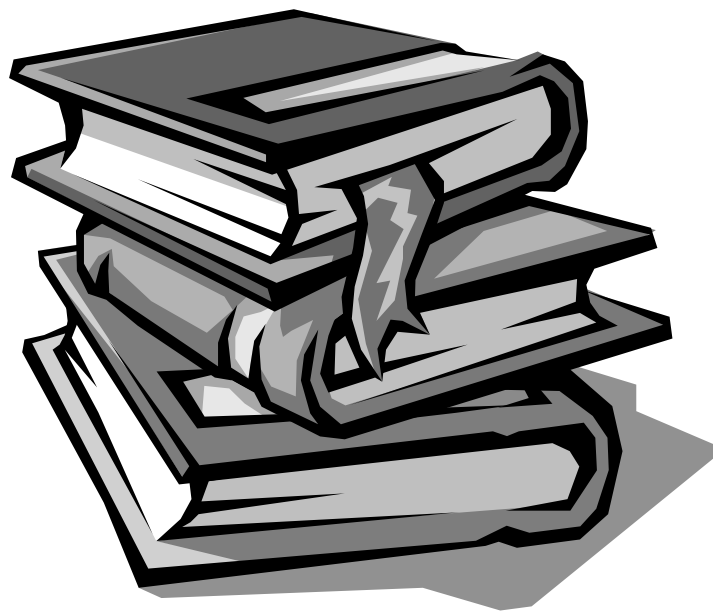
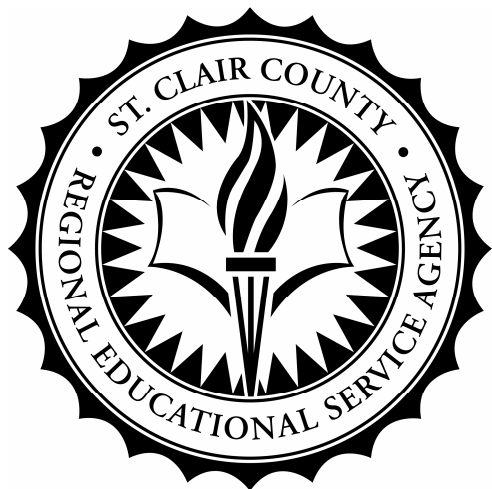


English Language Arts Prototype



Suggested for: **High School
Trust**

Prototypes developed by
St. Clair County Educators
Revised January 2005



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PART 1

Writing From Knowledge and Experience

Part 1: Session 1 Prewriting

DIRECTIONS:

THINKING ABOUT THE TOPIC:

TRUST- firm reliance on the integrity, ability, or person or thing in which confidence is placed.

THINK ABOUT:

What does trust mean to you?

Make a list of people or things that you trust.

What do you do to instill other people's trust in you?

How has trust affected your life and other people around you.

PART 1: SESSION 1

DRAFTING

DIRECTIONS:

Continue to think about the topic: **Trust**.

Write about **one** of the following:

trust between friends
or
trust in family relationships
or
trust in one's own talents and abilities
or
the theme in your own way.

When you are ready, you may begin your draft.

Interested adults will read your writing.

PART 1: SESSION 1

REVIEW OF WRITING

DIRECTIONS:

Use the following checklist as you draft.

CHECKLIST FOR REVISION:

- Do I stay focused on my central idea?
- Do I support my central idea with important details/examples?
- Do I need to take out details/examples that DO NOT support my central idea?
- Is my writing organized and complete, with a clear beginning, middle, and end?
- Do I use a variety of interesting words, phrases, and/or sentences?

CHECKLIST FOR EDITING:

- Have I checked and corrected my spelling to help readers understand my writing?
- Have I checked and corrected my punctuation and capitalization to help readers understand my writing?

CHECKLIST FOR PROOFREADING:

- Is everything just the way I want it?

