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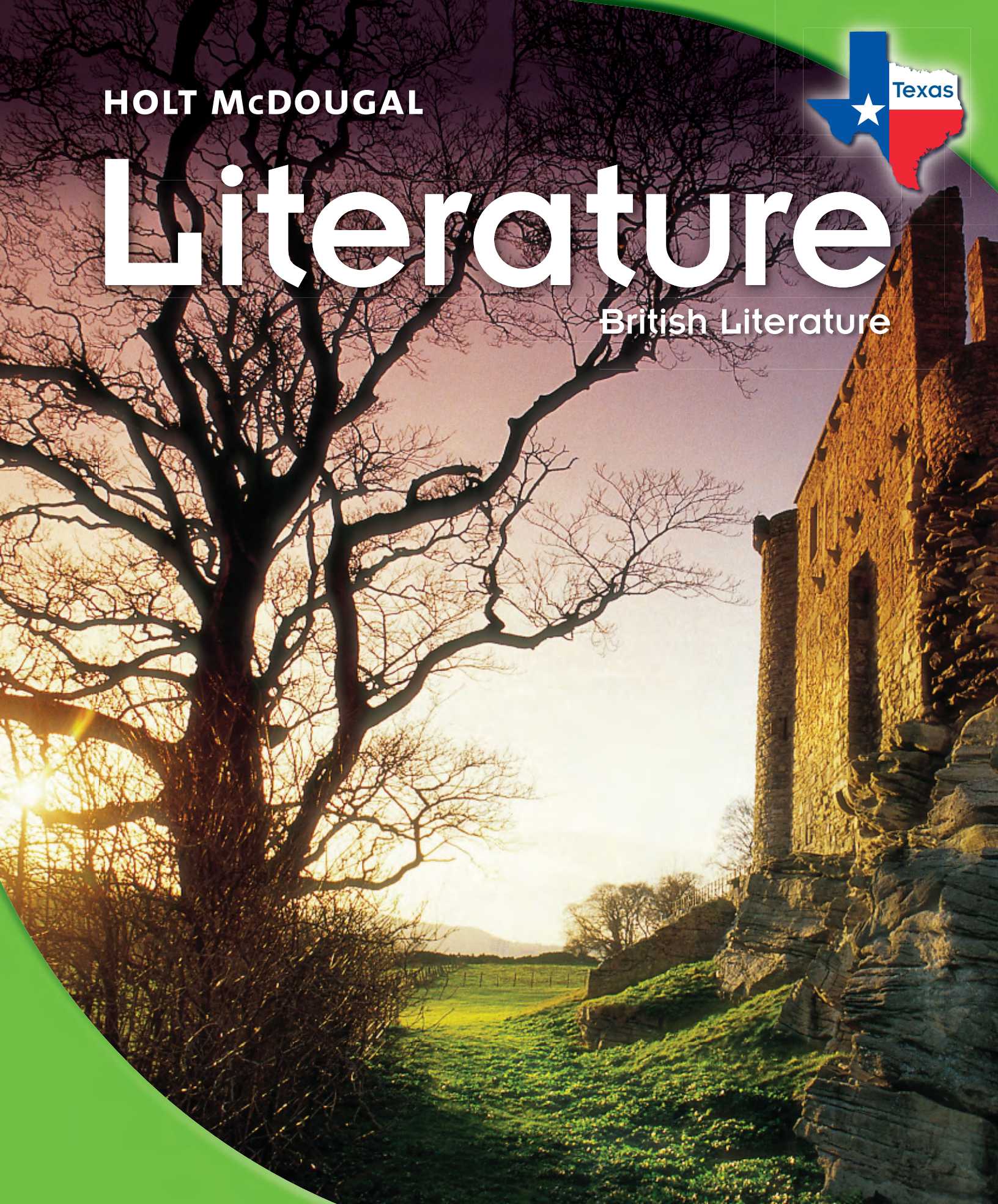
British Literature



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Texas Student Edition

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The Alamo, San Antonio, Texas Photo by Jack Lewis/TxDOT; *sky © Getty Images.*

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TEXAS

STUDENT GUIDE TO ACADEMIC SUCCESS

UNDERSTANDING THE TEKS TX40

- What are the English Language Arts and Reading TEKS?
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STUDENT GUIDE

Understanding the TEKS

What are the English Language Arts and Reading TEKS?

The Texas Essential Knowledge and Skills (TEKS) for English Language Arts and Reading indicate the skills you need to master by the end of your grade level. These skills will help you be better prepared for your future classes and goals. Your teacher uses the TEKS to provide a course of instruction that will help you develop the skills and knowledge you are expected to have by the end of English IV.

How do I learn the English Language Arts and Reading TEKS?

Your textbook is closely aligned to the English Language Arts and Reading TEKS, so that every time you learn or practice a skill, you are mastering one of the TEKS. Each unit, each selection, and each workshop in your textbook connects to one or more of the TEKS, which are listed on the following pages.

The English Language Arts and Reading TEKS are divided into five strands, or groups of skills: Reading, Writing, Oral and Written Conventions, Research, and Listening and Speaking.

Reading
Students are expected to apply vocabulary development skills, comprehension skills for literary texts and informational texts, and media literacy skills.

Writing
Students are expected to apply their knowledge of the writing process to write literary texts, expository and procedural texts, and persuasive texts.

Oral and Written Conventions
Students are expected to apply their knowledge of conventions when speaking and writing, to write legibly, to use correct capitalization and punctuation, and to spell correctly.

Research
Students are expected to apply research skills in order to formulate research plans, gather sources, synthesize information, and organize and present ideas in oral or written presentations.

Listening and Speaking
Students are expected to use comprehension skills when listening to others, to speak clearly and effectively, and to work productively in teams.

These strands are further divided into skills and student expectations. The skills and student expectations describe what you must do to master the strands. Texas uses a special code to identify the strand, skill, and student expectation.

TEKS DECODER

READING 1 . A

Indicates that this TEKS is from the Reading strand.

Identifies the skill.
1. Vocabulary Development

Identifies the student expectation.
A Determine the meaning of technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes.

English Language Arts and Reading TEKS

Listed below are the English Language Arts and Reading TEKS that you are required to master by the end of English IV. To help you understand what is required of you, we have provided a summary of the skills you will learn on your way to mastering each of the TEKS. For the text of the Reading/Comprehension Skills, see page 1442.

Reading

TEKS	WHAT IT MEANS TO YOU
(1) Vocabulary Development Students understand new vocabulary and use it when reading and writing. Students are expected to:	
(A) determine the meaning of technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes;	You will use your knowledge of roots and affixes from Latin, Greek, or other languages to figure out the meaning of technical academic English words in different content areas, such as science, mathematics, social studies, and the arts.
(B) analyze textual context (within a sentence and in larger sections of text) to draw conclusions about the nuance in word meanings;	You will use context clues within a sentence or larger portion of text to draw conclusions about fine distinctions in word meanings.
(C) use the relationship between words encountered in analogies to determine their meanings (e.g., synonyms/antonyms, connotation/denotation);	You will understand how words in analogies are related in order to determine their meaning.
(D) analyze and explain how the English language has developed and been influenced by other languages; and	You will analyze and discuss how the English language has developed and how other languages have influenced it.
(E) use general and specialized dictionaries, thesauri, histories of language, books of quotations, and other related references (printed or electronic) as needed.	You will use general and specialized reference sources, such as dictionaries, thesauri, histories of languages, books of quotations, and other print or electronic sources.

TEKS	WHAT IT MEANS TO YOU
(2) Comprehension of Literary Text/Theme and Genre Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to:	
(A) compare and contrast works of literature that express a universal theme;	You will find similarities and differences among literary works with the same universal theme.
(B) compare and contrast the similarities and differences in classical plays with their modern day novel, play, or film versions; and	You will discuss similarities and differences among classical plays and their modern novel, play, or film versions.
(C) relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.	You will analyze how the characters, setting, and theme of a literary work reflect the history, culture, and economics of its time.

