

# SAMPLE TEST ITEMS

This document, originally published in 2013, contains information relating to a transition to PARCC testing; however, at this time, there is no plan to transition to PARCC. The sample items and student work reflect the current EOC English II assessment; therefore, teachers are encouraged to use the samples provided in this document as additional resources, but should use the current Assessment Guidance for English II document for up-to-date EOC testing information.

## English II



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## Table of Contents

<b>Introduction</b> .....	<b>1</b>
Purpose of This Document .....	1
English II Administration .....	1
Resources .....	1
<b>Test Administration</b> .....	<b>2</b>
EOC Achievement Levels .....	2
<b>Session 1: Writing</b> .....	<b>3</b>
Scoring Information .....	3
Content Rubric .....	5
Style Rubric .....	6
Conventions Rubric .....	7
Sample Writing Prompt .....	8
Writing Prompt Example .....	8
English Language Arts Writer’s Checklist—English II .....	11
Sample Student Responses .....	13
<b>Sessions 2 and 3: Multiple-Choice Items</b> .....	<b>26</b>
Reading Passages .....	26
Reading Item Examples and Annotations .....	31
Language Conventions .....	37
Language Conventions Item Examples and Annotations .....	38
Research .....	41
Research Item Examples and Annotations .....	42
<b>Appendix</b> .....	<b>45</b>
Additional Scoring Criteria for Writing: All Grades .....	45



# Introduction

*Louisiana Believes* embraces the principle that all children can achieve at high levels, as evidenced in Louisiana’s adoption of the Common Core State Standards (CCSS). *Louisiana Believes* also promotes the idea that Louisiana’s educators should be empowered to make decisions to support the success of their students. In keeping with these values, the Department has created documents with sample test items to help prepare teachers and students as they transition to the CCSS. These documents reflect the State’s commitment to consistent and rigorous assessments and provide educators and families with clear information about expectations for student performance.

## **Purpose of This Document**

Teachers are encouraged to use the sample items presented in this document in a variety of ways to gauge student learning and to guide instruction and development of classroom assessments and tasks. The document includes a writing prompt and multiple-choice items that exemplify how the Common Core State Standards (CCSS) in English Language Arts will be assessed on the End-of-Course (EOC) tests. A discussion of each item highlights the knowledge and skills the item is intended to measure.

As Louisiana students and teachers transition to the CCSS and the Partnership for Assessment of Readiness for College and Careers (PARCC) assessments, the English II EOC assessment will include only items aligned to the CCSS. In reviewing the items, it is important to remember that the sample items included in this document represent only a portion of the body of knowledge and skills measured by the EOC test.

## **English II Administration**

The English II EOC test is administered to students who have completed English II: course code 120332.

## **Resources**

Below are resources that offer additional information about the transitional tests and the PARCC assessments, plus instructional resources for teaching the CCSS, including links to unit assessments:

- [Assessment Guidance for 2013-2014](#)
- [Unit Assessments and Planning Tools](#)
- Transitional Writing Prompts on the [Practice Assessment/ Strengthen Skills \(PASS\) System](#)
- CCSS-Aligned [EAGLE Items](#)
- [Samples of PARCC Assessment Items](#)
- [Samples of Smarter Balanced Assessment Items](#)

## Test Administration

The English II test contains three sessions. Session 1 includes the writing prompt. Sessions 2 and 3 include passage-based reading and vocabulary items, plus a set of discrete items that address research and language skills. Specific information about the structure of the test can be found in the [Assessment Guidance for 2013-2014](#).

The EOC test is **untimed**. Although suggested testing times are provided for each session, it is very important that students be given sufficient time to complete the test.

The directions in the *Test Administration Manual* will clearly explain all the procedures for administering each session of the test, but each of the sections that follow will provide a brief overview of materials provided during testing.

### EOC Achievement Levels

Student scores for the English II EOC test are reported at four achievement levels: *Excellent*, *Good*, *Fair*, and *Needs Improvement*. General definitions of the EOC achievement levels are shown below.

#### EOC Achievement-Level Definitions

<p><b>Excellent:</b> A student at this achievement level has demonstrated mastery of course content beyond <i>Good</i>.</p>
<p><b>Good:</b> A student at this achievement level has demonstrated mastery of course content and is well prepared for the next level of coursework in the subject area.</p>
<p><b>Fair:</b> A student at this achievement level has demonstrated only the fundamental knowledge and skills needed for the next level of coursework in the subject area.</p>
<p><b>Needs Improvement:</b> A student at this achievement level has not demonstrated the fundamental knowledge and skills needed for the next level of coursework in the subject area.</p>

Because of the shift from grade-level expectations to the CCSS, this document differs from the *Released Test Items Documents*. Many of the released items from past test administrations may not be indicative of the types of items on the upcoming December and May EOC transitional assessments. To better align the transitional test to the content of the CCSS, new items were developed. Therefore, this document includes sample items, rather than released items. These sample items reflect the way the CCSS will be assessed and represent the new items that students will encounter on the transitional EOC assessments. Because these are not released items, item-specific information about achievement levels is not included.

## Session 1: Writing

The writing prompt requires students to write a well-developed multiparagraph essay. A typical writing prompt may require students to read a passage and then write an essay that uses evidence from the passage.

All students are provided with the following materials during the administration of the writing portion of the English II test:

- scratch paper
- two pencils
- a dictionary and a thesaurus
- a Writer’s Checklist (a hard copy and an online version)

Test administrators will be instructed to read aloud the Writer’s Checklist for the writing session of the English II test. However, the passage on the writing test must **not** be read aloud or signed to students, except for those students with the accommodations *Tests Read Aloud* or *Communication Assistance*, who will receive their accommodations as part of the EOC Tests System.

Students are expected to type the final draft of their response in the online testing environment. At the top of the testing screen, there will be two buttons; one will open the Writer’s Checklist and the other will open the passage. Students will be able to keep the passage open while typing their essay in the text box below the task.

This section presents rubrics used to score the Writing session of the English II EOC test, a sample writing prompt, and examples of student responses representing a range of score points.

### Scoring Information

Student responses to the writing prompt are scored on three dimensions—Content, Style, and Conventions.

A 1- to 4-point scoring rubric is used for the Content and Style dimensions, and it is possible for students to receive different score points for each dimension. The Conventions scoring rubric is broken into four dimensions: sentence formation, usage, mechanics, and spelling, each worth 0-1 points for a total of 4 possible points. The total score for the Writing session is the sum of all three dimensions and ranges from 0–12 points.

The Content dimension measures the following:

- how well students present their central idea
- the development of that idea, including the appropriate and accurate use of evidence from the passage
- the organization of the ideas

The Style dimension evaluates the ways in which the student shapes and controls the language and the flow of the essay. Features of Style include the following:

- word choice
- sentence fluency, which includes sentence structure and sentence variety
- voice, the individual personality of the writing

The Conventions dimension evaluates the student’s knowledge and control of the conventions of standard English based on the grade 9–10 CCSS Language standards and the grade-appropriate language skills identified in the [Common Core Language Progressive Skills Chart](#).

A summary of the score points for the Writing session is shown below.

<b>Dimension</b>	<b>Maximum Points Possible</b>
Content	4
Style	4
Sentence Formation	1
Usage	1
Mechanics	1
Spelling	1
<b>Total Points</b>	<b>12</b>

Essays that are off topic, incoherent, blank, insufficient, not written in English, a restatement of the prompt, or include only copied text from the passage are considered unscorable and will receive a score of zero points. However, an off-topic paper that cannot be scored for Content or Style may still be scored for Conventions. Such a paper could receive a maximum score of 4 of 12 points.

