrator.
1	The student's response is partial. It <ul style="list-style-type: none">states a change OR <ul style="list-style-type: none">states how the change is important to the narrator OR <ul style="list-style-type: none">demonstrates a limited awareness and/or may contain errors.
0	The student's response is incorrect or irrelevant, too brief to evaluate, or blank.

Exemplary response:

The narrator sees the town changing negatively. Innocence is lost and people are turning to television and going behind closed doors. People go inside rather than sit on their porches greeting each other in the evenings. This change is important to the narrator because he loves his town and likes the old open, innocent way of life.

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H4: using analytical reasoning skills in a variety of complex oral, written, and visual texts

Poetry

In the following poem, the poet Leonard Adame remembers his Mexican American grandmother. Read the poem, then answer the questions that follow.

My Grandmother Would Rock Quietly and Hum by Leonard Adame

	in her house she would rock quietly and hum until her swelled hands calmed		she had lost her teeth and when we ate she had bread soaked in “cafe” ³
5	in summer she wore thick stockings sweaters and grey braids	25	
	(when “el cheque” ¹ came we went to Payless and I laughed greedily when given a quarter)	30	always her eyes were clear and she could see— through her eyes she gave me herself
10		35	she would sit and talk of her girlhood— of things strange to me:
	mornings, sunlight barely lit the kitchen and where there were shadows it was not cold	40	México epidemics relatives shot her father’s hopes of this country—
15		45	how they sank with cement dust to his insides
	she quietly rolled flour tortillas— the “papas” ² cracking in hot lard would wake me	50	now when I go to the old house the worn spots by the stove echo of her shuffling and México still hangs in her fading calendar pictures
20		55	

¹ the check

² potatoes

³ coffee

Sample Multiple-Choice Items

1. The mood of the poem **most** reflects the poet's
- A. respect for his grandmother.
 - B. longing to return to Mexico.
 - C. uncertainty about this grandmother's health.
 - D. happiness about Mexican traditions and cooking.

Correct response: A

Standard 6: Students read, analyze, and respond to literature as a record of life experiences.
Benchmark ELA-6-H2: analyzing distinctive elements (for example, recurrent themes, historical significance, literary techniques) of ancient, American, British, and world literature

2. Lines 31 and 32, "through her eyes / she gave me herself," mean that the grandmother
- A. passed on her eyes to her grandson.
 - B. struggled to give her family the best things she saw.
 - C. had strong opinions about life in the United States.
 - D. passed on her memories and knowledge to her grandson.

Correct response: D

Standard 6: Students read, analyze, and respond to literature as a record of life experiences.
Benchmark ELA-6-H1: analyzing, evaluating, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups

3. Why does the speaker most likely say “México / epidemics / relatives shot” (lines 37 through 39) are “strange”?
- A. He questions his grandmother’s memories.
 - B. He has not heard stories about his family.
 - C. He thinks the stories are made up.
 - D. He has never experienced similar events.

Correct response: D

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H3: analyzing and evaluating the effects of an author’s life, culture, and philosophical assumptions as reflected in the author’s viewpoint (perspective)

4. The **most likely** reason the poet uses Spanish words is to
- A. show that the grandmother said these words.
 - B. show that the narrator can speak Spanish.
 - C. teach the reader these words.
 - D. create a bilingual poem.

Correct response: A

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H2: using reasoning skills (for example, analyzing, evaluating), incorporating life experiences, and using available information resources to solve problems in complex oral, written, and visual texts

Sample Short-Answer Items

- | |
|---|
| 5. What is the symbolic meaning of the last line “México / still hangs in her / fading / calendar pictures”? |
|---|

Scoring Rubric:

Score	Description
2	The student’s response is complete. It states a plausible symbolic meaning of the lines.
1	The student’s response is partial. It <ul style="list-style-type: none">• generally discusses the lines OR <ul style="list-style-type: none">• demonstrates a limited awareness and/or may contain errors.
0	The student’s response is incorrect, irrelevant, too brief to evaluate, or blank.

Exemplary responses:

The last lines of the poem refer to the grandmother’s past in Mexico and her Mexican cultural heritage, symbolized by the calendar pictures. Although the grandmother’s Mexican traditions are not as strong as they were (the calendar pictures are fading), the cultural and heritage “still hang,” which means that they are still part of the family.

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H2: analyzing and evaluating the effects of complex elements and complex literary devices (for example, irony, sarcasm, ambiguity) on the meaning and purpose of a selection

- 6.** What is the speaker of the poem trying to convey about his grandmother?
Use specific details from the poem to support your answer.

Scoring Rubric:

Score	Description
2	The student's response is complete. It <ul style="list-style-type: none"> • explains what the speaker of the poem is trying to convey about his grandmother AND <ul style="list-style-type: none"> • uses specific and relevant details from the poem as support.
1	The student's response is partial. It <ul style="list-style-type: none"> • partially describes the grandmother with some information from the poem OR <ul style="list-style-type: none"> • demonstrates a limited awareness and/or may contain errors.
0	The student's response is incorrect or irrelevant, too brief to evaluate, or blank.

Exemplary response:

The speaker is conveying that his grandmother was a quiet woman, who wanted to pass on her Mexican heritage to her children. The poet describes her as old, with swollen hands, thick stockings, grey braids. Although she was old, her mind and eyes were clear.

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H3: analyzing and evaluating the effects of an author's life, culture, and philosophical assumptions as reflected in the author's viewpoint (perspective)

Sample Essay Item for “My Grandmother Would Rock Quietly and Hum” and “A Faded Photograph.”

“A Faded Photograph” and “My Grandmother Would Rock Quietly and Hum” look back to an earlier time with nostalgia. Explain how the author and the poet develop a nostalgic mood. Cite specific words from both selections that build the mood.