TEKS	WHAT IT MEANS TO YOU
(3) Comprehension of Literary Text/Poetry Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to evaluate the changes in sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods.	You will understand, make inferences, and draw conclusions about the structure and elements of poetry and support your findings with evidence from the text. You will examine the way sound, form, figurative language, graphics, and dramatic structure of poetry change in different literary periods.

TEKS	WHAT IT MEANS TO YOU
(4) Comprehension of Literary Text/Drama Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to evaluate how the structure and elements of drama change in the works of British dramatists across literary periods.	You will understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from the text to support your analysis. You will evaluate how the structure and elements of British drama have changed in different literary periods.

TEKS	WHAT IT MEANS TO YOU
(5) Comprehension of Literary Text/Fiction Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to:	
(A) analyze how complex plot structures (e.g., subplots) and devices (e.g., foreshadowing, flashbacks, suspense) function and advance the action in a work of fiction;	You will analyze how plot structures and devices, such as subplot, flashbacks, and suspense, function and how they move the action forward in fictional works.
(B) analyze the moral dilemmas and quandaries presented in works of fiction as revealed by the underlying motivations and behaviors of the characters;	You will analyze moral dilemmas in fictional works by studying characters' behaviors and motivations.
(C) compare and contrast the effects of different forms of narration across various genres of fiction; and	You will discuss similarities and differences in the way different genres of fiction are narrated.
(D) demonstrate familiarity with works of fiction by British authors from each major literary period.	You will become familiar with fictional works written by British authors from each major literary period.

TEKS	WHAT IT MEANS TO YOU
(6) Comprehension of Literary Text/Literary Nonfiction Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to analyze the effect of ambiguity, contradiction, subtlety, paradox, irony, sarcasm, and overstatement in literary essays, speeches, and other forms of literary nonfiction.	You will understand, make inferences, and draw conclusions about the structure and features of literary nonfiction and support your analysis with evidence from the text. You will analyze how authors of literary essays, speeches, and other literary nonfiction use ambiguity, contradiction, subtlety, paradox, irony, sarcasm, and overstatement.

TEKS	WHAT IT MEANS TO YOU
(7) Comprehension of Literary Text/Sensory Language Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to analyze how the author's patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.	You will understand, make inferences, and draw conclusions about the ways authors use sensory language to create imagery and provide evidence from the text to support your analysis. You will analyze how authors use imagery, literary allusions, and conceits to convey theme, create a tone, and convey meaning in metaphors, passages, and literary works.

TEKS	WHAT IT MEANS TO YOU
(8) Comprehension of Informational Text/Culture and History Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.	You will understand, make inferences, and draw conclusions about the ways cultural, historical, and contemporary contexts influence an author's purpose and support your analysis with evidence from the text. You will analyze whether an author's message is clear and consistent and whether the organization and rhetorical pattern help or hinder the author's meaning or purpose.

TEKS	WHAT IT MEANS TO YOU
(9) Comprehension of Informational Text/Expository Text Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:	
(A) summarize a text in a manner that captures the author's viewpoint, its main ideas, and its elements without taking a position or expressing an opinion;	You will create a summary that explains the main ideas, important elements, and author's point of view in an objective manner.
(B) explain how authors writing on the same issue reached different conclusions because of differences in assumptions, evidence, reasoning, and viewpoints;	You will analyze works about the same issue, note differences in the authors' assumptions, evidence, logic, and point of view, and discuss how these differences led authors to make different conclusions about the same topic.

TEKS	WHAT IT MEANS TO YOU
(9) Comprehension of Informational Text/Expository Text (continued...) Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding. Students are expected to:	
(C) make and defend subtle inferences and complex conclusions about the ideas in text and their organizational patterns; and	You will make sophisticated inferences and conclusions about the ideas and organization of a text and defend those inferences and conclusions with evidence from the text.
(D) synthesize ideas and make logical connections (e.g., thematic links, author analysis) among multiple texts representing similar or different genres and technical sources and support those findings with textual evidence.	You will examine ideas in multiple texts from various genres and technical sources, make logical connections among those texts, and support your findings with evidence from the texts.

TEKS	WHAT IT MEANS TO YOU
(10) Comprehension of Informational Text/Persuasive Text Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis. Students are expected to:	
(A) evaluate the merits of an argument, action, or policy by analyzing the relationships (e.g., implication, necessity, sufficiency) among evidence, inferences, assumptions, and claims in text; and	You will assess whether an argument, action, or policy is sound by evaluating how the author uses evidence, inferences, assumptions, and claims as support.
(B) draw conclusions about the credibility of persuasive text by examining its implicit and stated assumptions about an issue as conveyed by the specific use of language.	You will draw conclusions about the credibility of a persuasive text by studying the language an author uses to state or imply assumptions about an issue.

TEKS	WHAT IT MEANS TO YOU
(11) Comprehension of Informational Text/Procedural Texts Students understand how to glean and use information in procedural texts and documents. Students are expected to:	
(A) draw conclusions about how the patterns of organization and hierarchic structures support the understandability of text; and	You will draw conclusions about the way a text's organization and hierarchic structure help readers understand the text.
(B) evaluate the structures of text (e.g., format, headers) for their clarity and organizational coherence and for the effectiveness of their graphic representations.	You will evaluate whether a text has a clear structure, coherent organization, and effective graphics.

TEKS	WHAT IT MEANS TO YOU
(12) Media Literacy Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts. Students are expected to:	
(A) evaluate how messages presented in media reflect social and cultural views in ways different from traditional texts;	You will evaluate the way media messages reflect social and cultural viewpoints differently than traditional texts.
(B) evaluate the interactions of different techniques (e.g., layout, pictures, typeface in print media, images, text, sound in electronic journalism) used in multi-layered media;	You will evaluate how different techniques, such as layout, pictures, typeface, text, and sound, interact in multi-layered media.
(C) evaluate how one issue or event is represented across various media to understand the notions of bias, audience, and purpose; and	You will evaluate several media messages about one issue or event in order to understand how different media handle bias, audience, and purpose.
(D) evaluate changes in formality and tone across various media for different audiences and purposes.	You will evaluate how the formality and tone of different media change depending on the media's purpose and audience.

Writing

TEKS	WHAT IT MEANS TO YOU
(13) Writing Process Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:	
(A) plan a first draft by selecting the correct genre for conveying the intended meaning to multiple audiences, determining appropriate topics through a range of strategies (e.g., discussion, background reading, personal interests, interviews), and developing a thesis or controlling idea;	You will select a genre appropriate for your purpose and audiences, use different strategies to select a topic, and develop a thesis or controlling idea.
(B) structure ideas in a sustained and persuasive way (e.g., using outlines, note taking, graphic organizers, lists) and develop drafts in timed and open-ended situations that include transitions and the rhetorical devices to convey meaning;	You will organize your ideas so that your writing is consistent and persuasive, and you will use transitions and rhetorical devices in your writing. You will write in timed and untimed situations.

TEKS	WHAT IT MEANS TO YOU
(13) Writing Process (continued...) Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:	
(C) revise drafts to clarify meaning and achieve specific rhetorical purposes, consistency of tone, and logical organization by rearranging the words, sentences, and paragraphs to employ tropes (e.g., metaphors, similes, analogies, hyperbole, understatement, rhetorical questions, irony), schemes (e.g., parallelism, antithesis, inverted word order, repetition, reversed structures), and by adding transitional words and phrases;	You will revise drafts as needed to make your writing clear, achieve your purpose, and maintain a consistent tone. You will improve the organization of your writing by adding transitional words and phrases, and by rearranging words, sentences, and paragraphs as necessary to include tropes, such as metaphors, analogies, and irony, and schemes, such as parallelism, repetition, and reversed structures.
(D) edit drafts for grammar, mechanics, and spelling; and	You will edit drafts to correct errors in grammar, mechanics, and spelling.
(E) revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.	You will revise your final draft to incorporate feedback from peers and your teacher. You will publish your work for appropriate audiences.