## Content Rubric

<b>CONTENT: Central Idea, Development, and Organization</b>				
<b>Key Questions:</b> <i>Does the writer stay focused and share insightful information related to the given task? Does the writer’s use of the text show an understanding of the passage and the writing task? Does the organizational structure enhance the writer’s ideas and make the essay easier to understand?</i>				
Score Point	4	3	2	1
	<b>Consistent, though not necessarily perfect, control of the traits’ features; many strengths are present.</b>	<b>Reasonable control of the traits’ features; the essay has some strengths and some weaknesses.</b>	<b>Inconsistent control of the traits’ features; the weaknesses outweigh the strengths.</b>	<b>Little or no control of the traits’ features; a minimal attempt is made to develop an essay.</b>
<b>An essay without evidence from the passage cannot receive a score higher than a 1 in Content.</b>				
<b>CENTRAL IDEA</b>	<ul style="list-style-type: none"> <li>The central idea is clear and sharply focused.</li> </ul>	<ul style="list-style-type: none"> <li>The central idea is generally focused.</li> </ul>	<ul style="list-style-type: none"> <li>The central idea is vague.</li> </ul>	<ul style="list-style-type: none"> <li>The central idea is unclear.</li> </ul>
<b>USE OF THE PASSAGE AND DEVELOPMENT</b>	<ul style="list-style-type: none"> <li>Ample, well-chosen evidence from the passage is used to support the central idea and includes thoughtful analysis.</li> <li>Supporting ideas are developed thoroughly with details that are specific, relevant, and show a solid interpretation of the passage.</li> </ul>	<ul style="list-style-type: none"> <li>Sufficient and appropriate evidence from the passage is used to support the central idea and includes some analysis.</li> <li>Supporting ideas are developed adequately, though perhaps unevenly; the details are relevant and show a valid interpretation of the passage.</li> </ul>	<ul style="list-style-type: none"> <li>There is some evidence from the passage. Summary and/or quotations may be present but often without explanation.</li> <li>Supporting ideas are not developed (list-like), are superficial, or show gaps in thinking. Some details may be irrelevant, and interpretation of the passage may not be supported.</li> </ul>	<ul style="list-style-type: none"> <li>There is no evidence from the passage. Portions of text may be copied without purpose.</li> <li>Details included are irrelevant and/or show an erroneous interpretation of the passage.</li> <li>Essay is too brief to provide an adequate sample of writing: minimal attempt.</li> </ul>
<b>ORGANIZATION</b>	<ul style="list-style-type: none"> <li>The organizational strategy demonstrates evidence of planning and a logical progression of ideas.</li> <li>There is an effective introduction and conclusion and thoughtful transitions that convey a sense of wholeness.</li> </ul>	<ul style="list-style-type: none"> <li>The organizational strategy is apparent with a progression of ideas that allows the reader to move through the text without confusion.</li> <li>The introduction, conclusion, and transitions often work well.</li> </ul>	<ul style="list-style-type: none"> <li>There is an attempt at organization, but there may be digressions, repetition, or contradictory information.</li> <li>The introduction and conclusion are weak or may be missing; there is an occasional progression of ideas.</li> </ul>	<ul style="list-style-type: none"> <li>The essay lacks an identifiable organizational strategy (random order).</li> <li>The lack of an introduction, conclusion, and/or progression of ideas makes it difficult for the reader to move through the text (confusing).</li> </ul>

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

## Style Rubric

<b>STYLE: Word Choice, Sentence Fluency, and Voice</b>				
<b>Key Questions:</b> <i>Would you keep reading this essay if it were longer? Do the words, phrases, and sentences enrich the content and allow the reader to move through the writing with ease?</i>				
Score Point	4	3	2	1
<b>WORD CHOICE</b>	<p><b>Consistent, though not necessarily perfect, control of the traits' features; many strengths are present.</b></p> <ul style="list-style-type: none"> <li>Word choice is precise, effective, and includes some vivid words and phrases as appropriate to the task.</li> </ul>	<p><b>Reasonable control of the traits' features; the essay has some strengths and some weaknesses.</b></p> <ul style="list-style-type: none"> <li>Word choice is appropriate to the task and includes some interesting words and phrases.</li> </ul>	<p><b>Inconsistent control of the traits' features; the weaknesses outweigh the strengths.</b></p> <ul style="list-style-type: none"> <li>Word choice is limited, generic, and repetitive; verbs are generally weak.</li> <li>Words and phrasing may be inappropriate to the task (too informal).</li> </ul>	<p><b>Little or no control of the traits' features; a minimal attempt is made to develop an essay.</b></p> <ul style="list-style-type: none"> <li>Words and phrases are functional and simple and/or may be inappropriate to the task.</li> <li>Essay is too brief to provide an adequate sample of writing; minimal attempt.</li> </ul>
<b>SENTENCE FLUENCY</b>	<ul style="list-style-type: none"> <li>Sentences are fluent and vary in length, structure, and beginnings.</li> </ul>	<ul style="list-style-type: none"> <li>Sentences are generally varied in length and structure, and most sentences have varied beginnings.</li> </ul>	<ul style="list-style-type: none"> <li>Sentences show little or no variety in length and structure, and some may be awkward or lack fluency. Many sentences have the same beginning.</li> </ul>	<ul style="list-style-type: none"> <li>The sentences may be simple and lack variety, and their construction makes the essay difficult to read.</li> </ul>
<b>VOICE</b>	<ul style="list-style-type: none"> <li>The writer's voice (individual personality) is compelling and engaging.</li> </ul>	<ul style="list-style-type: none"> <li>The writer's voice is present but may not be particularly compelling.</li> </ul>	<ul style="list-style-type: none"> <li>The writer's voice is weak.</li> </ul>	<ul style="list-style-type: none"> <li>Voice is not evident.</li> </ul>

## Conventions Rubric

<p><b>CONVENTIONS: Sentence Formation, Usage, Mechanics, Spelling</b></p> <p><i>Each dimension—Sentence Formation, Usage, Mechanics, and Spelling—is scored 1 point for acceptable or 0 points for unacceptable, for a total of up to 4 points. Scorers look for acceptable control based on the amount of original student writing in the response. (For example, in a response with very little original work by the student, one mistake may signal unacceptable control in a dimension. However, for a longer response, it may take several errors to demonstrate a pattern of mistakes in a dimension.) Scorers also look for correct application of grade-level skills based on the <a href="#">Common Core Language Standards</a> and the grade-appropriate skills identified on the <a href="#">Common Core Language Progressive Skills Chart</a>.</i></p>	
<p><b>Sentence Formation:</b> completeness and correct construction of different types of sentences</p>	
<b>1</b>	The response exhibits <b>acceptable</b> control of sentence formation. Most sentences are correct; there are few, if any, fragments, run-on sentences, comma splices, or syntax problems. Sentences show the appropriate level of complexity for the grade level.
<b>0</b>	The response exhibits <b>unacceptable</b> 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.
<p><b>Usage:</b> correct agreement, verb tenses, and word choice</p>	
<b>1</b>	The response exhibits <b>acceptable</b> control of usage. Subject-verb agreement and pronoun-antecedent agreement; verb tenses; forms of nouns, pronouns, 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.
<b>0</b>	The response exhibits <b>unacceptable</b> control of usage. There are errors in agreement; verb tenses; forms of nouns, pronouns, adjectives, and adverbs; and/or word meaning. The pattern of errors is evidence of a lack of control of the features of usage.
<p><b>Mechanics:</b> correct punctuation and capitalization</p>	
<b>1</b>	The response exhibits <b>acceptable</b> 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.
<b>0</b>	The response exhibits <b>unacceptable</b> 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.
<p><b>Spelling:</b> correct spelling of high-frequency and grade-appropriate words</p>	
<b>1</b>	The response exhibits <b>acceptable</b> control of spelling. High-frequency words and the majority of grade-appropriate words are spelled correctly. There is no pattern of spelling errors.
<b>0</b>	The response exhibits <b>unacceptable</b> control of spelling. There are errors in spelling high-frequency and grade-appropriate words. There is a pattern of spelling errors.

When it is difficult to determine the dimension to which an error should be assigned, the scorer will consider context clues and error patterns that are evident in the response. See *Additional Scoring Criteria for Writing* on page 45.

## Sample Writing Prompt

Below is a prompt that appeared on the spring 2013 English II EOC test, followed by the English Language Arts Writer's Checklist. The example reflects what the student sees in the online testing environment.

### Writing Prompt Example

#### Session 1 – Writing

Read through the writing task below (question 1). Then read the passage by clicking on the Passage button at the top of the screen. Use specific details from the passage in your essay.

To record your answer, type your essay in the box below question 1. When you are satisfied with your essay, click Submit.

- 
- 1. After you read the passage, write a well-developed multiparagraph essay that explains how certain experiences can affect the way we view our lives and the world that we live in. Use specific details from the passage to support your response.**

*(student enters response in text box)*

## Passage Pop-up Window

**Great Expectations** was written by Charles Dickens in 1861. The story follows the life of the poor orphan, Pip. In the passage below, Pip has returned from a visit to the home of the wealthy Miss Havisham and Estella, the cruel and beautiful girl Miss Havisham has adopted. They call Pip poor and “common,” pointing out that he is not as well-mannered, educated, or fortunate as they are. Pip has told lies about the experience in order to hide his hurt feelings. Now he confesses to his brother-in-law, Joe, a kind blacksmith.