Scoring Rubric:

Score	Description
4	The student’s response is complete. It <ul style="list-style-type: none"> • insightfully and thoroughly explains how the mood is developed AND <ul style="list-style-type: none"> • cites specific words from both passages that clearly develop the mood or nostalgia.
3	The student’s response is general. It <ul style="list-style-type: none"> • generally explains how the mood is developed AND <ul style="list-style-type: none"> • cites specific words (fewer than 4) that develop the mood.
2	The student’s response is partial. It <ul style="list-style-type: none"> • explains how the mood is developed in one of the passages AND <ul style="list-style-type: none"> • cites some information that develops the mood OR <ul style="list-style-type: none"> • partially explains how the mood is developed in both passages AND <ul style="list-style-type: none"> • cites information from one passage.
1	The student’s response is minimal. It <ul style="list-style-type: none"> • minimally discusses mood in one or both passages AND <ul style="list-style-type: none"> • uses general information from one passage OR <ul style="list-style-type: none"> • demonstrates a limited awareness and/or may contain errors.
0	The student’s response is incorrect or irrelevant, too brief to evaluate, or blank.

Exemplary response:

Both writers develop a mood of nostalgia by using the past tense and memories from childhood. In “A Faded Photograph” the author develops the mood of nostalgia by first establishing that he is looking at a forty-year-old photograph, which made him miss the dog he had as a boy. He also describes how the town used to be when there were no big supermarkets or “affluent subdivisions with no sidewalks.” For Morris the town was an “unhurried place.” Similarly, the poet of the poem builds a mood by creating nostalgic images of a grandmother with “grey braids” rocking and humming and talking about her girlhood in Mexico. The poet recalls images of a warm kitchen with smells of his grandmother’s cooking breakfast. The nostalgic mood is further developed with the image of the fading calendar pictures.

Standard 6: Students read, analyze, and respond to literature as a record of life experiences.

Benchmark ELA-6-H2: analyzing and evaluating distinctive elements (for example, recurrent themes, historical significance, literary techniques) of ancient, American, British, and world literature

Long Fiction

One of the pleasures—and one of the dangers!—of travel is the opportunity to sample different cuisines. Read this passage about a traveler in India and then answer questions that follow.

The Well-Seasoned Traveler

by M. Kazemzadeh

The 6:40 train from Delhi to Agra pulled out of the station exactly on time. As the train rolled south, the conductor strolled through the first class carriages announcing the dinner service. Neville Sackville-Jones, the well-known travel writer, closed the book he was reading (*A Brief History of Agra and the Taj Mahal*) and made his way to the dining car.

Sackville-Jones was feeling particularly pleased with himself. He was, after all, the author of several important travel guides. He took pride in advising the proper English gentleman (and, where appropriate, the proper English lady) on how to travel safely and enjoyably.

Now he was in India, his first visit. With a sense of purpose, Sackville-Jones entered the dining car. He made a mental note of his first impression: elegant furnishings, real silver on the tables, velvet drapes, a bevy of waiters for the few diners. "Very good," he thought.

"Good evening sir," said a waiter, bowing with customary Indian courtesy as he ushered Sackville-Jones to his seat. "Kindly do the honor of following me."

"Excellent," thought Sackville-Jones. Really the staff was outdoing itself. So far, the dining car was earning high marks.

Sackville-Jones took a seat and spread out his notebook on the snowy white tablecloth. He liked to compose while dining, finding the atmosphere of restaurants—and the promise of food—an inspiration to his artistic endeavors. He took out a starched linen handkerchief and dabbed at his brow. India was quite warm even in late winter, especially for a well-fed man.

"My esteemed readers will find that train travel in India exceeds one's expectations. The dining car is a particular delight. Lavishly furnished, correctly. . ."

Sackville-Jones noticed the waiter hovering near his elbow. He waved him away impatiently. "Not yet, man," he said, "can't you see I'm busy?"

"Very good, sir. As you wish, sir." The waiter again bowed before retiring to another table.

". . . correctly staffed," Sackville-Jones continued, "by waiters trained in the proper ways of service and with just a touch of the exotic in their aspect." He beamed as he wrote. Delightful prose, he thought.

Now he would have to try the food. Sackville-Jones prided himself on his palate. In each country that he visited, he sampled the local cuisine to determine what was fit for English consumption. Some things were better left alone, but other exotic dishes were quite acceptable. Why, the *bratwurst* in Vienna were almost as good as English sausage; the caviar served in Moscow had been first rate; even the grilled buffalo steaks in Botswana were quite tasty, if one left aside the mashed yams.

He motioned for the waiter, who arrived with another deep bow.

"What do you recommend?" Sackville-Jones asked.

"For visitors, sir, we suggest the lamb *masala*."

"No, no, I don't want visitors' food. I want authentic cuisine. I *must* have authentic."

Sackville-Jones felt an obligation to try "real" local food on his travels, if only to warn his readers away from it.

"Of course, sir," the waiter bowed again. "Our lamb *masala* is authentic, sir, only not quite so hot and spicy as the lamb *vindaloo*. I think the gentleman would prefer it, sir."

"The gentleman would prefer to make up his own mind," growled Sackville-Jones. The dining car was losing marks, he thought. "I want you to give me the lamb *vindaloo*."

The waiter bowed again, but looked deeply concerned.

"Sir," he pleaded, "I beg you choose the lamb *masala*. I am sure it will be better."

Sackville-Jones thumped the table, rattling the silver and upsetting an empty glass.

"Enough!" he roared. "Send me the manager!"

The crestfallen waiter bowed again, murmured apologies under his breath, then scurried away.

Meanwhile, Sackville-Jones again took up his pen. "Unfortunately," he wrote, "the staff insist on making counter-recommendations to visitors on what they should eat. This serious breach of manners, if not worse, is naturally somewhat distressing."

The manager arrived quickly at Sackville-Jones's table with the waiter in tow. With a bow he asked how he could be of service.

"You can be of service by serving me what I want. Your waiter here refuses to give me what I ordered."

The manager turned to the hapless waiter and berated him. "How can you treat this distinguished gentleman badly? In India the guest is a jewel on a velvet pillow. We will talk more of this later," he cried. He then turned back to Sackville-Jones. "With apologies, sir. This man is very sorry for his error. Now, what can I get for you?"

"I want the lamb *vindaloo*. I am accustomed to Indian food. I know exactly what I want to eat."