TEKS	WHAT IT MEANS TO YOU
(14) Literary Texts Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are responsible for at least two forms of literary writing. Students are expected to:	
(A) write an engaging story with a well-developed conflict and resolution, a clear theme, complex and non-stereotypical characters, a range of literary strategies (e.g., dialogue, suspense), devices to enhance the plot, and sensory details that define the mood or tone;	You will write a story that is entertaining, revolves around a well-developed conflict, provides a resolution, communicates a clear theme, and has non-stereotypical and complex characters. You will employ a variety of literary strategies and devices to advance the plot, and you will use sensory language and details to create a specific mood or tone.
(B) write a poem that reflects an awareness of poetic conventions and traditions within different forms (e.g., sonnets, ballads, free verse); and	You will write different forms of poetry that demonstrate an awareness of the conventions and traditions of poetry.
(C) write a script with an explicit or implicit theme, using a variety of literary techniques.	You will write a script that has a stated or implied theme and includes a range of literary techniques.

TEKS	WHAT IT MEANS TO YOU
(15) Expository and Procedural Texts Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:	
(A) write an analytical essay of sufficient length that includes: **(i)** effective introductory and concluding paragraphs and a variety of sentence structures; **(ii)** rhetorical devices, and transitions between paragraphs; **(iii)** a clear thesis statement or controlling idea; **(iv)** a clear organizational schema for conveying ideas; **(v)** relevant and substantial evidence and well-chosen details; **(vi)** information on all relevant perspectives and consideration of the validity, reliability, and relevance of primary and secondary sources; and **(vii)** an analysis of views and information that contradict the thesis statement and the evidence presented for it;	You will write an analytical essay that 1) has an effective introduction and conclusion and includes a variety of sentence structures, 2) includes rhetorical devices and uses transitions to guide readers from one paragraph to the next, 3) has a clear thesis statement or controlling idea, 4) organizes ideas in a logical and effective manner to communicate ideas, 5) includes enough relevant evidence and details to support the thesis, 6) provides information from valid, reliable, and relevant primary and secondary sources and includes information from differing perspectives, 7) provides an analysis of differing viewpoints and the evidence used to support those different viewpoints.
(B) write procedural and work-related documents (e.g., résumés, proposals, college applications, operation manuals) that include: **(i)** a clearly stated purpose combined with a well-supported viewpoint on the topic; **(ii)** appropriate formatting structures (e.g., headings, graphics, white space); **(iii)** relevant questions that engage readers and address their potential problems and misunderstandings; **(iv)** accurate technical information in accessible language; and **(v)** appropriate organizational structures supported by facts and details (documented if appropriate);	You will write procedural and work-related documents that 1) state a purpose and have a well-supported viewpoint, 2) use formatting structures that are appropriate to the document, 3) anticipate and address questions, misunderstandings, and problems readers may have about the topic, 4) use accessible language to explain technical information accurately, 5) organize information in an effective manner and provide facts and details to support the text.

TEKS	WHAT IT MEANS TO YOU
(15) Expository and Procedural Texts (continued...) Students write expository and procedural or work-related texts to communicate ideas and information to specific audiences for specific purposes. Students are expected to:	
(C) write an interpretation of an expository or a literary text that: **(i)** advances a clear thesis statement; **(ii)** addresses the writing skills for an analytical essay including references to and commentary on quotations from the text; **(iii)** analyzes the aesthetic effects of an author's use of stylistic or rhetorical devices; **(iv)** identifies and analyzes ambiguities, nuances, and complexities within the text; and **(v)** anticipates and responds to readers' questions and contradictory information; and	You will write an interpretation of an expository or literary text that 1) develops a thesis statement, 2) addresses writing skills and refers to and comments on quotations from the text, 3) analyzes the artistic effect of an author's use of stylistic and rhetorical devices, 4) points out and analyzes ambiguous, subtle, and complex aspects of a text, and 5) addresses readers' questions and opposing arguments.
(D) produce a multimedia presentation (e.g., documentary, class newspaper, docudrama, infomercial, visual or textual parodies, theatrical production) with graphics, images, and sound that appeals to a specific audience and synthesizes information from multiple points of view.	You will use graphics, images, and sound to produce a multimedia presentation that appeals to a specific audience and that incorporates information from several different points of view.

TEKS	WHAT IT MEANS TO YOU
(16) Persuasive Texts Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay (e.g., evaluative essays, proposals) to the appropriate audience that includes:	
(A) a clear thesis or position based on logical reasons with various forms of support (e.g., hard evidence, reason, common sense, cultural assumptions);	You will write a persuasive text that has a clear thesis or position that is supported by logical reasons, evidence, and other forms of support.
(B) accurate and honest representation of divergent views (i.e., in the author's own words and not out of context);	You will write a persuasive text that provides true representations of views that differ from yours.
(C) an organizing structure appropriate to the purpose, audience, and context;	You will organize ideas in a persuasive text for a specific purpose, audience, and context.
(D) information on the complete range of relevant perspectives;	You will write a persuasive text that includes information from a variety of relevant perspectives.

TEKS	WHAT IT MEANS TO YOU
(16) Persuasive Texts (continued...) Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay (e.g., evaluative essays, proposals) to the appropriate audience that includes:	
(E) demonstrated consideration of the validity and reliability of all primary and secondary sources used;	You will write a persuasive text that uses support from valid and reliable primary and secondary sources.
(F) language attentively crafted to move a disinterested or opposed audience, using specific rhetorical devices to back up assertions (e.g., appeals to logic, emotions, ethical beliefs); and	You will write a persuasive text that uses persuasive language and rhetorical devices to support assertions and influence disinterested or opposed audiences.
(G) an awareness and anticipation of audience response that is reflected in different levels of formality, style, and tone.	You will write a persuasive text that considers and anticipates the audience's response and adjusts style, tone, and the level of formality to reach the audience.

Oral and Written Conventions

TEKS	WHAT IT MEANS TO YOU
(17) Conventions Students understand the function of and use the conventions of academic language when speaking and writing. Students will continue to apply earlier standards with greater complexity. Students are expected to:	
(A) use and understand the function of different types of clauses and phrases (e.g., adjectival, noun, adverbial clauses and phrases); and	You will use different types of clauses and phrases and understand how each clause or phrase functions in the sentence.
(B) use a variety of correctly structured sentences (e.g., compound, complex, compound-complex).	You will use different sentence structures correctly.

TEKS	WHAT IT MEANS TO YOU
(18) Handwriting, Capitalization, and Punctuation Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to correctly and consistently use conventions of punctuation and capitalization.	You will write legibly, capitalize words correctly, and use punctuation correctly.

TEKS	WHAT IT MEANS TO YOU
(19) Spelling Students spell correctly. Students are expected to spell correctly, including using various resources to determine and check correct spellings.	You will spell words correctly. You will use different resources to check the correct spelling of words.

Research

TEKS	WHAT IT MEANS TO YOU
(20) Research Plan Students ask open-ended research questions and develop a plan for answering them. Students are expected to:	
(A) brainstorm, consult with others, decide upon a topic, and formulate a major research question to address the major research topic; and	You will brainstorm and discuss topics with others, choose a topic, and form a central research question about the topic.
(B) formulate a plan for engaging in in-depth research on a complex, multi-faceted topic.	You will make a plan to guide your research of a complex, multi-faceted topic.

TEKS	WHAT IT MEANS TO YOU
(21) Gathering Sources Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather. Students are expected to:	
(A) follow the research plan to gather evidence from experts on the topic and texts written for informed audiences in the field, distinguishing between reliable and unreliable sources and avoiding over-reliance on one source;	You will follow your research plan to find and collect evidence from experts and knowledgeable sources. You will tell the difference between reliable and unreliable sources and not rely too heavily on one source.
(B) systematically organize relevant and accurate information to support central ideas, concepts, and themes, outline ideas into conceptual maps/timelines, and separate factual data from complex inferences; and	You will use conceptual maps and timelines to organize pertinent and accurate information so that it supports your central idea, concept, and theme. You will differentiate between facts and complex inferences.
(C) paraphrase, summarize, quote, and accurately cite all researched information according to a standard format (e.g., author, title, page number), differentiating among primary, secondary, and other sources.	You will use your own words to paraphrase and summarize information from sources, use quotations from sources, and cite all researched information using a standard format. You will distinguish among primary, secondary, and other sources.