**As you read the passage below, consider how Pip’s visit to Miss Havisham’s home affects him.**

### *from Great Expectations*

by Charles Dickens

After Mr. Pumblechook had driven off, and when my sister was washing up, I stole into the forge to Joe, and remained by him until he had done for the night. Then I said, “Before the fire goes out, Joe, I should like to tell you something.”

“Should you, Pip?” said Joe, drawing his shoeing-stool near the forge. “Then tell us. What is it, Pip?”

“Joe,” said I, taking hold of his rolled-up shirt sleeve, and twisting it between my finger and thumb, “you remember all that about Miss Havisham’s?”

“Remember?” said Joe. “I believe you! Wonderful!”

“It’s a terrible thing, Joe; it ain’t true.”

“What are you telling of, Pip?” cried Joe, falling back in the greatest amazement. “You don’t mean to say it’s—”

“Yes, I do; it’s lies, Joe.”

“But not all of it? Why sure you don’t mean to say, Pip, that there was no black velvet couch—eh?” For, I stood shaking my head. “But at least there was dogs, Pip? Come, Pip,” said Joe, persuasively, “if there warn’t no weal-cutlets, at least there was dogs?”

“No, Joe.”

“A dog?” said Joe. “A puppy? Come?”

“No, Joe, there was nothing at all of the kind.”

As I fixed my eyes hopelessly on Joe, Joe contemplated me in dismay. “Pip, old chap! This won’t do, old fellow! I say! Where do you expect to go to?”

“It’s terrible, Joe, ain’t it?”

“Terrible?” cried Joe. “Awful! What possessed you?”

“I don’t know what possessed me, Joe,” I replied, sitting down in the ashes at his feet, hanging my head. “But I wish my boots weren’t so thick nor my hands so coarse.”

And then I told Joe that I felt very miserable, and that I hadn’t been able to explain myself to Mrs. Joe and Pumblechook, who were so rude to me, and that there had been a beautiful young lady at Miss Havisham’s who was dreadfully proud, and that she had said I was common, and that I knew I was common, and that I wished I was not common, and that the lies had come of it somehow, though I didn’t know how.

“There’s one thing you may be sure of, Pip,” said Joe, after some rumination, “namely, that lies is lies. Howsoever they come, they didn’t ought to come, and they come from the father of lies, and work round to the same. Don’t you tell no more of ’em, Pip. That ain’t the way to get out of being common, old chap.”

When I got up to my little room and said my prayers, I did not forget Joe’s recommendation, and yet my young mind was in that disturbed and unthankful state, that I thought long after I laid me down, how common Estella would consider Joe, a mere blacksmith; how thick his boots, and how coarse his hands. I thought how Joe and my sister were then sitting in the kitchen, and how I had come up to bed from the kitchen, and how Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common doings. I fell asleep recalling what I “used to do” when I was at Miss Havisham’s, as though I had been there weeks or months, instead of hours; and as though it were quite an old subject of remembrance, instead of one that had arisen only that day.

That was a memorable day to me, for it made great changes in me. But it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day.

**English Language Arts Writer's Checklist**  
**English II**



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**As you write your essay, remember these important points.**

**Content:**

- Read the instructions, the writing task, and the passage, and respond as directed.
- Present a clear central idea.
- Give enough details to support and develop your central idea.
- Use well-chosen information from the passage in your essay.
- Present your ideas in a logical order, and include an introduction and conclusion.

**Style:**

- Use words that express your meaning well.
- Write in complete sentences and use a variety of sentence types and lengths to make your writing easy to follow.

**Sentence Formation:**

- Write complete and correct sentences.

**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.

**Spelling:**

- Write using correct spelling.

## Directions for Writing



Follow the steps below to help you write a successful essay.

### Step 1: Planning

- ✓ Read the instructions, the writing task, and the passage carefully.
- ✓ Think about what you will write before you begin.
- ✓ As you read the passage, jot down notes that will help you create your essay. Include relevant information from the passage to support your central idea.
- ✓ Use the paper provided by your test administrator for planning your composition and/or writing your rough draft.

### Step 2: Drafting and Revising

- ✓ Type your essay in the space provided.
- ✓ To begin a paragraph, use the **Enter** key. Then use the **Tab** key or the space bar to indent the paragraph.
- ✓ Review your essay to make sure you have covered all the points on the Writer's Checklist.
- ✓ Read through your essay.
- ✓ Rearrange ideas or change words to make your meaning clear and improve your essay.

### Step 3: Proofreading

- ✓ Read your final draft.
- ✓ Make any needed corrections.

### Points to Remember:

- ✓ Only the **final draft** submitted online will be scored.
- ✓ Your essay will be scored on content (central idea, development of ideas, use of the passage, and organization); style (word choice, expression of ideas, and sentence variety); and conventions of language (sentence formation, usage, mechanics, and spelling).

## **Sample Student Responses**

The student essays that are included in this document represent a range of scores designed to show teachers several kinds of responses to the prompts. In the explanations that follow the essays, rubric language was used whenever possible to help teachers better understand how the scores were determined.

The purpose of the score-point explanations is to

- provide concrete examples from the essay to show specific strengths and weaknesses; and
- provide models of how to discuss writing in the classroom so that students can better understand how to improve their writing.

This information will help teachers work with the prompts and rubrics, but it will also guide them as they continue to implement evidence-based writing, an important instructional shift of the CCSS.

## Student Response #1

### Score Points

Content/Style		Conventions	
Content	4	Sentence Formation	1
		Usage	1
Style	4	Mechanics	1
		Spelling	0

#### Shaping Ourselves

Experiences within our lives can either have a negative effect or a positive effect on our opinion of the world and ourself. They can help forge us into a stronger person with confidence and who takes the world by the head, or these experiences can have the reverse effect. They can tear us down, and make us hate the person reflected in the mirror. In the passage from the novel *Great Expectations* by Charles Dickens, Pip, a young orphan boy, begins to understand how certain experiences within our lives shape how we view the world and our place within it.

In the selected passage, young Pip has just returned from the home of Miss Havisham and her adopted daughter Estella. Both share a common personality trait of a sense of superiority to those of lower classes than them and behave rudely to the young orphan. They make sure to let Pip be aware of his lack of manners and education and greatly insult Pip by calling him poor and “common” and make sure to let him see that they are more fortunate than he. When Pip returns home he lies to his family members about what really happened during his visit.

Pip was ashamed of what had happened during his stay with Miss Havisham and Estella. He began to look down on his self due to the opinions of others. He went to his brother-in-law Joe soon and confessed everything. When Joe asked for an explanation Pip said, “I don’t know what possessed me Joe, but I wish my boots weren’t so thick nor my hands so coarse.” The comments that Miss Havisham and Estella had made towards Pip affected him greatly. He started hating the person he was and wished to be someone else, someone not so poor and common.

When Pip went to bed that night he reflected on what Joe had told him. “There’s one thing you may be sure of, Pip, namely, that lies is lies. However they come, they didn’t ought to come, and they come for the father of lies, and work round to the same. Don’t you tell no more of ‘em Pip. That ain’t the way to get out of being common, old chap.” These words had a great effect on Pip. Instead of continuing to feel pity that he was called poor and common he began to realize that it was an opportunity to grow as a person. He realized that even though Miss Havisham and Estella may not be common nor poor they didn’t share the same experiences as he did with his sister and brother-in-law.

Throughout our lives we are faced with moments where we must reflect on our views of the world and ourselves, such as Pip did in *Great Expectations*. There is always a way to grow from, even the worst experiences and become a stronger person because of it.

**CONTENT: 4 points**

The student demonstrates consistent control of the Content dimension.

The response is concise and sharply focused and includes a thorough analysis of the passage. Direct quotations from the passage are well chosen and skillfully incorporated into the text (“When Joe asked for an explanation Pip said, ‘I don’t know what possessed me Joe...’”). The organization is easy to follow, mirroring the sequence of events in the passage while also including pertinent commentary and analysis (“These words had a great effect on Pip. Instead of continueing to feel pity that he was called poor and common he began to relize that it was an opportunity to grow as a person”). The introduction and conclusion are clear and effective.

**STYLE: 4 points**

The student demonstrates consistent control of the Style dimension.