A faint look of surprise passed over the manager's face. "You are aware of course, sir, that the *vindaloo* is quite hot and spicy?"

"Yes, yes. I know that. Don't tell me that you are going to argue with me, as well?"

Sackville-Jones mopped his brow again. Really, this was getting tiresome.

"Of course not, sir, we will bring your order right away." The manager bowed again and walked toward the kitchen car, pushing the unlucky waiter before him.

Sackville-Jones was pleased to hear the manager continue to scold the waiter, although he could not catch the exact words as the language was unfamiliar to him. He again took up his pen. "The managers, however, understand the true meaning of service. My readers can rest assured that manners are upheld by those in authority, and the traveler's every wish is respected." He put down his pen. Now it remained to see if the food proved appetizing.

Within a few minutes, the waiter reappeared, carrying a tray stacked high with dishes. He placed before Sackville-Jones a plate of rice, a bowl of curried lamb, and several dishes containing breads, condiments, and sauces. The waiter looked as if he were struggling to control his emotions. Served him right, too, Sackville-Jones thought.

"Lamb *vindaloo*, as you ordered, sir." The waiter had clearly learned a lesson.

Sackville-Jones picked up his fork. Hungry after his trying encounters, he helped himself to a large mouthful of curry. He did not even have time to chew once. Sackville-Jones felt as if he had placed a live coal in his mouth. Never in his life had he experienced such blinding pain, so quickly, from such a seemingly innocent source. His face turned bright red, sweat erupted on his brow, and tears sprang to his eyes. He gasped, covering his face with his napkin lest anyone see his reaction.

What was he to do? Sackville-Jones feverishly ran through his options. He could swallow the blasted thing, but he would surely die if it reached his stomach, not to mention how it would burn on the way down. He couldn't spit it out, at least not in front of the entire dining car. Sackville-Jones did the only thing he could do. He fled the dining car. As he ran past the kitchen, he saw through the open door the waiter and the manager, arms around each other's shoulders. Tears of laughter poured down their faces.

Sample Multiple-Choice Items

1. Neville Sackville-Jones could **best** be described as
- A. modest and refined.
 - B. boring and uneducated.
 - C. demanding and pompous.
 - D. adventurous and generous.

Correct response: C

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H2: analyzing and evaluating the effects of complex elements and complex literary devices (for example, irony, sarcasm, ambiguity) on the meaning and purpose of a selection

2. What is the **most** likely reason that Sackville-Jones is on the train to Agra?
- A. He prefers traveling by land.
 - B. He plans to visit the Taj Mahal.
 - C. He thinks the food will be better there.
 - D. He intends to write a history of the city.

Correct response: B

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H1: using comprehension strategies (for example, synthesizing, critiquing) to evaluate oral, written, and visual texts

3. Read this sentence:

“The manager turned to the hapless waiter and berated him.”

Which word could best be substituted for the word berated?

- A. dismissed
- B. grabbed
- C. scolded
- D. struck

Correct response: C

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H1: using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (for example, contexts, connotations and denotations, word derivations, relationships, inferences)

4. The waiter is anxious for Sackville-Jones to choose the lamb *masala* because it is

- A. less spicy.
- B. less foreign.
- C. more authentic.
- D. more expensive.

Correct response: A

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H1: using comprehension strategies (for example, synthesizing, critiquing) to evaluate oral, written, and visual texts

Sample Short-Answer Items

5. What are the major differences between the behavior of Sackville-Jones and the behavior of the staff of the restaurant in the train? Use at least **two** details from the passage to support your answer.

Scoring Rubric:

Score	Description
2	The student's response is complete. It <ul style="list-style-type: none">identifies differences between Sackville-Jones's behavior and the behavior of the waiter or manager AND <ul style="list-style-type: none">uses two details from the passage as support.
1	The student's response is partially correct. It <ul style="list-style-type: none">identifies differences between Sackville-Jones's behavior and the behavior of the waiter or manager and uses only one detail from the passage as support OR <ul style="list-style-type: none">identifies characteristics of only one character and uses details from the passage OR <ul style="list-style-type: none">demonstrates a limited awareness and/or may contain errors.
0	The student's response is incorrect or irrelevant, too brief to evaluate, or blank.

Exemplary responses:

Differences:

- Sackville-Jones is rude; the others are polite.
- The waiter tries to help; Sackville-Jones refuses to take advice.
- The waiter and manager are patient; Sackville-Jones is impatient.
- Other plausible text-based responses.

Details:

- Sackville-Jones gets angry at the waiter's suggestion.
- The waiter addresses Sackville-Jones as "Sir" and bows.
- The manager reprimands the waiter for not obeying the guest.
- Sackville-Jones thumps the table.
- The waiter is distressed but tries to advise Sackville-Jones.
- The manager says a guest is a jewel on a velvet pillow.
- Other plausible text-based responses.

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H2: analyzing and evaluating the effects of complex elements and complex literary devices (for example, contexts, connotations and denotations, word derivations, relationships, inferences) on the meaning and purpose of a selection

6. According to the restaurant manager, Indians think of every guest as “a jewel on a velvet pillow.” What does this mean? Use at least one example from the passage in your explanation.

Scoring Rubric:

Score	Description
2	The student’s response is complete. It <ul style="list-style-type: none"> offers a clear explanation of the expression AND cites at least one example from the text.
1	The student’s response is partially correct. It <ul style="list-style-type: none"> offers an explanation of the phrase OR <ul style="list-style-type: none"> cites one example from the text.
0	The student’s response is incorrect, irrelevant, too brief to evaluate, or blank.

Exemplary responses:

This phrase means that the Indians believe that guests

- are precious, as a gem is precious.
- must be treated well, like putting a jewel on a velvet pillow.
- must have everything soft, comfortable, and luxurious.
- deserve to be treated politely.
- deserve to have their wishes respected.
- Other plausible text-based responses.

Examples:

- The train has velvet drapes, real silver, elegant furnishings, and many waiters.
- The waiter bows to Sackville-Jones and calls him “Sir.”
- The waiter and manager do as Sackville-Jones requests.
- The waiter and manager are concerned for his welfare.
- Other plausible text-based responses.