TEKS	WHAT IT MEANS TO YOU
(22) Synthesizing Information Students clarify research questions and evaluate and synthesize collected information. Students are expected to:	
(A) modify the major research question as necessary to refocus the research plan;	You will change your research question as necessary to keep the research plan on track.
(B) differentiate between theories and the evidence that supports them and determine whether the evidence found is weak or strong and how that evidence helps create a cogent argument; and	You will tell the difference between theories and the evidence used to support theories. You will evaluate whether the evidence is weak or strong and how it contributes to the strength of the argument.
(C) critique the research process at each step to implement changes as the need occurs and is identified.	You will evaluate how well the research process is progressing at each step and make changes if necessary.

TEKS	WHAT IT MEANS TO YOU
(23) Organizing and Presenting Ideas Students organize and present their ideas and information according to the purpose of the research and their audience. Students are expected to synthesize the research into an extended written or oral presentation that:	
(A) provides an analysis that supports and develops personal opinions, as opposed to simply restating existing information;	You will use your research to support and develop your personal opinions, not just restate information.
(B) uses a variety of formats and rhetorical strategies to argue for the thesis;	You will argue for the thesis using a range of rhetorical strategies and formats.
(C) develops an argument that incorporates the complexities of and discrepancies in information from multiple sources and perspectives while anticipating and refuting counter-arguments;	You will build an argument that addresses the complexities and differences of multiple sources and perspectives. You will anticipate and answer opposing arguments.
(D) uses a style manual (e.g., *Modern Language Association, Chicago Manual of Style*) to document sources and format written materials; and	You will follow the guidelines provided in a style manual, such as *Modern Language Association* or *Chicago Manual of Style*, to cite sources and format written materials.
(E) is of sufficient length and complexity to address the topic.	You will create an oral or written presentation that is long enough and complex enough to address the topic.

Listening and Speaking

TEKS	WHAT IT MEANS TO YOU
(24) Listening Students will use comprehension skills to listen attentively to others in formal and informal settings. Students will continue to apply earlier standards with greater complexity. Students are expected to:	
(A) listen responsively to a speaker by framing inquiries that reflect an understanding of the content and by identifying the positions taken and the evidence in support of those positions; and	You will be an active listener, ask questions that demonstrate your understanding of the topic, identify the speaker's position on the topic, and evaluate the evidence the speaker uses to support that position.
(B) assess the persuasiveness of a presentation based on content, diction, rhetorical strategies, and delivery.	You will evaluate how persuasive a presentation is by examining the content, word choice, rhetorical strategies, and delivery.

TEKS	WHAT IT MEANS TO YOU
(25) Speaking Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to formulate sound arguments by using elements of classical speeches (e.g., introduction, first and second transitions, body, and conclusion), the art of persuasion, rhetorical devices, eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.	You will speak clearly and purposefully about a topic. You will prepare arguments that incorporate the structure of classical speeches so that your speech has a clear introduction, transitions, body, and conclusion. You will use persuasive language and employ rhetorical devices. You will use good eye contact, speak at an effective rate and volume, enunciate clearly, make purposeful gestures, and follow language rules to convey your ideas.

TEKS	WHAT IT MEANS TO YOU
(26) Teamwork Students work productively with others in teams. Students will continue to apply earlier standards with greater complexity. Students are expected to participate productively in teams, offering ideas or judgments that are purposeful in moving the team towards goals, asking relevant and insightful questions, tolerating a range of positions and ambiguity in decision-making, and evaluating the work of the group based on agreed-upon criteria.	You will work with others in a team. You will contribute useful ideas, ask thoughtful questions, be open to different positions and ambiguity, and assess the success of the group based on agreed-upon criteria.

Texas Assessment STRATEGIES

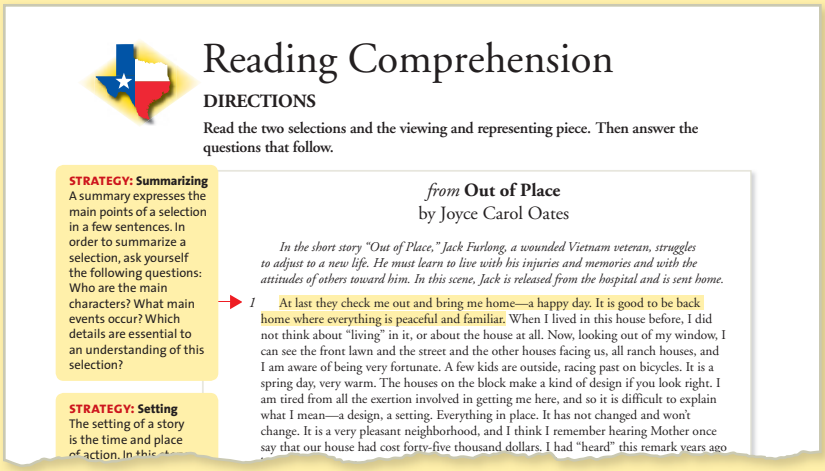
Types of Assessment

You will be preparing for several types of assessment in grade 12. Some will focus on your reading comprehension skills, and others will test your writing and revising skills. You will be asked to answer multiple-choice and short-answer questions about selections you have read, to compose responses to writing prompts, and to answer questions about revising and editing samples of student writing.

How can I be successful?

The best way to prepare for the various grade 12 assessments is to complete your assignments during the school year. Doing this will help you master the Texas Essential Knowledge and Skills (TEKS), which provide the foundation for testing objectives. You can also use the selections and questions on the following pages to prepare for the assessments. This section will familiarize you with the types of items you will encounter. The tips and strategies in yellow will guide you through the reading selections, answering the questions, and responding to the prompt.

- Carefully read the selections and the strategies in the margin. The strategies help you focus on important points in the reading so that you will be better prepared to answer the questions that follow.



Reading Comprehension

DIRECTIONS

Read the two selections and the viewing and representing piece. Then answer the questions that follow.

STRATEGY: Summarizing A summary expresses the main points of a selection in a few sentences. In order to summarize a selection, ask yourself the following questions: Who are the main characters? What main events occur? Which details are essential to an understanding of this selection?

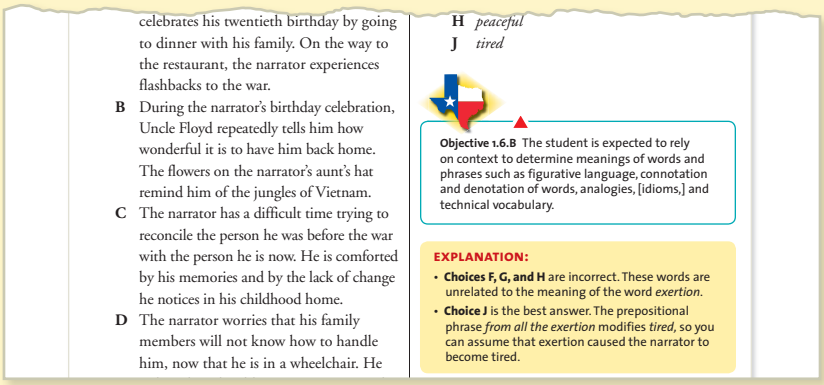
STRATEGY: Setting The setting of a story is the time and place of action. In this

from **Out of Place**
by Joyce Carol Oates

In the short story "Out of Place," Jack Furlong, a wounded Vietnam veteran, struggles to adjust to a new life. He must learn to live with his injuries and memories and with the attitudes of others toward him. In this scene, Jack is released from the hospital and is sent home.