The sentences are fluent and interesting, with some vivid imagery (“forge us,” “They can tear us down, and make us hate the person reflected in the mirror”). Complex sentence structures are handled with ease (“...Pip, a young orphan boy, begins to understand how certain experiences within our lives shape how we view the world and our place within it”). The student’s voice is clear and engaging.

**CONVENTIONS: 3 points**

The student demonstrates acceptable control of most language conventions.

Most sentences are well constructed, with a variety of compound and complex structures and no pattern of syntax errors. There are a few agreement and word formation errors (particularly the reflexives “ourself” and “his self”) and the common usage confusion between effected/affected, but the number of usage errors is reasonable given the complexity of the response. The student has good control of punctuation and capitalization rules. There are a number of misspelled high-frequency words (happend, opionons, somone, continueing, relize) that suggest some lack of control of this convention.

## Student Response #2

### Score Points

Content/Style		Conventions	
Content	4	Sentence Formation	1
		Usage	1
Style	4	Mechanics	0
		Spelling	1

In life, we all encounter moments that tend to change us for life. It is simply human nature to change, we cannot help it, nor will we ever be able to. In the passage from *Great Expectations*, Pip was certainly changed through an encounter where he was called, "poor" and "common." Do certain things really not affect us, or is it all black and white; change for the good or worse.

Things can, in fact, change us for the good. Take for instance when you were a child and you broke a rule your Mother had set out for you. Chances are, the first or second time you broke it, your Mother corrected you, and the more you continued to break it, the more she simply corrected you. Eventually, you simply stopped breaking that rule to avoid your Mother's wrath. In the passage, Pip could have been affected for the good by what Estella and Ms. Havisham said. When they told him he was ill-mannered and common, he could have taught himself proper etiquette. There is always something positive you can always take out of a negative situation.

Sometimes though, things change you for the worse... When a human is constantly put down, and down, and down, they will eventually believe that they are not worth it; that they are a waste of breathable air for someone else. Bullying can bring a person down to a whole new low, if the person can not think positively about adversity. Most people have trouble finding light in situations and sometimes the worst fate befalls them. Pip could have just let the harsh comments destroy him utterly because being told you basically hold not worth hurts. Pip could have let it keep consuming him and humiliating him, which he did, seeing as he lied about what really happened there. Hateful words cause negative actions in humans and leave them dry, hurt, and alone.

Certain people can go throughout life not letting things effect them at all. They simply shake it off and never let it penetrate their mind again, but it rarely stays away. If it is something negative that was said, and you bottle in your emotions eventually you will break physically and mentally. Good comments are easier to keep in than negative because they will effect you and you will be unaware of it. It will effect you in subtle ways and without even realizing it, you've change a little bit for the better. Pip was handling how he felt about the matter in a negative way by keeping it in and out of mind, so naturally, he eventually caved and admitted he was lying. As humans, everybody can try to keep it in, but in the end emotions will be the ones really running the show.

Humans are extremely emotional beings. Everything that is ever said to people will have some effect on them whether they know it or not. You cannot avoid emotions, you either have to face them in a good or negative way. It is an inevitable part of having subconscious thoughts and a proper working mind, and in the passage from *Great Expectations*, Pip is a wonderful example of how a human works... They avoid the emotion linked to a problem, then eventually the emotions catches back up them.

**CONTENT: 4 points**

The student demonstrates consistent control of the Content dimension. In contrast to the previous sample response (which was slightly more concise and focused on the passage), this response uses the events and ideas in the passage as a starting point for more personal reflections. The central idea is defined but somewhat unevenly developed, as the student focuses on personal observations rather than analyzing the text (“Take for instance when you were a child and you broke a rule your Mother had set out for you”). When presenting and discussing these outside examples, however, the student’s understanding of the text is clear since they are relevant to Pip’s experiences. The use of passage details is a bit cursory and tacked on, as they serve primarily to support the student’s ideas about human emotions and there is little attempt to interpret the meaning of passage events (“Most people have trouble finding light in situations and sometimes the worst fate befalls them. Pip could have just let the harsh comments destroy him utterly because being told you basically hold not worth hurts”). The response is generally well organized, illustrating a standard five-paragraph construction.

**STYLE: 4 points**

The student demonstrates consistent control of the Style dimension. There is good variation of long and short sentences, with some interesting phrasing (“they are a waste of breathable air,” “the worst fate befalls them”) and good flow from sentence to sentence. Word choices are fairly thoughtful and diverse (“wrath,” “ill-mannered,” “consuming”). The student’s voice is present and occasionally compelling.

**CONVENTIONS: 3 points**

Most sentences are well constructed, with a variety of compound and complex structures. There are a couple of comma splices, but no pattern of syntax errors. There are a few agreement issues (“a human... they,” “comments...it”), awkward changes in address (“us...humans...you”), and the common confusion between effect/affect, but the number of usage errors is reasonable given the length of the response. There are enough punctuation errors—misplaced commas, misused semicolons and ellipses—to suggest some lack of control. There are a few misspelled words, but not enough to constitute a pattern of errors.

### Student Response #3

#### Score Points

Content/Style		Conventions	
Content	3	Sentence Formation	0
		Usage	1
Style	3	Mechanics	1
		Spelling	1

Experiences in our everyday lives influence the way we live them greatly. If it weren't for different experiences how would we learn lessons and actually appreciate the things we have? Different experiences bring about different emotions. Sometimes we are ashamed of the things we have and other times we are just even more grateful. Everyone has their different opinions. Just like everyone has a different life and even different views on life.

At first, Pip lied to his brother and made the trip he just took sound way better than it actually was. Pip obviously didn't want his brother to know how frowned upon they were by the richer folk. Pip hid his hurt feelings this way and regretted it in the end. When Pip was explaining to his brother how the visit actually went, he mentioned "But I wish my boots weren't so thick nor my hands so coarse." Everyone on this Earth always wants something better than they actually have. It is just how the human mind operates. No one is ever satisfied, until they realize what they have and start appreciating what is good in life.

Joe told Pip never to lie again. He stated "...lies is lies .. Don't you tell no more of 'em, Pip. That ain't the way to get out of being common.." Then Pip went up to his room and started to ruminate about how Joe would also be considered "common". But, then he also started to think about "...how Joe and my sister were then sitting in the kitchen, and how I had come up to bed from the kitchen, and how Miss Havisham and Estella never sat in a kitchen, but were far above the level of such common doings." Right here is when Pip starts to realize how this experience at first made him shameful but then made him grateful in the long run .

Experiences are events that help us remember. Remember how good we have things, how beautiful life really is. They are things set in our lives to make us make sure we give thanks and we aren't ashamed of the people we really are. Because after all, you can't change who you are, no matter how hard you try. You shouldn't want to change the person you are, and you should be grateful for the world you live in.

CONTENT: 3 points

The student demonstrates reasonable control of the Content dimension. The central idea is fairly clear and reasonably well developed. Although there is a lot of summary information ("At first, Pip lied to his brother...", "Then Pip went up to his room and started to ruminate...", "But, then he also started to think about..."), the student interprets passage events accurately and chooses appropriate details and quotations for support and illustration.

The explanations that follow the quotes show a solid understanding of the passage (“Right here is when Pip starts to realize how this experience at first made him shameful but then made him grateful in the long run.”). The essay has a weak introduction (“Everyone has their different opinions. Just like everyone has a different life and even different views on life”), but the response is generally easy to follow and has a solid conclusion.

**STYLE: 3 points**

The student demonstrates reasonable control of the Style dimension. There is some variety in sentence structure even though many of the sentences are either simple or basic compound sentences (“Different experiences bring about different emotions. Sometimes we are ashamed of the things we have and other times we are just even more grateful. Everyone has their different opinions.”). Word choices are sometimes repetitive (“different experiences...different emotions...different opinions...different life...different views”) but generally appropriate to the task, with some bright spots (“It is just how the human mind operates. No one is ever satisfied, until they realize what they have and start appreciating what is good in life.”). The student’s voice is present but not particularly engaging.

**CONVENTIONS: 3 points**

The student demonstrates reasonable control of Conventions. There are a few sentence fragments and the overall level of sentence complexity is somewhat below grade level. Usage is generally controlled despite occasional agreement errors (“everyone...their”, “Right here is when”). The punctuation and capitalization are mostly accurate, and (with the exception of the repeated misspelling “greatful”) most words are spelled correctly.