Standard 6: Students read, analyze, and respond to literature as a record of life experiences.

Benchmark ELA-6-H1: analyzing, evaluating, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups

Short Passage

This essay explains the steps involved in writing a dictionary. Read the essay and answer questions XX through XX.

How Dictionaries Are Made

S.I. Hayakawa

It is widely believed that every word has a correct meaning, that we learn these meanings principally from teachers and grammarians (except that most of the time we don't bother to, so that we ordinarily speak "sloppy English"), and that dictionaries and grammars are the supreme authority in matters of meaning and usage. Few people ask by what authority the writers of dictionaries and grammars say what they say. I once got into a dispute with an Englishwoman over the pronunciation of a word and offered to look it up in the dictionary. The Englishwoman said firmly "What for? I am English. I was born and brought up in England. The way I speak *is* English." Such self-assurance about one's own language is not uncommon among the English. In the United States, however, anyone who is willing to quarrel with the dictionary is regarded as either eccentric or mad.

Let us see how dictionaries are made and how the editors arrive at definitions. What follows applies, incidentally, only to those dictionary offices where first-hand, original research goes on—not those in which editors simply copy existing dictionaries. The task of writing a dictionary begins with the reading of vast amounts of the literature of the period or subject that the dictionary is to cover. As the editors read, they copy on cards every interesting or rare word, every unusual or peculiar occurrence of a common word, a large number of common words in their ordinary uses, and also the sentences in which each of these words appears, thus:

pail

The dairy pails bring home increase
of milk

Keats, *Endymion*

1, 44-45

That is to say, the context of each word is connected, along with the word itself. For a really big job of dictionary writing, such as the *Oxford English Dictionary* (usually bound in about

twenty-five volumes), millions of such cards are collected, and the task of editing occupies decades. As the cards are collected, they are alphabetized and sorted. When the sorting is completed, there will be for each word anywhere from two to three to several hundred illustrative quotations, each on its card.

To define a word, then, the dictionary editor places before him the stack of cards illustrating that word; each of the cards represents an actual use of the word by a writer of some literary or historical importance. He reads the cards carefully, discards some, rereads the rest, and divides up the stack according to what he thinks are the several senses of the word. Finally, he writes his definitions, following the hard-and-fast rule that each definition *must* be based on what the quotations in front of him reveal about the meaning of the word. The editor cannot be influenced by what *he* thinks a given word *ought* to mean. He must work according to the cards or not at all.

The writing of a dictionary, therefore, is not a task of setting up authoritative statements about the "true meanings" of words, but a task of *recording*, to the best of one's ability, what various words *have meant* to authors in the distant or immediate past. *The writer of a dictionary is a historian, not a lawgiver.* If, for example, we had been writing a dictionary in 1890, or even as late as 1919, we could have said that the word "broadcast" means "to scatter" (seed, for example), but we could not have decreed that from 1921 on, the most common meaning of the word should become "to disseminate audible messages, etc., by radio transmission." To regard the dictionary as an "authority," therefore, is to credit the dictionary writer with gifts of prophecy which neither he nor anyone else possesses. In choosing our words when we speak or write, we can be *guided* by the historical record afforded us by the dictionary, but we cannot be *bound* by it, because new situations, new experiences, new inventions, new feelings, are always compelling us to give new uses to old words. Looking under a "hood," we should ordinarily have found, five hundred years ago, a monk; today, we find a motorcar engine.

Sample Multiple-Choice Items

1. In paragraph 2, the sample item card for pail is an example of
- A. an illustrative quotation.
 - B. a correct meaning.
 - C. a possible definition.
 - D. a rare word.

Correct response: A

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

Benchmark ELA-1-H3: reading, comprehending, and responding to extended, complex written, spoken, and visual texts

2. What is the **main** point of the essay?
- A. People should use dictionaries more often.
 - B. Most dictionaries are easy to use.
 - C. The procedure for making dictionaries is confusing.
 - D. The process of developing dictionaries is ongoing.

Correct response: D

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H1: using comprehension strategies (for example, synthesizing, critiquing) to evaluate oral, written, and visual texts

3. In the first paragraph, the author uses the example of the Englishwoman to
- A. show that English is originally from England.
 - B. show that people should know their own language.
 - C. compare reasons for using a dictionary with reasons not to use one.
 - D. contrast the English confidence in language with American acceptance of it.

Correct response: D

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H3: analyzing the effects of an author’s life, culture, and philosophical assumptions as reflected in the author’s viewpoint (perspective)

4. In the last sentence of the essay, the example of a “hood” is used to show that
- A. the meanings of words continue to change.
 - B. words have only one correct meaning.
 - C. the meanings and origins of words are consistent.
 - D. we can never know exactly what a word means.

Correct response: A

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H4: using analytical reasoning skills in a variety of complex oral, written, and visual texts

Sample Short-Answer Items

5. Explain the **three** commonly held views about dictionaries that this essay disputes.

Scoring Rubric:

Score	Description
2	The student's response is complete. It explains three commonly held views about dictionaries disputed in the essay.
1	The student's response is partially correct. It <ul style="list-style-type: none">discusses one or two commonly held views about dictionaries disputed in the essay OR <ul style="list-style-type: none">demonstrates a limited awareness and/or may contain errors.
0	The student's response is incorrect, irrelevant, too brief to evaluate, or blank.

Exemplary responses will include any three of these:

Views disputed in the essay:

- Every word has a correct meaning;
- Dictionaries are the supreme authority on meanings;
- Anyone who quarrels with a dictionary meaning is eccentric or mad; and
- We learn meanings from others (teachers and grammarians).

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H1: using comprehension strategies (for example, synthesizing, critiquing) to evaluate oral, written, and visual texts

6. The author states in the last paragraph, “We can be **guided** by the historical record afforded us by the dictionary, but we cannot be **bound** by it” (paragraph 5). Analyze the meaning of this statement.