1 At last they check me out and bring me home—a happy day. It is good to be back home where everything is peaceful and familiar. When I lived in this house before, I did not think about "living" in it, or about the house at all. Now, looking out of my window, I can see the front lawn and the street and the other houses facing us, all ranch houses, and I am aware of being very fortunate. A few kids are outside, racing past on bicycles. It is a spring day, very warm. The houses on the block make a kind of design if you look right. I am tired from all the exertion involved in getting me here, and so it is difficult to explain what I mean—a design, a setting. Everything in place. It has not changed and won't change. It is a very pleasant neighborhood, and I think I remember hearing Mother once say that our house had cost forty-five thousand dollars. I had "heard" this remark years ago

- Each question is aligned to a broad testing objective. There are also explanations that will help you understand why each answer is correct.



celebrates his twentieth birthday by going to dinner with his family. On the way to the restaurant, the narrator experiences flashbacks to the war.

B During the narrator's birthday celebration, Uncle Floyd repeatedly tells him how wonderful it is to have him back home. The flowers on the narrator's aunt's hat remind him of the jungles of Vietnam.

C The narrator has a difficult time trying to reconcile the person he was before the war with the person he is now. He is comforted by his memories and by the lack of change he notices in his childhood home.

D The narrator worries that his family members will not know how to handle him, now that he is in a wheelchair. He

H *peaceful*
J *tired*

Objective 1.6.B The student is expected to rely on context to determine meanings of words and phrases such as figurative language, connotation and denotation of words, analogies, [idioms,] and technical vocabulary.

EXPLANATION:
- **Choices F, G, and H** are incorrect. These words are unrelated to the meaning of the word *exertion*.
- **Choice J** is the best answer. The prepositional phrase *from all the exertion* modifies *tired*, so you can assume that exertion caused the narrator to become tired.

Reading Comprehension

DIRECTIONS

Read the two selections and the viewing and representing piece. Then answer the questions that follow.

STRATEGY: Summarizing
A summary expresses the main points of a selection in a few sentences. In order to summarize a selection, ask yourself the following questions: Who are the main characters? What main events occur? Which details are essential to an understanding of this selection?

STRATEGY: Setting
The setting of a story is the time and place of action. In this story, a prior setting in the narrator's life—the Vietnam War—greatly impacts his experience of the current setting—his childhood home. Think about how these two settings create a conflict in the narrator's life.

STRATEGY: Analyzing Text
All predictions, generalizations, and conclusions about a selection must be supported or explained with text evidence. Think about which sentences from the story best support the following conclusion: *the narrator's life is divided between the person he once was and the person he has become.*

from **Out of Place**
by Joyce Carol Oates

In the short story "Out of Place," Jack Furlong, a wounded Vietnam veteran, struggles to adjust to a new life. He must learn to live with his injuries and memories and with the attitudes of others toward him. In this scene, Jack is released from the hospital and is sent home.

1 At last they check me out and bring me home—a happy day. It is good to be back home where everything is peaceful and familiar. When I lived in this house before, I did not think about "living" in it, or about the house at all. Now, looking out of my window, I can see the front lawn and the street and the other houses facing us, all ranch houses, and I am aware of being very fortunate. A few kids are outside, racing past on bicycles. It is a spring day, very warm. The houses on the block make a kind of design if you look right. I am tired from all the exertion involved in getting me here, and so it is difficult to explain what I mean—a design, a setting. Everything in place. It has not changed and won't change. It is a very pleasant neighborhood, and I think I remember hearing Mother once say that our house had cost forty-five thousand dollars. I had "heard" this remark years ago but never paid any attention to it. Now I keep thinking about it, I don't know why. There is something wonderful about that figure: it means something. Is it secret? It is the very opposite of rubble, yes. There are no screams here, no sudden explosions. Yes, I think that is why it pleases me so. I fall asleep thinking of forty-five thousand dollars.

2 My birthday. It is a few days later. I have been looking through the books in my room, a history textbook, a calculus textbook, and something called *College Rhetoric.* Those were my books and I can recognize my handwriting in the margins, but I have a hard time reading them now. To get away from the reading I look around—or the door in my mind begins to open slowly, scaring me, and so I wheel myself over to the window to look out. Father has just flown back from Boston. Yes, it is my birthday and I am twenty. We have a wheelchair of our own now, not the hospital's chair but our own. There is a wooden ramp from our side door right into the garage, and when they push me out I have a sudden sensation of panic right in my heart—do they know how to handle me? What if they push me too hard? They are sometimes clumsy and a little rough, accidentally. Whenever Father does something wrong, I think at once, not meaning to, *They wouldn't do that at the hospital.*

3 My uncle and my aunt are coming too. We are going out to Skyway for dinner. This is the big restaurant and motel near the airport. There is the usual trouble getting me in and out of the car, but Father is getting used to it. My uncle Floyd keeps saying, "Well, it's great to have you back. I mean it. It's just great, it's just wonderful to have you back." My aunt is wearing a hat with big droopy flowers on it, a pretty hat. But something about the flowers makes me think of giant leaves in the jungle, coated with dust and sweat, and the way the air tasted—it made your throat and lungs ache, the dust in the air. Grit. Things were flying in the air. Someone was screaming, "Don't leave me!" A lot of them were screaming that. But my father said, "We'd better hurry, our reservations are for six."

STRATEGY: Context Clues
Authors often provide context clues such as synonyms, antonyms, definitions, or other examples to help readers understand unfamiliar vocabulary words. Here, the author gives the example "You can't go home again" and then describes this saying as a *platitude*. Given this context clue, what does the word *platitude* mean?

STRATEGY: Text Structure
Recognizing an author's pattern of organization often helps you identify the author's purpose for writing. It also allows you to better assess the effectiveness of the text. Notice the author's multiple references to dates or times—she uses chronological ordering to describe both past and present events.

STRATEGY: Allusions
Authors sometimes include allusions—references to famous people, places, events, or literary works—in order to add meaning to a selection. Note the allusions in paragraph 6 to *Santa* and *Rudolph*. What do they tell you about the new owner's reaction to the truck?

from **Going Home Again**
by Rae Montgomery

1 Whenever I feel the need to experience a taste of what I call "my previous life," all I have to do is drive the 60 or so miles from my Marina del Rey home to Ontario, California.

2 As I get within a few miles of the Milliken Road interchange, all-too-familiar voices echo from my CB radio. Static-filled requests for fuel prices, directions, extra shower tickets and weekend marriages wend their way across the airwaves to my truck.

3 Ah, the sounds of home.

4 Home. The word has as many definitions as there are people. It can refer to anything from a dirt floor and tin roof shanty on an Arkansas mountain top to a compound that rivals the Taj Mahal. To one truck driver it means a wife and kids back in Nebraska; to another, the Double Eagle sleeper mounted on the frame of a Kenworth. Different strokes, they say.

5 They also say (whoever they are), "You can't go home again." I suppose that platitude could hold true for some. Like Mafia informants hiding out in the witness protection program. Or the former town-bully who cringes whenever he sees a load of chickens or a freshly tarred road. But I am not one of the unchosen few. I can go home any time I'd like. Almost.

6 Six years ago, I stepped down from my LTL9000 and handed the keys to its new owner. Smooth-faced, bright-eyed and still a little damp behind the ears, the young man stuck his brand new log book in his back pocket and lit up like a halogen high beam. You'd have thought I'd just plunked him down in Santa's sleigh and handed him Rudolph's reins. I turned around and looked at my truck again, as if seeing it through his eyes.

7 Long, blue and chromed to the eyeballs, "Bubbles" gleamed in the sunlight. Her twin stacks reached high to the open sky and the hand-rubbed aluminum wheels mirrored the broken white line beneath her. My, oh my ... what a sight! I caressed the walk-in sleeper one last time and wiped a single tear from my eye. I was about to embark on the most difficult, and at times heart-wrenching, trip of my life: retirement.

8 During the almost 20 years I spent accumulating more than 1.5 million over-the-road miles, I drove nearly every name brand tractor there was, and pulled every conceivable trailer in the business, from a rolling stockyard to a Michigan steel train. Whether it was nailed down, tied down, strapped down, hanging

from the ceiling, lying in tight stacks on the floor or suspended by straps from each corner to keep it from exploding (I learned a few new prayers on that trip), I loaded it. If it swung, mooed, covered a Big Mac or froze my fingertips, I hauled it.