## Student Response #4

### Score Points

Content/Style		Conventions	
Content	2	Sentence Formation	1
		Usage	1
Style	3	Mechanics	0
		Spelling	1

Charles Dickens' "Great Expectations", tells the story of a young boy named Pip who in the passage talked to his brother-in-law Joe about something Pip felt he had done wrong. Pip was upset with himself because he lied to Miss Havisham and Estella. Pip changed the way he viewed his life after he heard Miss Havisham and Estella calling him poor and "common". This made Pip upset and he started lying about his experience while he was there. We find after finishing the passage that this was a critical moment in Pip's life, that will change the way he views the world.

Certain experiences can most certainly change our lives for the better or worse. Hearing things we don't find pleasant can unsettle us in ways we don't know about until it happens. In the portion leading up to the passage, Pip was with Miss Havisham and Estella, who essentially called Pip unmannered, uneducated, and "common". Pip decided to do what any normal child would do whenever he got back from the trip and said it was fun and that he had had a good time. In the actual passage, Pip unravels the lies by telling Joe that he was actually lying and that there was no black velvet couch, and also no dogs among other things.

I think that life changing events are something that everyone can relate to. At some point in everybody's life, we have an experience that changes the way we look at the world entirely. While this event doesn't happen at the same time for everyone, it will always eventually happen to you and me. The passage gives the story of Pip's life changing event.

Charles Dickens' "Great Expectations", tells the story of a young boy named Pip who had an experience that changed the world as he knows it. Pip had heard Miss Havisham and Estella calling him rude things and lied about his trip to their house to cover up his upset feelings. The passage tells how Pip told Joe that he had lied and that none of his story had been the truth.

CONTENT: 2 points

The student demonstrates inconsistent control of the Content dimension. The student's central idea is largely repeated (rather than developed) throughout the response. The central idea is vague and most of the passage information is summary. There is attention paid to the passage, but the same events are described (Pip being called common and the lying) without any deepening of the interpretation; the student doesn't explain how these events changed Pip. At times, there is even some misinterpretation of the passage ("This made Pip upset and he started lying about his experience while he was there."). The organization is repetitive, and the conclusion echoes the introduction without adding anything new.

STYLE: 3 points

The student demonstrates reasonable control of the Style dimension. The sentences are generally fluent and varied in structure (“Hearing things we don’t find pleasant can unsettle us in ways we don’t know about until it happens.”). Word choices are appropriate and occasionally interesting (“unsettle”, “unravels”), and the student’s voice is evident in several places.

CONVENTIONS: 3 points

The student demonstrates reasonable control of Conventions. Sentences are generally well formed and there are a variety of complex structures, though some long sentences would be improved if they were split into separate, shorter sentences (“Charles Dickens’ “Great Expectations”, tells the story of a young boy named Pip who in the passage talked to his brother-in-law Joe about something Pip felt he had done wrong.”) Aside from a couple of agreement and word formation problems (“everybodies lives, we”), there are few usage errors. There are enough misplaced commas to suggest some lack of control of mechanics. The few spelling errors (“sinishing”, “moent”) do not show a pattern of errors; they appear to be typos that should have been caught and corrected with more careful proofreading.

## Student Response #5

### Score Points

Content/Style		Conventions	
Content	2	Sentence Formation	1
		Usage	0
Style	2	Mechanics	1
		Spelling	1

In everyone's life there are certain experiences that can change our view on life. Some experiences are for the good and some are for the bad. In the passage from "Great Expectations", Pip went through tough experiences that made him want to change. There are many things that can happen that affect our lives.

Today, many things happen around the world that will cause a person to change their view points on life or the world. For example, after the 9/11 attack in New York, people thought differently of the world. The world wasn't as great of a place to live in. People thought differently of other people. People were ashamed. Just like how Pip was ashamed of himself. Joe was also ashamed of Pip for lying. Another example of change in a person's life is divorce of parents. A child of divorce parents may have a different view point of marriage after the experience. They may believe that getting married is pointless or not worth it. The child may also be embarrassed of the situation. Pip was embarrassed of his childhood life.

Natural disasters can change the world that we live in. After the Haiti earthquake, Hurricane Katrina, and many other natural disasters, more people started helping out of other people of the world. More people were caring and wanted to help out the ones who were hurt. Situations like these where people are helping other people don't only change the world that we live in, it also changes people's view points on life. They show that there are people who are willing to help. Joe was willing to help Pip.

The bad experiences that people go through can help out later in life or in the world today. They change the way that people view life and it's a good change. Pip came out and told the truth and he got a better view on life. It showed him not to lie and people will like him for who he is

### CONTENT: 2 points

The student demonstrates inconsistent control of the Content dimension. The central idea is clear, but the details chosen to support it focus more on personal and domestic events (e.g., 9/11, the Haiti earthquake, and divorce) than on specific examples from the excerpt. These external examples create forced connections that do not show an understanding of the passage. Interpretation of the passage is superficial. The organization is marked by abrupt connections ("People were ashamed, Just like how Pip was ashamed of himself."). The introduction and conclusion are weak and repetitious.

STYLE: 2 points

The student demonstrates inconsistent control of the Style dimension. There is little sentence variety. Most sentences begin with a subject and verb and are similar in length, which creates a choppiness. Word choice is limited and generic, relying on words such as *good*, *bad*, *many*, *great*, and *different*. There is little evidence of the student's voice.

CONVENTIONS: 3 points

The student demonstrates reasonable control of Conventions. Though most sentences are simple, sentence construction is generally acceptable. There are agreement (“person...their,” “situations...it”) and word formation (“divorce parents”) errors, nonidiomatic phrasing (“embrarrassed of...”), and confusing shifts in verb tense, all suggesting unacceptable control of usage. With the exception of one comma error and a missing final period, the essay's punctuation and capitalization are correct. There are just a couple of misspelled words.

## Student Response #6

### Score Points

Content/Style		Conventions	
Content	1	Sentence Formation	0
		Usage	0
Style	1	Mechanics	0
		Spelling	1

Everybody in the world are different in many certain experiences and many different ways. When you get good in an experience you want to keep everyone out that cant be good in that certain experience. Well, everyone cant be good in that certain experiences. There are many more experiences that peopel have they quality to get good in. Certain expernces dont always be good its always better to try something else.

When choosing certain experences in life isn't always good. it can affect the way you view your life in many different ways. By having that one certain experences can pull us far away from family. Also it can affect our lives by depending on one experences and not willing to search for others. Certain experences isn;t the main thing in life.

you have family and friends. When depending on one certain experences can make you loose the most important thing in your life. In the book "Great Expectations", how Estella never had certain experences to do what the other did and also how Estella could and wouldnt want to fit in and do as the others did.

It always can affect the world we live in. If half on teh world focus on one certain experience they wouldn't have many people thatw ould want to try other experences. It would also affect the world because they might dont have many people for one experience that many peopel in the world might need very bad.

In conclusion, certain experience can affect the way we live our lives because we would not only need experience we would need family. Certain experience also can affect life because we would need more than one experience to move alone in life.

CONTENT: 1 point

The student demonstrates little or no control of the Content dimension. While the response seems to have some general relation to the prompt and passage, there is no clear central idea and no obvious development. There is a single attempt to bring in a detail from the passage, but that detail is confusing and shows a misunderstanding of the passage. It doesn't even mention Pip but instead focuses on Estella. There is an obvious attempt to organize a standard five-paragraph essay, but the general incoherence of the writing makes it difficult to follow.

STYLE: 1 point

The student demonstrates little or no control of the Style dimension.

The sentences not only lack variety (“When you get good...,” “When choosing...,” “When depending, etc.”), but the construction makes them difficult to read.

The same words and phrases are used over and over again (“certain experience”, “get good/be good”, “affect the way we live/view our lives/affect the world we live in”) and are very simple for a grade 10 essay.

CONVENTIONS: 1 point

The student demonstrates little or no control of Conventions. There are numerous syntax errors and run-on sentences. Usage errors of all kinds are present: agreement errors, word formation errors, and non-standard grammar. There are numerous errors in punctuation and capitalization. While there are several misspelled words, the spelling is accurate enough overall to suggest acceptable control of this convention.