Scoring Rubric:

Score	Description
2	The student’s response is complete. It gives a thorough analysis of the meaning of the statement.
1	The student’s response is partially correct. It <ul style="list-style-type: none">• gives a vague discussion of the meaning of the statement OR <ul style="list-style-type: none">• demonstrates a limited awareness and/or may contain errors.
0	The student’s response is incorrect, irrelevant, too brief to evaluate, or blank.

Exemplary response:

The statement means that dictionaries provide information about how words are used at a particular time. The author states, “The writer of a dictionary is a historian, not a lawgiver.” Word meanings change according to how they are used at a particular time.

Standard 7: Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

Benchmark ELA-7-H2: using reasoning skills (for example, analyzing, evaluating), incorporating life experiences, and using available information resources to solve problems in complex oral, written, and visual texts

PROOFREADING

Following are a proofreading passage and four sample multiple-choice items that appeared on a GEE English Language Arts test. The Proofreading session measures standard 3, with the exception of ELA-3-H1, writing legibly. On the actual test, this session includes eight multiple-choice items.

15 Cyprus St.
Baton Rouge, LA 70804
May 15, 2000

Ms. Elizabeth Bradshaw
Recreation and Parks Director
11 Court Street
Baton Rouge, LA 70804

Dear Ms. Bradshaw:

I am writing to apply for the position of Youth Counselor in the town's summer recreation program, specifically the basketball program. I want to have this job because I enjoy watching aspiring young basketball players realize their potential as they progress through the summer. In addition, I have wanted to be a basketball coach my entire life.

Because I have had experience working with children and playing basketball, I feel that I am well-qualified for a position on the summer recreation staff. I have played basketball since I was eight, have attended summer hoop camp for five years, and am currently on the high school varsity squad. For the past two winters, I have also coached a team of third graders in the Pee Wee basketball division.

I am in good physical condition, I exercise every day. I am friendly and deal well
1
with people. I love seeing childrens' eyes light up as they learn the fun that goes along
2
with the game of basketball. You won't hardly find anyone more interested and qualified.

3

You may contact the following people for a personal reference: Ms. Kathleen Allen, for whom I babysit, and Mr. Ron McCurry, my basketball coach at my High School.

4

Please let me know if you would like any more information about my experience or my qualifications. Thank you for your consideration.

Sincerely,

Marie Moore

All sample questions measure ELA-3-H2.

Standard 3: Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

Benchmark ELA-3-H2: using the grammatical and mechanical conventions of standard English

1.

- A. condition I
- B. condition we
- C. condition; I
- D. no error

Correct response: C

2.

- A. children's eyes
- B. child's eyes
- C. childrens eyes
- D. no error

Correct response: A

3.

- A. You will not
- B. You hardly won't
- C. You will not never
- D. no error

Correct response: A

4.

- A. at my high school.
- B. at his High School.
- C. in my High School.
- D. no error

Correct response: A

Standards and Benchmark Statements, across Grades

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

K–4	5–8	9–12
<p>ELA-1-E1 Gaining meaning from print and building vocabulary using a full range of strategies (for example, self-monitoring and correcting, searching, cross-checking), evidenced by reading behaviors using phonemic awareness, phonics, sentence structure, and meaning</p> <p>ELA-1-E2 Using the conventions of print (for example, left-to-right directionality, top-to-bottom, one-to-one matching, sentence framing)</p> <p>ELA-1-E3 Adjusting speed of reading (e.g., appropriate pacing, intonation, expression) to suit the difficulty of materials and the purpose for reading for example, enjoying, learning, problem solving)</p> <p>ELA-1-E4 Recognizing story elements (for example, setting, plot, character, theme) and literary devices (for example, simile, dialogue, personification) within a selection</p> <p>ELA-1-E5 Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (for example, range for fiction passages—450–1,000 words; range for nonfiction—450–850 words)</p> <p>ELA-1-E6 Interpreting (for example, retelling, summarizing) texts to generate connections to real-life situations</p>	<p>ELA-1-M1 Using knowledge of word meaning and developing basic and technical vocabulary using various strategies (for example, context clues, idioms, affixes, etymology, multiple-meaning words)</p> <p style="text-align: center;">Conventions of print are enhanced though application across grade levels.</p> <p style="text-align: center;">Speed of reading is enhanced through application across grade levels.</p> <p>ELA-1-M2 Interpreting story elements (e.g., mood, tone, style)* and literary devices (for example, flashback, metaphor, foreshadowing, symbolism)* within a selection</p> <p>ELA-1-M3 Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (for example, ranging from 500–1,000 words)</p> <p>ELA-1-M4 Interpreting (for example, paraphrasing, comparing, contrasting) texts with supportive explanations to generate connections to real-life situations and other texts (for example, business, technical, scientific)</p>	<p>ELA-1-H1 Using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (for example, contexts, connotations and denotations, word derivations, relationships, inferences)</p> <p style="text-align: center;">Conventions of print are enhanced though application across grade levels.</p> <p style="text-align: center;">Speed of reading is enhanced through application across grade levels.</p> <p>ELA-1-H2 Analyzing and evaluating the effects of complex literary devices (for example, irony, sarcasm, ambiguity)** on the meaning and purpose of a selection</p> <p>ELA-1-H3 Reading, comprehending, and responding to extended, complex written, spoken, and visual texts (for example, ranging from 600–1,500 words)</p> <p>ELA-1-H4 Analyzing and evaluating complex texts with supportive explanations to generate connections to real-life situations and other texts (for example, consumer materials, public documents)</p>

K-4	5-8	9-12
ELA-1-E7 Reading with fluency (natural sequencing of words) for various purposes (for example, enjoying, learning, problem solving)	ELA-1-M5 Adjusting reading rate according to texts and purposes for reading (for example, problem solving, evaluating, researching)*	ELA-1-H5 Adjusting reading rate according to texts and purposes for reading (for example, analyzing, synthesizing, evaluating)**

* Inclusive of K-4 examples

** Inclusive of K-8 examples

Standard 2: Students write competently for a variety of purposes and audiences.