9 But the time finally came when enough was enough. With my right leg worn out from pushing the fuel pedal and a permanent imprint of the gearshift knob in the palm of my hand, I said goodbye. I didn't look back. I didn't dare. I might change my mind.

10 But that was six years ago. Now, here I sit, in the TA in Ontario, putting away the fare from the breakfast buffet. Home again.

11 So much has changed, yet not really. A little redecorating. "No Smoking" signs everywhere. The phone room has been moved, I think. One of the theaters is gone. But the smells and sounds are the same.

STRATEGY:
Determine Purpose
All media is constructed to serve a purpose, whether it is to persuade, entertain, inform, describe, or explain. Advertising is a form of media that is uniquely persuasive because it attempts to convince viewers to buy a product or to take action. Even though this poster does not state its purpose directly—to convince viewers to see this movie—its purpose is clear.

STRATEGY:
Deconstruct Relationships
By disassembling, or "taking apart," the images and words in a piece of media, viewers understand how they work together to send direct and indirect messages. For example, notice that the makers of this advertisement juxtapose a more common image (a hound dog) with two luxury items (designer luggage and shopping bags). Consider how these items work together to create a message for viewers.

STRATEGY: Identify Persuasive Techniques
Advertisers often use slogans to appeal to people's values or emotions. This persuasive technique is called a "glittering generality" because it makes a generalization including a word or phrase with positive connotations. For example, note the phrase on the poster: "FALL . . . IN LOVE." The word *love* appeals to viewers' emotions, and the phrase implies that viewers will "fall in love" with the movie.

Use "*from* Out of Place" (p. TX56) to answer questions 1–4.

1 Which of these is the best summary of the selection?

A The narrator is released from the hospital and returns home. A few days later, he celebrates his twentieth birthday by going to dinner with his family. On the way to the restaurant, the narrator experiences flashbacks to the war.

B During the narrator's birthday celebration, Uncle Floyd repeatedly tells him how wonderful it is to have him back home. The flowers on the narrator's aunt's hat remind him of the jungles of Vietnam.

C The narrator has a difficult time trying to reconcile the person he was before the war with the person he is now. He is comforted by his memories and by the lack of change he notices in his childhood home.

D The narrator worries that his family members will not know how to handle him, now that he is in a wheelchair. He judges them harshly in comparison to the nurses at the hospital.

Objective 1.7.F The student is expected to produce summaries of texts by identifying main ideas and their supporting details.

EXPLANATION:

- **Choice A** is the best answer. It contains all the main ideas and important supporting details from the selection.
- **Choices B, C, and D** each focus on one aspect of the passage, neglecting important main ideas.

2 Which word in paragraph 1 helps the reader understand the meaning of the word *exertion?*

F *familiar*
G *fortunate*
H *peaceful*
J *tired*

Objective 1.6.B The student is expected to rely on context to determine meanings of words and phrases such as figurative language, connotation and denotation of words, analogies, [idioms,] and technical vocabulary.

EXPLANATION:

- **Choices F, G, and H** are incorrect. These words are unrelated to the meaning of the word *exertion*.
- **Choice J** is the best answer. The prepositional phrase *from all the exertion* modifies *tired,* so you can assume that exertion caused the narrator to become tired.

3 Uncle Floyd might have reacted differently to the narrator if he had understood the narrator's —

A fascination with the price of the house
B difficulty with reading
C emotional and mental state
D excitement regarding his birthday

Objective 3.7.G The student is expected to draw inferences such as conclusions, generalizations, and predictions and support them with text evidence [and experience].

EXPLANATION:

- **Choices A and B** are incorrect. The narrator's fascination with the price of the house and his difficulty reading are minor details related to the larger issue of his altered emotional and mental state.
- **Choice C** is the best answer. The narrator has been significantly influenced by his experiences of war. The fear, anxiety, and flashbacks he now has have made his homecoming difficult. If Uncle Floyd had understood the narrator's emotional and mental state, he might have reacted in a more respectful or somber way.
- **Choice D** is incorrect. The narrator does not express excitement regarding his birthday.

4 The author includes the italicized thought at the end of paragraph 2 to show that the narrator —

F is a critical, judgmental, disapproving person
G feels some anger or resentment regarding his situation
H has feelings of resentment toward the hospital staff
J prefers the hospital setting to his home setting

Objective 3.12.A The student is expected to analyze the characteristics of clearly written texts, including the patterns of organization, syntax, and word choice.

EXPLANATION:

- **Choice F** is incorrect. There are no details that support this characterization of the narrator.
- **Choice G** is the best answer. The narrator attempts to tell most of the story from an objective, observational point of view, as if he has no feelings regarding the events he narrates. The italicized thought lets readers know that this observational point of view is masking his underlying feelings.
- **Choice H** is incorrect. The italicized thought shows that the narrator appreciates the professional care he received at the hospital.
- **Choice J** is incorrect. In paragraph 1, the narrator remarks, "it is good to be home where everything is peaceful and familiar."

Use "*from* Going Home Again" (p. TX57) to answer questions 5–8.

5 What is paragraph 4 mostly about?

A Many people believe "you can't go home again."

B Truck drivers always miss their families.

C Different people define "home" in different ways.

D Some truck drivers call their sleepers "home."

Objective 1.7.F The student is expected to produce summaries of texts by identifying main ideas and their supporting details.

EXPLANATION:

- **Choice A** is incorrect. This is a detail from paragraph 5.
- **Choice B** is incorrect. Though the paragraph mentions the fact that, to some truck drivers, home is "a wife and kids back in Nebraska," this is a detail used to support the idea that different people define "home" in different ways.
- **Choice C** is correct because it makes an overarching statement that is supported by the details in the paragraph.
- **Choice D** is incorrect; it is another supporting detail used to support the main idea of paragraph 4.

6 In paragraph 6, the author uses a simile to —

F describe the brightness of the headlights

G emphasize the benefits of halogen lights

H compare her truck to "Santa's sleigh"

J demonstrate the new owner's excitement

Objective 2.11.D The student is expected to analyze [the melodies of] literary language, including its use of evocative words and rhythms.

EXPLANATION:

- **Choices F and G** are incorrect. The author uses the lights as a symbol to form a comparison with the new owner's excitement.
- **Choice H** is incorrect. The author uses a metaphor, not a simile, to compare her truck to "Santa's sleigh."
- **Choice J** is the best answer. The author says that the new owner "lit up like a halogen high beam" to show his excitement about being the new owner of the truck.

7 Paragraphs 6 and 7 represent a —

A change in the selection's point of view
B shift in the selection's tone
C foreshadowed event in the selection
D flashback to an earlier time

Objective 2.11.F The student is expected to understand literary forms and terms such as author, drama, biography, myth, tall tale, dialogue, tragedy and comedy, [structure in poetry, epic, ballad,] protagonist, antagonist, paradox, analogy, dialect, and comic relief as appropriate to the selections being read.

EXPLANATION:

- **Choice A** is incorrect. The first-person point of view remains consistent throughout the selection.
- **Choice B** is incorrect. The author's tone is consistently conversational.
- **Choice C** is incorrect. The events described in paragraphs 6 and 7 occur in the past. They do not suggest or connect to a future event.
- **Choice D** is the best answer. The events in paragraphs 6 and 7 occur during the period in which the author decided to retire, which she says was "six years ago."

8 Which quotation from the selection supports the idea that the author "can go home any time. Almost"?

F *So much has changed, yet not really.*
G *Like Mafia informants hiding out in the witness protection program.*
H *Now, here I sit, in the TA in Ontario, putting away the fare from the breakfast buffet.*
J *But the time finally came when enough was enough.*

Objective 3.10.B The student is expected to use elements of text to defend, clarify, and negotiate responses and interpretations.