## Sessions 2 and 3: Multiple-Choice Items

This section presents ten multiple-choice items selected to illustrate the type of skills and knowledge students would need in order to demonstrate understanding of the CCSS in English II. Information shown for each item includes the following:

- the reading passage the item references (if applicable)
- the Common Core standard each item measures
- the correct answer
- commentary on the skills and knowledge measured by the item

### Reading Passages

On the English II test, students will read four passages, literary and informational, and answer questions about them. The reading items support key instructional shifts required by the CCSS. They are reflected in three components of the reading section:

- careful, close reading, which draws students into deeper encounters with texts (as in an excellent classroom)
- a focus on students using evidence when analyzing the passages
- a focus on words that matter most in the texts, which include words essential to understanding a particular text and academic vocabulary that can be found in complex texts

The passage set that follows represents a typical set that might appear on the transitional English II test. The items show a range of standards and use the language of the standards so teachers will become more familiar with the CCSS.

## Passage Pop-up Window

Jean-Baptiste Poquelin (1622–1673), better known by his stage name, Molière, was the author of numerous plays. Here, translated from French, is a scene from one of them.

### *from Scapin's Tricks*

by Molière

*LEANDRE married without his father's permission. Although his father does not yet know LEANDRE is married, he is suspicious. To watch his son's reaction, LEANDRE's father hints that he has heard "something" from LEANDRE's servant, SCAPIN. LEANDRE seeks SCAPIN out to punish him, believing that SCAPIN has revealed the secret marriage, even though SCAPIN hasn't.*

*Enter OCTAVE (a close friend of LEANDRE) with SCAPIN on one side, LEANDRE on the other.*

**LEANDRE:** Aha! Here you are, you rascal!

**SCAPIN:** Sir, your servant, you do me too much honor.

**LEANDRE:** *(drawing his sword)* You are setting me at defiance, I believe . . . Ah! I will teach you how . . .

**SCAPIN:** *(falling on his knees)* Sir!

**5** **OCTAVE:** *(stepping between them)* Oh! Léandre!

**LEANDRE:** No, Octave, do not hold me back.

**SCAPIN:** Sir!

**OCTAVE:** For mercy's sake!

**LEANDRE:** *(trying to strike at SCAPIN)* Leave me to wreak my anger upon him.

**10** **OCTAVE:** In the name of our friendship, Léandre, do not strike him.

**SCAPIN:** What have I done to you, sir?

**LEANDRE:** What you have done? You scoundrel!

**OCTAVE:** *(restraining LEANDRE)* Gently, gently.

**LEANDRE:** No, Octave, I will have him confess here on the spot the perfidy of which he is guilty. Yes, scoundrel, I know the trick you have played me; I have just been told of it. You did not think the secret would be revealed to me, did you? But I will have you confess it with your own lips, or I will run you through and through with my sword.

**15 SCAPIN:** Oh, sir, could you really be so cruel as that?

**LEANDRE:** Speak, I say.

**SCAPIN:** I have done something against you, sir?

**LEANDRE:** Yes, scoundrel! And your conscience must tell you only too well what it is.

**SCAPIN:** I assure you that I do not know what you mean.

**20 LEANDRE:** (*going toward SCAPIN to strike him*) You do not know?

**OCTAVE:** (*restraining LEANDRE*) Léandre!

**SCAPIN:** Well, sir, since you will have it, I confess that I drank with some of my friends that small cask<sup>[1]</sup> of Spanish wine you received as a present some days ago, and that it was I who made that opening in the cask, and spilled some water on the ground around it, to make you believe that all the wine had leaked out.

**LEANDRE:** What! Scoundrel, it was you who drank my Spanish wine, and who suffered me to scold the servant so much, because I thought it was she who had played me that trick?

**SCAPIN:** Yes, sir; I am very sorry, sir.

**25 LEANDRE:** I am glad to know this. But this is not what I am about now.

**SCAPIN:** It is not that, sir?

**LEANDRE:** No; it is something else, for which I care much more, and I will have you tell it me.

**SCAPIN:** I do not remember, sir, that I ever did anything else.

**LEANDRE:** (*trying to strike*) Will you speak?

**30 SCAPIN:** Oh!

**OCTAVE:** (*restraining LEANDRE*) Gently.

**SCAPIN:** Yes, sir; it is true that three weeks ago, when you sent me in the evening to take a small watch to the woman you love, and I came back, my clothes spattered with mud and my face covered with blood, I told you that I had been attacked by robbers who had beaten me soundly and had stolen the watch from me. It is true that I told a lie. It was I who kept the watch, sir.

**LEANDRE:** It was you who stole the watch?

**SCAPIN:** Yes, sir, in order to know the time.

**35 LEANDRE:** Oh, you are telling me fine things; I have indeed a very faithful servant! But it is not this that I want to know of you.

**SCAPIN:** It is not this?

**LEANDRE:** No, infamous wretch! It is something else that I want you to confess.

**SCAPIN:** Mercy on me!

**LEANDRE:** Speak at once; I will not be put off.

**40 SCAPIN:** Sir, I have done nothing else.

**LEANDRE:** (*trying to strike*) Nothing else?

**OCTAVE:** (*between them*) Oh! I beg you—

**SCAPIN:** Well, sir, you remember that ghost that six months ago cudgeled<sup>[2]</sup> you soundly, and almost made you break your neck down a cellar, where you fell whilst running away?

**LEANDRE:** Well?

**45 SCAPIN:** It was I, sir, who was playing the ghost.

**LEANDRE:** It was you, wretch, who were playing the ghost?

**SCAPIN:** Only to frighten you a little, and to cure you of the habit of making us go out every night as you did.

**LEANDRE:** I will remember in proper time and place all I have just heard. But I'll have you speak about the present matter, and tell me what it is you said to my father.

**SCAPIN:** What I said to your father?

**50 LEANDRE:** Yes, scoundrel, to my father!

**SCAPIN:** Why, I have not seen him since his return!

**LEANDRE:** You have not seen him?

**SCAPIN:** No, sir.

**LEANDRE:** Is that the truth?

**55 SCAPIN:** The perfect truth, and he shall tell you so himself.

**LEANDRE:** And yet it was he himself who told me.

**SCAPIN:** With your permission, sir, he did not tell you the truth.

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**[1]** wooden barrel

**[2]** to beat with a stick

## Reading Item Examples and Annotations

<b>Anchor Standard:</b>	Language, Vocabulary Acquisition and Use
<b>Common Core State Standard:</b>	L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Which example of irony **best** captures a central idea in this scene?

- A. Though angered by Scapin’s lying trickery, Léandre lies to his own father.
- B. Though Scapin lies to his master, he also admits that he stole a valuable watch.
- C. Though servants are generally trusted, Léandre does not trust Scapin at all.
- \*D. Though innocent of what his master suspects, Scapin confesses to other misdeeds.

\*correct answer

This item requires students to demonstrate understanding of word relationships and nuances in order to distinguish the ironic distance between what is directly stated in the text and what is really meant.

Option A is an irony that is implied but not developed in this scene; it may be more fully explored in later scenes. Option B does not rise to the level of irony, as Scapin only admits to his lies and bad behavior under the threat of violence. There is evidence in the scene that contradicts both sides of the assertion in Option C.

Option D is correct. The main point of this scene—and the source of its humor—is the ironic contrast between Léandre’s false accusation and the ill deeds that Scapin is actually guilty of.

**Anchor Standard:**

Reading Literature, Craft and Structure

**Common Core State Standard:** RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Throughout the scene, Léandre calls Scapin names such as “rascal,” “scoundrel,” and “wretch.” By repeatedly calling him such names, Léandre makes it clear that he believes Scapin to be a

- A. beggar.
- B. clown.
- C. slob.
- \*D. villain.

\*correct answer

This item requires students to recognize the connotative meaning and cumulative impact of a series of related word choices.

Options A and C could conceivably be implied by Léandre’s repeated use of the word “wretch,” but are unrelated to the meaning of the other two names he calls Scapin. A connection between Option B and “rascal” might also be inferred, but no such connection can be drawn to the other two names.

Option D is the correct answer. “Villain” shares significant connotative associations with all three of the names that Léandre calls Scapin.

**Anchor Standard:**

Reading Literature, Craft and Structure

**Common Core State Standard:** RL.9-10.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Rather than accusing Scapin directly in this scene, Léandre insists that his servant confess what he has done. What is **most likely** the author's reason for staging the scene in this way?

- A. to create suspicion about Léandre's motivations
- B. to magnify the audience's outrage at Léandre's treatment of Scapin
- C. to allow the audience time to figure out who is lying
- \*D. to increase the opportunity for humorous and surprising revelations

\*correct answer

This item requires students to analyze the author's dramatic and rhetorical purposes for structuring the text in a particular way.