K–4	5–8	9–12
<p>ELA-2-E1 Dictating, dictating and writing compositions that clearly state or imply a central idea with supporting details in a logical, sequential order (beginning, middle, end)</p>	<p>ELA-2-M1 Writing multiparagraph compositions (150–200 words) that clearly imply a central idea with supporting details in a logical, sequential order</p>	<p>ELA-2-H1 Writing compositions (250–300 words) that employ specific organizational elements (for example, spatial order, order of importance, ascending/descending order, chronological order) and clearly imply a central idea with supporting details in a logical, sequential order</p>
<p>ELA-2-E2 Focusing on language (vocabulary), concepts, and ideas that show an awareness of the intended audience and/or purpose (for example, classroom, real-life, workplace) in developing compositions</p>	<p>ELA-2-M2 Using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (for example, classroom, real-life, workplace) in developing complex compositions</p>	<p>ELA-2-H2 Using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (for example, classroom, real-life, workplace) in developing extended complex compositions</p>
<p>ELA-2-E3 Creating written texts using the writing process</p>	<p>ELA-2-M3 Identifying and applying the steps of the writing process</p>	<p>ELA-2-H3 Applying the steps of the writing process, emphasizing revising and editing in final drafts</p>
<p>ELA-2-E4 Using narration, description, exposition, and persuasion to develop compositions (for example, stories, letters, poems, logs)</p>	<p>ELA-2-M4 Using narration, description, exposition, and persuasion to develop various modes of writing (for example, notes, essays)*</p>	<p>ELA-2-H4 Using narration, description, exposition, and persuasion to develop various modes of writing (for example, editorials, critical analyses)**</p>
<p>ELA-2-E5 Recognizing and applying literary devices (for example, figurative language)</p>	<p>ELA-2-M5 Identifying and applying literary devices (for example, symbolism, dialogue)*</p>	<p>ELA-2-H5 Applying literary devices and various stylistic elements (for example, diction, sentence structure, voice, tone)**</p>
<p>ELA-2-E6 Writing as a response to texts and life experiences (for example, journals, letters, lists)</p>	<p>ELA-2-M6 Writing as a response to texts and life experiences (for example, personal and business letters)*</p>	<p>ELA-2-H6 Writing as a response to texts and life experiences (for example, technical writing, resumes)**</p>

* Inclusive of K–4 examples

** Inclusive of K–8 examples

Standard 3: Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

K–4	5–8	9–12
<p>ELA-3-E1 Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence</p>	<p>ELA-3-M1 Writing fluidly and legibly in cursive or printed form</p>	<p>ELA-3-H1 Writing fluidly and legibly in cursive or printed form</p>
<p>ELA-3-E2 Demonstrating use of punctuation (for example, comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments</p>	<p>ELA-3-M2 Demonstrating use of punctuation (for example, colon, semicolon, quotation marks, dashes, parentheses), capitalization, and abbreviations</p>	<p>ELA-3-H2 Using the grammatical and mechanical conventions of standard English</p>
<p>ELA-3-E3 Demonstrating standard English structure and usage by writing clear, coherent sentences</p>	<p>ELA-3-M3 Demonstrating standard English structure and usage by using correct and varied sentence types (e.g., compound and compound-complex) and effective personal styles</p>	<p>Standard English structure and usage are demonstrated across grade levels.</p>
<p>ELA-3-E4 Using knowledge of the parts of speech to make choices for writing</p>	<p>ELA-3-M4 Demonstrating understanding of the parts of speech to make choices for writing</p>	<p>Standard English structure and usage are demonstrated across grade levels.</p>
<p>ELA-3-E5 Spelling accurately using strategies (for example, letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation) and resources (for example, glossary, dictionary) when necessary</p>	<p>ELA-3-M5 Spelling accurately using strategies and resources (for example, glossary, dictionary, thesaurus, spell check) when necessary</p>	<p>ELA-3-H3 Spelling accurately using strategies and resources (for example, technical glossary, specialized dictionary) when necessary</p>

Standard 4: Students demonstrate competence in speaking and listening as tools for learning and communicating.

K–4	5–8	9–12
<p>ELA-4-E1 Speaking intelligibly, using standard English pronunciation</p> <p>ELA-4-E2 Giving and following directions/procedures</p> <p>ELA-4-E3 Telling or retelling stories in sequence</p> <p>ELA-4-E4 Giving rehearsed and unrehearsed presentations</p> <p>ELA-4-E5 Speaking and listening for a variety of audiences (for example, classroom, real-life, workplace) and purposes (for example, awareness, concentration, enjoyment, information, problem solving)</p> <p>ELA-4-E6 Listening and responding to a wide variety of media (for example, music, TV, film, speech)</p> <p>ELA-4-E7 Participating in a variety of roles in group discussions (for example, active listener, contributor, discussion leader)</p>	<p>ELA-4-M1 Speaking intelligibly, using standard English pronunciation and diction</p> <p>ELA-4-M2 Giving and following directions/procedures</p> <p>This benchmark is not emphasized at these grade levels.</p> <p>ELA-4-M3 Using the features of speaking (for example, audience analysis, message construction, delivery, interpretation of feedback) when giving rehearsed and unrehearsed presentations</p> <p>ELA-4-M4 Speaking and listening for a variety of audiences (for example, classroom, real-life, workplace) and purposes (for example, awareness, concentration, enjoyment, information, problem solving)</p> <p>ELA-4-M5 Listening and responding to a wide variety of media*</p> <p>ELA-4-M6 Participating in a variety of roles in group discussions (for example, facilitator, recorder)*</p>	<p>ELA-4-H1 Speaking intelligibly, using standard English pronunciation and diction</p> <p>ELA-4-H2 Giving and following directions and procedures</p> <p>This benchmark is not emphasized at these grade levels.</p> <p>ELA-4-H3 Using the features of speaking (for example, audience analysis, message construction, delivery, interpretation of feedback) when giving prepared and impromptu presentations</p> <p>ELA-4-H4 Speaking and listening for a variety of audiences (for example, classroom, real-life, workplace) and purposes (for example, awareness, concentration, enjoyment, information, problem solving)</p> <p>ELA-4-M5 Listening and responding to a wide variety of media (for example, CD-ROM)**</p> <p>ELA-4-H6 Participating in a variety of roles in group discussion (for example, mediator)**</p>