EXPLANATION:

- **Choice F** is the best answer. Even though the author gives examples of the many changes in the facility in Ontario, California, she also says, "But the smells and sounds are the same."
- **Choice G** is incorrect. The author gives this example to support the platitude, "you can't go home again."
- **Choice H** is incorrect. This detail doesn't explain anything about whether the author feels at home.
- **Choice J** is incorrect. This detail describes what led the author to retire.

Use "*from* Out of Place" and "*from* Going Home Again" to answer questions 9–10.

9 What is one common theme from both "*from* Out of Place" and "*from* Going Home Again"?

A Home remains constant despite individual changes.

B You can't really ever go home again.

C Once one leaves home, it disappears.

D The definition of home changes as people change.

Objective 2.11.A The student is expected to compare and contrast varying aspects of texts such as themes, conflicts, and allusions both within and across texts.

EXPLANATION:

- **Choice A** is incorrect. In each selection, the perception of home is affected by the changes in the narrators' lives that come with the passage of time.
- **Choice B** is the best answer. The changes in the lives of the two narrators make it impossible for them to really go home. The veteran's home in "*from* Out of Place" is compromised by his flashbacks. The author of "*from* Going Home Again" has not been to the place she considers home for a long time because she has retired, and even though she says "the smells and sounds are the same," there have also been many changes.
- **Choice C** is incorrect. Neither the narrator of "*from* Out of Place" nor the author of "*from* Going Home Again" implies that leaving home means that one's home disappears.
- **Choice D** is incorrect. Although both of the narrators experience changes, neither suggests that his or her definition of "home" has changed.

10 Which line from "*from* Out of Place" would the author of "*from* Going Home Again" empathize with most?

F *At last they check me out and bring me home—a happy day.*

G *It is good to be back home where everything is peaceful and familiar.*

H *When I lived in this house before, I did not think about "living" in it, or about the house at all.*

J *It has not changed and won't change.*

Objective 3.7.G The student is expected to draw inferences such as conclusions, generalizations, and predictions and support them with text evidence [and experience].

EXPLANATION:

- **Choice F** is incorrect. Though the author of "*from* Going Home Again" would agree that going home is a happy experience, she does not need anyone to bring her home.
- **Choice G** is correct. The author of "*from* Going Home Again" enjoys being home among familiar smells and sounds.
- **Choice H** is incorrect; the author of "*from* Going Home Again" never actually lived (i.e. resided) in the place she considers home.
- **Choice J** is incorrect because the author of "*from* Going Home Again" gives several examples of changes to the place she considers home.

Use the visual representation on p. TX59 to answer questions 11–12.

11 What is the poster's slogan?

A *Fall . . . in Love*

B *Sweet Home Alabama*

C *Sometimes What You're Looking For is Right Where You Left It*

D *Touchstone Pictures presents a Neal H. Moritz production*

Objective 3.19.B The student is expected to analyze relationships, ideas, [and cultures] as represented in various media.

EXPLANATION:

- **Choice A** is a possibility, but it is not the best answer. Slogans are usually prominently featured, as they capture the main idea of advertisements such as this. The phrase "Fall . . . in Love" appears in small print at the bottom of the poster.
- **Choice B** is incorrect. *Sweet Home Alabama* is the title of the film.
- **Choice C** is correct. "Sometimes What You're Looking For is Right Where You Left It" is a prominently featured catchphrase used to advertise or market the film.
- **Choice D** is incorrect. "Touchstone Pictures presents a Neal H. Moritz production" is a film credit.

12 One underlying message of the poster is that —

F sometimes love is where you least expect it

G Alabama is a good place to live

H if something can go wrong, it probably will

J dogs are the best companions

Objective 3.20.B The student is expected to deconstruct media to get the main idea of the message's content.

EXPLANATION:

- **Choice F** is the best answer. The slogan and the juxtaposition of the images with the title, "Sweet Home Alabama" suggest that the main character will find love where she is least expecting it.
- **Choice G** is incorrect. Although the name *Alabama* is in the title, nothing in the poster suggests whether it is a good place to live.
- **Choice H** is incorrect. There is not enough information in the poster to suggest this to the reader.
- **Choice J** is incorrect. Although a dog appears at the actress's feet, this image is not the main focus of the poster.

13 In "*from* Out of Place," how have the narrator's experiences in Vietnam affected his perceptions of his home? Support your answer with evidence from the selection.

Objective 2.10.B The student is expected to use elements of text to defend, clarify, and negotiate responses and interpretations.

For a high-scoring response, make sure to offer an insightful idea about how the narrator's experiences in Vietnam have affected his perceptions of home, and support it with evidence from the selection. The three main attributes that scorers will assess are 1) insightful interpretation or analysis; 2) depth of understanding; and 3) textual evidence. You will not have much space in which to write so make sure that your response is specific and concise.

14 Do you think that the author of "*from* Going Home Again" regrets having retired? Support your answer with evidence from the selection.

Objective 3.10.B The student is expected to use elements of text to defend, clarify, and negotiate responses and interpretations.

For a high-scoring response, make sure to offer a thorough explanation as to why you think the author does or does not regret having retired. Remember to connect accurate and relevant text evidence to your ideas.

15 In what ways are the narrator of "*from* Out of Place" and the author of "*from* Going Home Again" both "out of place"? Support your answer with evidence from both selections.

Objective 3.7.G The student is expected to draw inferences such as conclusions, generalizations, and predictions and support them with text evidence [and experience].

For a high-scoring response, you can provide a clear, insightful response about *both* selections, or your response can explain how *each* selection relates to the idea separately. Remember to include accurate and relevant textual evidence from **both** selections to support the ideas in your response.

You will be given a score point for each of your responses to short-answer questions, with 3 being the highest. To score your responses, teachers will use the following rubrics, making sure that each point applies to your responses. Use the rubrics as a guide as you respond to each short-answer question so that you know exactly what is required.

Question 13: Reading Rubric—Literary Selection (Score Point 3)

In **exemplary** responses, the student

- ❑ must offer a particularly thoughtful or insightful theme, character trait, conflict, or change and strongly support it with accurate/relevant textual evidence
- ❑ must offer a particularly thoughtful or insightful analysis of a literary technique or figurative expression and strongly support it with accurate/relevant textual evidence

In addition, exemplary responses must demonstrate the student's depth of understanding and ability to effectively connect textual evidence to the idea or analysis.

Question 14: Reading Rubric—Expository Selection (Score Point 3)

In **exemplary** responses, the student

- ❑ must offer a particularly thoughtful or insightful conclusion, interpretation, or prediction and strongly support it with accurate/relevant textual evidence
- ❑ must offer a particularly thoughtful or insightful analysis or evaluation of a characteristic of the text and strongly support it with accurate/relevant textual evidence

In addition, exemplary responses show strong evidence of the student's depth of understanding and ability to connect textual evidence to the idea, analysis, or evaluation.

Question 15: Reading Rubric—Literary/Expository Crossover (Score Point 3)

In **exemplary** responses, the student

- ❑ must offer a particularly thoughtful or insightful conclusion, interpretation, or prediction based on both selections and strongly support it with accurate/relevant textual evidence from both selections
- ❑ must offer a particularly thoughtful or insightful analysis or evaluation of a characteristic of text based on both selections and strongly support it with accurate/relevant textual evidence from both selections

In addition, exemplary responses indicate that the student is able to make meaningful connections across selections. These responses show strong evidence of the student's depth of understanding and ability to effectively connect textual evidence to the idea, analysis, or evaluation.

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Written Composition

Grade 12 Sample Prompt

Write an essay explaining how you define home.

Objective 4
The student will, within a given context, produce an effective composition for a specific purpose.

AND

Objective 5
The student will produce a piece of writing that demonstrates a command of the conventions of spelling, capitalization, punctuation, grammar, usage, and sentence structure.

STRATEGY: Following the steps below will help you to plan, write, and review your response to the prompt.

ANALYZE THE PROMPT:
- Begin by reading the prompt carefully. Circle or underline key words: *explaining, define, home.*
- Because the prompt shares a theme with the selections, you may choose to refer to one or both of the selections; however, be sure that each reference directly relates to ways in which you define home.