There is no textual evidence to suggest Option A; Léandre's motivation—to find out who has betrayed his secret to his father—seems perfectly clear. Option B is also not supported by the text; though the audience may feel that Léandre's treatment of Scapin is both a little cruel and a little hypocritical, Scapin is clearly in the wrong and therefore not worthy of much sympathy. Option C is also incorrect. The audience needs no time to figure out who is lying; it is immediately apparent in this scene that **both** Léandre and Scapin have been caught lying.

The correct answer is D. By having Léandre withhold the specifics of his accusation and insist that Scapin confess his misdeeds, Molière structures the scene for maximum surprise and humorous effect.

**Anchor Standard:**

Reading Literature, Key Ideas and Details

**Common Core State Standard:** RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

As Léandre interacts with Scapin in this scene, what does he learn about Scapin's character that contrasts **most strongly** with his understanding of a good servant's behavior?

- A. Scapin is willing to let someone else take the blame for his actions.
- B. Scapin sees nothing wrong with stealing from his master.
- \*C. Scapin is capable of physically assaulting his master.
- D. Scapin is unable to distinguish right from wrong.

\*correct answer

This item requires students to analyze how the interaction of characters in the scene reveals aspects of the characters' inner natures and motivations and thereby advance the plot.

Option A describes a revelation about Scapin that may be somewhat surprising to Léandre but which is so common to human nature that it is unlikely to surprise him. Options B and D are contradicted by the text; Scapin appears to understand that his behavior is wrong and worthy of being punished, but he is too weak to resist the temptations of wine and gold.

Option C is correct. The socially determined power dynamic between Léandre and Scapin is so one-sided that the revelation that Scapin has plotted and carried out a physical assault of his master is likely to be truly shocking to Léandre—and a class betrayal he cannot forgive.

**Anchor Standard:**

Reading Literature, Key Ideas and Details

**Common Core State Standard:** RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

What detail from this scene suggests that Léandre has previously entrusted Scapin with his secrets?

- A. Léandre believes Scapin's faithful nature will force him to tell the truth.
- B. Léandre allowed Scapin and his friends free access to the wine.
- \*C. Léandre asked Scapin to take a gift to the woman he loves.
- D. Léandre told Scapin to lie to his father about the ghost.

\*correct answer

This item requires students to identify specific textual evidence that supports an inference drawn from the text.

Option A is clearly contradicted by Léandre's accusations and actions in the scene; he attacks Scapin because he believes that Scapin has betrayed his trust, and uses the threat of physical violence to coerce Scapin's confession. There is no evidence in the text to suggest that either Option B or D are true.

Option C is the correct answer. The fact that Léandre has employed Scapin as a messenger to the woman he loves suggests that Léandre has previously trusted Scapin to keep his secrets.

**Anchor Standard:**

Reading Literature, Craft and Structure

**Common Core State Standard:** RL.9-10.6

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Which fact about the social customs of this time does Léandre’s treatment of Scapin most clearly reveal?

- A. Dishonesty was considered worse than criminal activity.
- \*B. Wealthy people could treat their servants harshly.
- C. Confession of crimes could lead to lighter punishment.
- D. The wealthy expected to be robbed by their servants.

\*correct answer

This item requires students to analyze how a specific cultural reality or experience is reflected in a piece of literature from outside the United States.

Option A is not supported by the text; Scapin has lied about many things, but his crimes to his master’s person and property are clearly more serious than his dishonesty. Though Scapin’s punishment is deferred in this scene, there is no suggestion that the punishment will be reduced because he has “freely” confessed his crimes (Option C). That wealthy masters assumed that their servants would be faithful is implied in Léandre’s outraged interrogation of Scapin, thereby contradicting Option D.

Option B is the correct answer. Though Octave works hard to shield Scapin from Léandre’s sword and fists, Léandre clearly feels it is within his rights to discipline Scapin as severely as he likes.

## **Language Conventions**

On the English II test, students will answer six multiple-choice questions that measure grammar and usage skills. The Language Conventions section addresses the following Common Core State Standards for ELA/Literacy:

- Language Standards L. 9-10.1 and L. 9-10.2, which list the grade-level skills
- Skills that apply to English II (grades 9-10) on the [CCSS Language Progressive Skills Chart](#)

The two items that follow represent the type of items that might appear in this section of the transitional English II test.

## Language Conventions Item Examples and Annotations

<b>Anchor Standard:</b>	Language, Conventions of Standard English
<b>Common Core State Standard:</b>	L.9-10.1a Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure.

Read this paragraph from a student’s biographical report on basketball coach John Wooden.

**John Wooden was the most successful coach in college basketball history. His teams won ten national championships, including seven in a row. He was revered by his players, who remembered him not only for his mastery of basketball strategies but also for his inspirational messages about how to be successful in life. In assembling his basketball teams, Wooden looked for players who worked hard, with good character, and willing to place team goals ahead of individual glory.**

What is the **correct** way to revise the underlined sentence?

- A. No change.
- B. In assembling his basketball teams, Wooden looked for players with hard work, good character, and team goals ahead of individual glory.
- \*C. In assembling his basketball teams, Wooden looked for players who worked hard, had good character, and were willing to place team goals ahead of individual glory.
- D. In assembling his basketball teams, Wooden looked for players willing to work hard, who had good character, and placed team goals ahead of individual glory.

\*correct answer

This item requires students to recognize a parallel structure error and identify a correct way to fix the error.

The underlined sentence contains non-parallel elements—a relative clause (“who worked hard”), a prepositional phrase (“with good character”), and a participle phrase (“willing to place team goals ahead of individual glory”)—

all joined by the conjunction “and” and all modifying the noun “players.”

Option A is incorrect because the underlined sentence does contain an error.

Option B offers a series of objects for the preposition “with,” but the last part introduces an awkward construction: “team goals ahead of individual glory.”

Option D replaces the original non-parallel series with a different non-parallel series.

Option C is the correct answer. It provides a series of past-tense verb phrases that all serve as predicates for the relative clause that starts with “who.”

**Anchor Standard:**

Language, Conventions of Standard English

**Common Core State Standard:** L.9-10.2b

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

b. Use a colon to introduce a list or quotation.

Which sentence is punctuated correctly?

- \*A. To get into that college, you will need to take the following classes: four years of English, three years of math, three years of social studies, and three years of science.
- B. To get into that college, you will need to take the following classes; four years of English, three years of math, three years of social studies, and three years of science.
- C. To get into that college, you will need to take the following classes. Four years of English, three years of math, three years of social studies, and three years of science.
- D. To get into that college, you will need to take the following classes, four years of English, three years of math, three years of social studies, and three years of science.

\*correct answer

This item requires students to recognize the correct punctuation when introducing a list.

Option B uses a semicolon instead of a colon to introduce the list. Option C puts a period between the introductory clause and the list, which creates a sentence fragment. Option D uses a comma instead of a colon, so it is not clear what is being introduced.

Option A is correct. It introduces the list with a colon.

## **Research**

On the English II test, students will answer eight multiple-choice questions that measure research skills. The Research section of the test will focus on:

- Researching to answer a question or solve a problem
- The narrowing or broadening of a topic of inquiry
- The synthesis of multiple sources on a subject
- Gathering relevant information
- Assessing the usefulness of a source
- Integrating information from sources
- Following a standard citation format

The two items that follow represent the type of items that might appear in this section of the transitional English II test.

## Research Item Examples and Annotations

**Anchor Standard:** Writing, Research to Build and Present Knowledge

**Common Core State Standard:** W.9-10.7  
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Jerome is writing an essay about the history of the Panama Canal and has collected many sources. Which of the following is **least** important to include in his essay?

- \*A. a chart of the tolls that boats are charged to use the canal
- B. a summary of the treaty that gave Panama control of the canal
- C. a description of the equipment that was used to build the canal
- D. a map of the locks, lakes, and channels that make up the canal

\*correct answer

This item requires students to recognize how to narrow the inquiry and choose source materials that are most appropriate to a given research topic.

Options B, C, and D all capture critical aspects of the history of the Panama Canal. Option B is a key piece of the political history of the Panama Canal. Option C presents information about what was required to build the canal. Option D includes specific information about what makes up the Panama Canal.

Option A is the correct answer. While it is interesting information that is clearly related to the current operation of the canal, it is not essential to the student's research topic.