* Inclusive of K–4 examples

** Inclusive of K–8 examples

Standard 5: Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

K–4	5–8	9–12
<p>ELA-5-E1 Recognizing and using organizational features of printed text, other media, and electronic information (for example, parts of a text, alphabetizing, captions, legends, pull-down menus, keyword searches, icons, passwords, entry menu features)</p>	<p>ELA-5-M1 Identifying and using organizational features of printed text, other media and electronic information (for example, microprint, CD-ROM, e-mail)*</p>	<p>ELA-5-H1 Evaluating and using organizational features of printed text, other media, and electronic information (for example, citations, endnotes, bibliographic references)**</p>
<p>ELA-5-E2 Locating and evaluating information sources (for example, print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)</p>	<p>ELA-5-M2 Integrating information sources*</p>	<p>ELA-5-H2 Synthesizing information sources**</p>
<p>ELA-5-E3 Locating, gathering, and selecting information using graphic organizers, simple outlining, note taking, and summarizing to produce texts and graphics</p>	<p>ELA-5-M3 Locating, gathering, and selecting information using formal outlining, paraphrasing, interviewing, and surveying to produce documented texts and graphics*</p>	<p>ELA-5-H3 Accessing information and conducting research using a variety of primary and secondary sources to produce formal papers**</p>
<p>ELA-5-E4 Using available technology to produce, revise, and publish a variety of works (for example, book reviews, summaries, short research reports)</p>	<p>ELA-5-M4 Using available technology to produce, revise, and publish a variety of works (for example, documented research reports, investigative reports, annotated bibliographies)*</p>	<p>ELA-5-H4 Using available technology to produce, revise, and publish a variety of works (abstracts, analytical reports, summative research)**</p>
<p>ELA-5-E5 Giving credit for borrowed information by telling or listing sources</p>	<p>ELA-5-M5 Citing references using various formats (for example, endnotes, bibliography)*</p>	<p>ELA-5-H5 Citing references using various formats (for example, parenthetical citations, annotated bibliographies)**</p>
<p>ELA-5-E6 Recognizing and using graphic organizers (for example, charts/ graphs, tables/schedules, diagrams/maps)</p>	<p>ELA-5-M6 Identifying and interpreting graphic organizers (for example, flowcharts, timelines, tree diagrams)*</p>	<p>ELA-5-H6 Analyzing and synthesizing graphic organizers (for example, organizational charts, concept maps, comparative tables)**</p>

* Inclusive of K–4 examples

** Inclusive of K–8 examples

Standard 6: Students read, analyze, and respond to literature as a record of life experiences.

K–4	5–8	9–12
<p>ELA-6-E1 Recognizing and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups</p> <p>This benchmark is not emphasized at these grade levels.</p> <p>ELA-6-E2 Recognizing and responding to a variety of classic and contemporary literature from many genres (for example, folktales, legends, myths, biography, autobiography, poetry, short stories)</p> <p>ELA-6-E3 Identifying and distinguishing key differences of various genres</p>	<p>ELA-6-M1 Comparing/contrasting, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups</p> <p>This benchmark is not emphasized at these grade levels.</p> <p>ELA-6-M2 Identifying, comparing, and responding to a variety of classic and contemporary fiction and nonfiction literature from many genres (for example, novels, drama)*</p> <p>ELA-6-M3 Classifying and interpreting various genres according to their unique characteristics</p>	<p>ELA-6-H1 Analyzing, evaluating, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups</p> <p>ELA-6-H2 Analyzing distinctive elements (for example, recurrent themes, historical significance, literary techniques) of ancient, American, British, and world literature</p> <p>ELA-6-H3 Analyzing and synthesizing a variety of classic and contemporary fiction and nonfiction literature from many genres (for example, epic)**</p> <p>ELA-6-H4 Analyzing and responding to various genres as records of life experiences</p>

* Inclusive of K–4 examples

** Inclusive of K–8 examples

Standard 7: Students apply reasoning and problem-solving skills to their reading, writing, speaking, listening, viewing, and visually representing.

K–4	5–8	9–12
<p>ELA-7-E1 Using comprehension strategies (for example, sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) to interpret oral, written, and visual texts</p>	<p>ELA-7-M1 Using comprehension strategies (for example, summarizing, recognizing literary devices, paraphrasing) * to analyze oral, written, and visual texts</p>	<p>ELA-7-H1 Using comprehension strategies (for example, synthesizing, critiquing)** to evaluate oral, written, and visual texts</p>
<p>ELA-7-E2 Using basic reasoning skills, life experiences, and available information to solve problems in oral, written, and visual texts</p>	<p>ELA-7-M2 Using reasoning skills (for example, categorizing, prioritizing),* life experiences, accumulated knowledge, and relevant available information resources to solve problems in oral, written, and visual texts</p>	<p>ELA-7-H2 Using reasoning skills (for example, analyzing, evaluating),** incorporating life experiences, and using available information resources to solve problems in complex oral, written, and visual texts</p>
<p>ELA-7-E3 Recognizing an author’s purpose (reason for writing), and viewpoint (perspective)</p>	<p>ELA-7-M3 Interpreting the effects of an author’s purpose (reason for writing), and viewpoint (perspective)</p>	<p>ELA-7-H3 Analyzing and evaluating the effects of an author’s life, culture, and philosophical assumptions as reflected in the author’s viewpoint (perspective)</p>
<p>ELA-7-E4 Using basic reasoning skills to distinguish fact from opinion, skim and scan for facts, determine cause and effect, generate inquiry, and make connections with real-life situations</p>	<p>ELA-7-M4 Using inductive and deductive reasoning skills across oral, written, and visual texts*</p>	<p>ELA-7-H4 Using analytical reasoning skills in a variety of complex oral, written, and visual texts**</p>

* Inclusive of K–4 examples

** Inclusive of K–8 examples

**Louisiana Educational Assessment Program
Graduation Exit Exam
English Language Arts Achievement Level Descriptors: Grade 10**

These descriptors have been modified slightly from the 2001 publication to match the condensed descriptors on the 2006 Student Report.