PLAN YOUR RESPONSE:
- Make a list of ways that you define home. Then, using a graphic organizer, record **how** each item illustrates your definition of home and **why** this item is crucial to your sense of being home.
- Choose the strongest example(s) from your graphic organizer as the focus of your essay. Then, spend a few minutes developing a controlling idea for your essay.

RESPOND TO THE PROMPT:
- Introduce your controlling idea with an action, a quotation, a thought, or a provocative question.
- Develop a pattern of organization that is easy for readers to follow.
- Begin each paragraph with a topic sentence that supports your controlling idea and contributes to your composition as a whole.
- Use interesting, thoughtful, and specific examples, evidence, and details to expand on each topic sentence so that the reader develops a good understanding of each idea and how it relates to the controlling idea.
- Make sure to summarize your main points in the conclusion, and leave the reader with a final, insightful thought regarding the idea of home.

REVISING:
- Edit your essay to correct errors in spelling, grammar, punctuation, sentence structure, and capitalization. Make sure that your edits are neat and that your writing is legible.
- Before submitting your essay, read it one more time to identify any errors you may have missed. You will benefit from these efforts to present your best writing.

You will be given a score point for your essay, with 4 being the highest. To score your responses, teachers will use the rubric below like a checklist, making sure that each point applies to your essay. Use the rubric as a guide as you plan, compose, and proofread your essay so that you know exactly what is required.

Focus and Coherence

- ❑ Individual paragraphs and the composition as a whole are focused. This sustained focus enables the reader to understand and appreciate how the ideas included in the composition are related.
- ❑ The composition as a whole has a sense of completeness. The introduction and conclusion are meaningful because they add depth to the composition.
- ❑ Most, if not all, of the writing contributes to the development or quality of the composition as a whole.

Organization

- ❑ The writer's progression of thought from sentence to sentence and paragraph to paragraph is smooth and controlled. The writer's use of meaningful transitions and the logical movement from idea to idea strengthen this progression.
- ❑ The organizational strategy or strategies the writer chooses enhance the writer's ability to present ideas clearly and effectively.

Development of Ideas

- ❑ The writer's thorough and specific development of each idea creates depth of thought in the composition, enabling the reader to truly understand and appreciate the writer's ideas.
- ❑ The writer's presentation of ideas is thoughtful or insightful. The writer may approach the topic from an unusual perspective, use his/her unique experiences or view of the world as a basis for writing, or make interesting connections between ideas. In all these cases, the writer's willingness to take compositional risks enhances the quality of the content.

Voice

- ❑ The writer engages the reader and sustains this connection throughout the composition.
- ❑ The composition sounds authentic and original. The writer is able to express his/her individuality or unique perspective.

Conventions

- ❑ The overall strength of the conventions contributes to the effectiveness of the composition. The writer demonstrates a consistent command of spelling, capitalization, punctuation, grammar, usage, and sentence structure. When the writer attempts to communicate complex ideas through sophisticated forms of expression, he/she may make minor errors as a result of these compositional risks. These types of errors do not detract from the overall fluency of the composition.
- ❑ The words, phrases, and sentence structures the writer uses enhance the overall effectiveness of the communication of ideas.

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Revising and Editing

Grade 12 Revising and Editing Sample

Alex has written this informative report in response to a social studies assignment. He has asked you to read the report and think about the corrections and improvements he needs to make. When you finish reading the report, answer the multiple-choice questions that follow.

STRATEGY: Participles
A participle is a verb ending with the suffix *-ing* (present) or *-ed, -en, -d, -t,* or *-n* (past) that functions as a adjective. Study sentences 6 and 7. The writer composes increasingly more involved sentences by using participles: *fighting weapons* and *powered flight*. Can you identify another participle in sentence 8?

STRATEGY: Parallelism
When writers compose sentences using similar structures or patterns, the result is parallelism. Attention to parallelism makes one's writing concise and forceful and indicates that ideas have equal importance. Look at sentence 10. The writer does not maintain a parallel structure. The sentence needs revision: *A pilot steered while an observer fired a machine gun or dropped bombs by hand*. The use of coordinating conjunctions such as *and* or *or* to form lists or comparisons often signals places where writers should use parallelism.

The Real Red Baron

(1) "Curse you, Red Baron!" shouts Snoopy, the dog in the Peanuts cartoon, when he pretends to be a World War I flying ace and his German rival shoots him down. (2) Actually, there really was a Red Baron. (3) His name was Manfred von Richthofen, and there was nothing funny about his ability to blast planes to pieces.

(4) When World War I broke out in 1914, the 22-year-old von Richthofen was an officer in the German cavalry. (5) But in the new war against the Allies—France, Great Britain, and Russia—horses were ineffective. (6) Planes were the latest fighting weapon, so in 1915, von Richthofen applied for a transfer to the German Air Service.

(7) The Wright brothers had made the first successful powered flight only a dozen years earlier, so being a combat pilot was quite risky. (8) Airplanes were flimsy two winged wood and canvas contraptions, powered by sputtering engines. (9) The earliest warplanes had two seats. (10) A pilot steered while an observer fired a machine gun or was dropping bombs by hand. (11) Later planes were lighter and faster because they eliminated the need for an observer. (12) Von Richthofen crash-landed on his first solo test flight, but in less than a year, he had become Germany's top flying ace.

(13) He was put in charge of an elite air squadron that could strike quickly at any time. (14) Von Richthofen painted his own plane blood red and was soon nicknamed the Red Baron by terrified Allied pilots. (15) In April 1917—later called "Bloody April"—von Richthofen's squadron shot down 89 allied planes. (16) The Red Baron himself shot down 21 planes, including four in one day.

(17) On April 21, 1918, von Richthofen broke one of his own combat rules. He followed a British pilot behind enemy lines with nobody to back him up. (18) The sight of the Red Baron's plane drew a hail of Allied gunfire from the ground and air. (19) A bullet penetrated his heart, and his plane dove for the last time. (20) Von Richthofen crashed his plane and died a few minutes later. (21) He was only 25 years old.

1 What change, if any, should be made in sentence 1?

A Change **Peanuts** to ***Peanuts***

B Change **German** to **german**

C Change **pretends** to **pretended**

D Make no change

Objective 6.3.A The student is expected to produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization [such as italics and ellipses].

EXPLANATION:

- **Choice A** is correct. The titles of works such as comics should be italicized.
- **Choice B** is incorrect. *German* should be capitalized as a proper noun.
- **Choice C** is incorrect. The present tense verb is consistent with the rest of the sentence.
- **Choice D** is incorrect. There is a problem with conventions in this sentence.

2 What is the most effective way to rewrite the ideas in sentences 4 and 5?

F When World War I broke out in 1914, the 22-year-old von Richthofen was an officer in the German cavalry. But horses were ineffective against the Allies—France, Great Britain, and Russia—in the new war.

G But in the new war against the allies—France, Great Britain, and Russia—horses were ineffective. When World War I broke out in 1914, the 22-year-old von Richthofen was an officer in the German cavalry.

H When World War I broke out in 1914, horses were ineffective in the new war against the Allies—France, Great Britain, and Russia. Nonetheless, the 22-year-old von Richthofen was an officer in the German cavalry.

J When World War I broke out in 1914, the 22-year-old von Richthofen was an officer in the German cavalry. However, horses were ineffective in the new war against the Allies—France, Great Britain, and Russia.

Objective 6.2.C The student is expected to proofread writing for appropriateness of organization, content, style, and conventions.

EXPLANATION:

- **Choices F and G** are incorrect. Both maintain the problem of beginning a sentence with the coordinating conjunction *but,* and the logic is lost in Choice G.
- **Choice H** is incorrect. It does not provide a good transition from paragraph 1 to paragraph 2 because there is no mention of von Richthofen in the first sentence.
- **Choice J** is correct. This solution eliminates the problem with the coordinating conjunction *but* and creates a smoother transition between the fact that von Richthofen was in the cavalry and the fact that horses were ineffective in the new war.