**Anchor Standard:**

Writing, Research to Build and Present Knowledge

**Common Core State Standard:** W.9-10.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

Marcus is doing research to compare the fuel efficiency of different types of automobiles. Here are the first four results from his Internet keyword search.

**Engine efficiency** – Wikipedia, the free encyclopedia  
Engine efficiency of thermal engines is the relationship between the total energy contained in the fuel, and the amount of energy used to perform useful work.  
[en.wikipedia.org/wiki/Engine\\_efficiency](http://en.wikipedia.org/wiki/Engine_efficiency)

**Fuel Economy: Where the Energy Goes**  
Only about 14%–26% of the energy from the fuel you put in your tank gets used to move your car. Therefore, the potential to improve fuel efficiency with advanced technologies is enormous.  
[www.fueleconomy.gov/feg/atv.shtml](http://www.fueleconomy.gov/feg/atv.shtml)

**Comparison of Specs on Cars | eHow – eHow | How to Videos . . .**  
Comparison of Specs on Cars. Comparing two or more cars can be a challenge even for an experienced auto technician or seasoned car critic. Automakers boast about . . .  
[www.ehow.com/Cars/Buying-a-car/Comparing-Cars](http://www.ehow.com/Cars/Buying-a-car/Comparing-Cars)

**Find and Compare Cars – Fuel Economy**  
Learn about vehicles and technologies that are pushing the fuel efficiency envelope . . . Engine Technologies . . .  
[www.fueleconomy.gov/feg/findacar.shtml](http://www.fueleconomy.gov/feg/findacar.shtml)

Which Web site would provide the most useful information for Marcus's essay?

- A. [en.wikipedia.org/wiki/Engine\\_efficiency](http://en.wikipedia.org/wiki/Engine_efficiency)
- B. [www.fueleconomy.gov/feg/atv.shtml](http://www.fueleconomy.gov/feg/atv.shtml)
- C. [www.ehow.com/Cars/Buying-a-car/Comparing-Cars](http://www.ehow.com/Cars/Buying-a-car/Comparing-Cars)
- \*D. [www.fueleconomy.gov/feg/findacar.shtml](http://www.fueleconomy.gov/feg/findacar.shtml)

\*correct answer

This item requires students to analyze a set of Internet search results and assess the potential usefulness of the sites returned by the search for answering a given research question.

Options A, B, and C are all potential sources of background information about engine efficiency and the fuel economy of automobiles, but they are not as directly applicable to the intended focus of the student's essay as Option D. Option A is likely to provide a fairly technical discussion of the physics that determine the efficiency of different types of engines. Option B is likely to focus on how the energy generated by an automobile engine is used for purposes other than simply moving the car forward, and how to reduce those power requirements to make engines more efficient. Option C is likely to offer a comparison of many automobile features, not just fuel efficiency.

Option D is the correct answer. This site promises to compare the fuel efficiency of different types of automobiles and new engine technologies, which is the intended focus of the student's essay.

## Appendix

### Additional Scoring Criteria for Writing: All Grades

To avoid double jeopardy during scoring, one word will constitute only one error. In situations where it is difficult to determine the dimension to which an error should be assigned, the scorer will consider context clues and error patterns that are evident in the response.

- Context clues may indicate the writer’s intention.
- Error patterns already evident in the response indicate a skill weakness in that dimension.

<b>Sentence Formation:</b>	
If a sentence contains a run-on or a comma splice, it is a <b>sentence formation</b> error.	Run-on: <i>The character is looking for answers he can't seem to find them.</i> Comma splice: <i>The character feels lost, he can't find his way.</i>
A sentence fragment is a <b>sentence formation</b> error unless it is deliberately presented for effect.	Fragment: <i>We saw the boys at the pool. <u>Laughing and jumping into the water.</u></i> Intentional: <i>What a break!</i>
If a sentence requires the rearrangement, omission, or addition of more than one word, the error is a <b>sentence formation</b> error.	<i>I saw those boys fighting <u>while driving my car.</u></i>
A pattern of awkward syntax (word order) is a <b>sentence formation</b> error.	<i>I for you have some important news.</i>
Nonparallel structure, often in a series, is a <b>sentence formation</b> error.	<i>We live better lives, coping with sorrows, and how to be joyful.</i>

<b>Usage, Mechanics, and Spelling:</b>	
Usage and mechanics errors count each time they occur in a response. However, if the same word is misspelled repeatedly, it counts <b>only once</b> , even if it is misspelled in more than one way.	
Omissions, extra words, or wrong words that can be corrected by changing one word are <b>usage</b> errors.	<i>When <u>it</u> is no school, I play all day.</i>
If a sentence begins with a capital letter but is not preceded by a period, the error is a <b>mechanics</b> error.	<i>Martha went to the well and looked <u>inside</u> Far below, something was sparkling in the water.</i>
If a sentence begins with a lowercase letter but is preceded by a period, the error is a <b>mechanics</b> error.	<i>Teddy is the youngest in the family. <u>he</u> is my only nephew.</i>
Use of double comparatives or double negatives is a common <b>usage</b> error.	Double comparative: <i>I'm even <u>more better</u> at soccer than at football.</i> Double negative: <i><u>None</u> of them are not my friend.</i>
Use of the wrong preposition is a common <b>usage</b> error.	<i>He went <u>for</u> the house.</i>

Agreement errors of compound pronouns with possessives are <b>usage</b> errors.	<i>Everybody situation is different.</i>
Agreement errors of collective nouns with possessives are <b>usage</b> errors.	<i>People lives all take different paths.</i>
Agreement errors with collectives, phrases, and conjunctions are <b>usage</b> errors.	Incorrect: <i>None of the teachers are <u>good role models</u> or <u>a hero</u>.</i>
When an error may be both a <b>usage</b> and a <b>spelling</b> error, and the context clues do not help determine which dimension the error belongs to, the error should be counted in <b>usage only</b> .	<i>She <u>allway</u> comes to work on time.</i>
If a misused word in a sentence is a real word, it is a <b>usage</b> error. If it is not a real word, it is a <b>spelling</b> error.	<b>Usage:</b> <i>We all went to the skating <u>ring</u>.</i> <b>Spelling:</b> <i>We joined my <u>parnets</u> and were <u>reddy</u> to leave.</i>
If a homonym or a word that is so phonetically similar to another word ( <i>are/our, through/though</i> ) is used instead of the correct word, it is a <b>usage</b> error.	<i>Martin gave him a <u>peace</u> of his chocolate bar. I would rather have a vacation <u>then</u> a raise. She was late for her piano <u>listens</u>.</i>
An error may be either a <b>spelling, mechanics</b> , or <b>usage</b> error. Use either context clues or error patterns to determine which dimension would be most appropriate.	<b>Spelling:</b> <i>All the <u>hero's</u> aren't in the movies.</i> <b>Mechanics:</b> <i><u>Were</u> going to Disneyland on our vacation.</i>
In a series, a comma before <i>and</i> is optional; both ways are considered correct.	Either: <i>The pet shop was filled with birds, cats, <u>and</u> dogs.</i> Or: <i>The pet shop was filled with birds, cats <u>and</u> dogs.</i>
In some series, the placement of the comma is not optional because it affects the sense of the sentence.	<i>The pet shop was filled with birds, kenneled <u>cats and dogs</u>, and fish of every color.</i>
Direct quotations <b>should not</b> be preceded by <i>that</i> . Indirect quotations should be preceded by <i>that</i> . These are <b>mechanics</b> errors.	Direct: <i>Then Mom said <u>that</u>, "We cannot go along."</i> Indirect: <i>After we returned, she <u>said we are in trouble</u>.</i>
A word divided 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 <b>mechanics</b> error.	<i>I worked at the National Fou- ndation for the Blind.</i>
TV, T.V., and <i>tv</i> are all acceptable and <b>not mechanics</b> errors.	
Use of <i>so they</i> instead of <i>so that they</i> is acceptable and <b>not a usage</b> error.	

<b>Other Issues:</b>	
Errors resulting from <b>incorrect copying</b> of information provided in the passage(s) are counted as <b>sentence formation, usage, mechanics</b> , or <b>spelling</b> errors, depending upon the type of error.	
The rules of <b>standard written English</b> apply and override foreign language, regional, ethnic, and colloquial speech patterns. Unless such speech is used in a direct quotation, it is considered a <b>usage</b> error.	<i>I'm very happy <u>y'all</u> are reading my test and I hope <u>y'all</u> pass me.</i>





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