Achievement Level	Descriptors
Advanced	<p>Students scoring at this level generally exhibit the following skills:</p> <p>In the areas of reading and use of resources, students</p> <ul style="list-style-type: none"> • demonstrate thorough understanding of what they read and describe abstract themes and ideas; • analyze texts for meaning and form and support their analyses with specific examples; • extend ideas in texts by relating them to their experiences and to the world; and • research topics by selecting and evaluating information from various sources. <p>In the area of writing, students</p> <ul style="list-style-type: none"> • express analytical, critical, and/or creative thinking in response to a writing task; • develop effective responses that demonstrate sharply focused central ideas, cohesive organization, and elaboration with illustrative, supporting details; • demonstrate audience awareness through the use of rich vocabulary and a clear personal style or voice; and • demonstrate consistent command of spelling, grammar, punctuation, and capitalization.
Mastery	<p>Students scoring at this level generally exhibit the following skills:</p> <p>In the areas of reading and use of resources, students</p> <ul style="list-style-type: none"> • demonstrate overall understanding of what they read, including inferential and literal information; • analyze an author’s use of literary devices; • extend ideas in texts by making inferences, drawing conclusions, and making clear connections to personal experiences and other readings; and • research topics by selecting and analyzing information from various sources. <p>In the area of writing, students</p> <ul style="list-style-type: none"> • express critical, analytical, and/or creative thinking in response to a writing task; • develop effective responses with focused central ideas, logical organization, and convincing elaboration; • demonstrate awareness of the intended audience through use of varied word choice (vocabulary) and sentence structure; and • demonstrate reasonable command of spelling, grammar, punctuation, and capitalization.

<p>Basic</p>	<p>Students scoring at this level generally exhibit the following skills:</p> <p>In the areas of reading and use of resources, students</p> <ul style="list-style-type: none"> • demonstrate overall understanding of what they read and make some interpretations; • identify elements of texts and an author’s style; • extend ideas in texts by making simple inferences and some connections to personal experiences; and • research topics by selecting and using information in various sources. <p>In the area of writing, students</p> <ul style="list-style-type: none"> • demonstrate some evidence of critical, analytical, and/or creative thinking in response to a writing task; • develop responses with central ideas, evidence of conscious organization, and some supporting details; • demonstrate audience awareness through a sense of personal style or voice and some variety in vocabulary and sentence structure; and • make some errors in spelling, grammar, punctuation, and capitalization that interfere with communication to the reader.
<p>Approaching Basic</p>	<p>Students scoring at this level generally exhibit the following skills:</p> <p>In the areas of reading and use of resources, students</p> <ul style="list-style-type: none"> • demonstrate partial understanding of what they read; • identify some elements of an author’s style; • make simple or broad connections between texts and their personal experiences; and • research topics by locating information in commonly used sources. <p>In the area of writing, students</p> <ul style="list-style-type: none"> • demonstrate a limited response to a writing task; • develop responses with unfocused central ideas, some evidence of organization, and minimal elaboration or supporting details; • demonstrate limited audience awareness through use of weak personal style or voice, simple or inappropriate vocabulary, and simple sentences; and • demonstrate inconsistent or little command of spelling, grammar, capitalization, and punctuation.
<p>Unsatisfactory</p>	<p>Students scoring at this level generally have not demonstrated the fundamental knowledge and skills needed for the next level of schooling.</p> <p>In the areas of reading and use of resources, students at this level have <i>not</i> exhibited the ability to</p> <ul style="list-style-type: none"> • demonstrate an understanding of what they read; • identify simple elements of an author’s style; • make connections between ideas in texts and personal experiences; or • research topics by locating information in commonly used sources. <p>In the area of writing, students at this level have <i>not</i> exhibited the ability to</p> <ul style="list-style-type: none"> • express ideas in response to a writing task; • develop a central idea with focus, observable organization, or sufficient elaboration; • show audience awareness through the use of appropriate vocabulary and varied sentence structure; or • demonstrate acceptable command of spelling, grammar, capitalization, and punctuation.



ENGLISH LANGUAGE ARTS WRITER'S CHECKLIST

As you write your composition, remember these important points.

Composing:

- Write on the assigned topic.
- Present a clear main idea.
- Give enough details to support and elaborate your main idea.
- Present your ideas in a logical order.

Style/Audience Awareness:

- Write with your audience (the person or group identified by the topic) in mind.
- Use vocabulary (words) that expresses your meaning well.
- Use sentences that make your main idea interesting to your audience.

Sentence Formation:

- Write in complete sentences and use a variety of sentence patterns.

Usage:

- Write using appropriate subject-verb agreement, verb tenses, word meaning, and word endings.

Mechanics:

- Write using correct punctuation.
- Write using correct capitalization.
- Write using appropriate formatting (e.g., indentations, margins).

Spelling:

- Write using correct spelling.



Remember to print or write neatly.

Turn this card over for directions for writing your composition.

DIRECTIONS FOR WRITING

This is a test of writing ability. Therefore, you should follow the steps below to help you write a successful composition.

Step 1: Planning and Drafting

- Read the writing topic in your test booklet carefully.
- Think about what you will write before you begin.
- Use the space provided in your test booklet for planning your composition and writing your rough draft.
- Remember that your planning notes and rough draft will not be scored.

Step 2: Revising

- Review the Writer's Checklist to make sure you have covered all the points.
- Reread what you have written for your rough draft.
- Rearrange ideas or change words to make your meaning clear and improve your paper.
- Rewrite your composition neatly on the correct page(s) in your answer document.
- Write your final paper in either print or cursive using a No. 2 pencil.

Step 3: Proofreading

- Review the points on the Writer's Checklist after you have finished writing your final draft.
- Make any needed corrections.
- Erase or strike through words if necessary.



Points to Remember:

- Only the writing on the **Final Draft** pages in your answer document will be scored.
- Your paper will be scored on (1) development and support of ideas, (2) expression of ideas, (3) correct sentence formation, (4) usage, (5) mechanics, and (6) spelling.