Michigan Educational Assessment Program
Integrated English Language Arts
Part 1a Rubric
Writing from Knowledge and Experience

- 6 The writing is exceptionally engaging, clear, and focused. Ideas and content are extensively developed and supported by concepts, examples, and details where appropriate. The writer's control over organization and transitions seems natural and moves the reader smoothly through the text. The voice and tone are authentic and compelling. Tight control over language use and mastery of writing conventions contribute to the effect of the presentation.
- 5 The writing is engaging, clear, and focused. Ideas and content are well developed and supported by concepts, examples, and details where appropriate. The writer's control over organization and transitions effectively moves the writer through the text. The voice and tone are authentic. The language is well controlled, and occasional lapses in writing conventions are hardly noticeable.
- 4 The writing is generally clear and focused. Ideas and content are developed and supported by concepts, examples, and details where appropriate. The presentation is generally coherent, and its organization is functional. Voice, tone, and language use support meaning. Lapses in the conventions of written texts are not distracting.
- 3 The writing is somewhat clear and focused. Ideas and content are developed with limited or partially successful use of concepts, examples, and details. The presentation shows some evidence of structure, but it may be artificial or ineffective. Voice and tone may be uneven or inappropriate. Language use is correct but limited. Incomplete mastery over writing conventions may interfere with meaning some of the time.
- 2 The writing is only occasionally clear and focused. Ideas and content are underdeveloped. The presentation shows little evidence of structure. Voice and tone may be uneven or inappropriate. Language use is sometimes erroneous. Limited mastery over writing conventions makes the writing difficult to read.
- 1 The writing is generally unclear and unfocused. Ideas and content are not developed. The presentation lacks noticeable structure. There are errors in language use. Lack of mastery over writing conventions makes the writing difficult to read.

Not ratable if:

- A Off topic
- B Illegible
- C Written in a language other than English
- D Blank/refused to respond

PART 2a
READING FOR UNDERSTANDING

Directions:

In this part of the test, you will be reading two selections that are related.

FIRST READING SELECTION

CASEY AT THE BAT

**by
Ernest Lawrence Thayer**

FIRST READING SELECTION

DIRECTIONS:

Mark only the **BEST** answer for each multiple-choice question. You may look back at *CASEY AT THE BAT* at any time.

1. Why is a leather-covered sphere hurtled?
 - A. To dispose of it.
 - B. To hit someone.
 - C. For amusement.
 - D. It is pitched toward the batter.

2. “That ain’t my style,” means
 - A. the pitch was too high.
 - B. the pitch was too low.
 - C. the pitch was outside.
 - D. Casey didn’t like the pitch.

3. The benches were black with people because
 - A. only blacks attended.
 - B. whites painted their faces black.
 - C. people wore dark clothes.
 - D. it was dark in the stands.

4. Someone shouted, “Kill the Umpire” because
 - A. he didn’t like his call.
 - B. the umpire deserved to die.
 - C. he was a murderer.
 - D. the umpire was his enemy.

5. Casey’s visage shone with Christian charity because
 - A. he was angry and his face showed it.
 - B. he had no expression on his face.
 - C. he calmed the situation so the game could continue.
 - D. that was his form of protest.

6. After ignoring the second strike, Casey gives a scornful look at the audience to
- A. quiet them.
 - B. scare them.
 - C. rile them up.
 - D. be mean to them.
7. Casey's face grows stern and cold and his muscles strain because
- A. he's getting nervous.
 - B. he's preparing to hit the next pitch.
 - C. he's losing his confidence.
 - D. a cold breeze blew in.
8. His sneered lip, clenched teeth and bat pounding on the plate indicated
- A. over-eagerness to get a hit.
 - B. total loss of self control.
 - C. anger at the pitcher.
 - D. he wants to get the game over with.
9. There is no joy in Mudville because
- A. men are laughing.
 - B. children are shouting.
 - C. Casey struck out.
 - D. bands are playing.

SECOND READING SELECTION

ELEANOR ROOSEVELT

by

William Jay Jacobs

Chapter 1: First Lady

SECOND READING SELECTION

DIRECTIONS:

Mark only the **BEST** answer for each multiple-choice question. You may look back at *ELEANOR ROOSEVELT* at any time.

10. Eleanor didn't want her husband to be president because
- A. she was too shy.
 - B. she wanted to be independent.
 - C. she wasn't pretty.
 - D. she hated politics.
11. Eleanor as First Lady did
- A. remain shy and reserved.
 - B. become pretty.
 - C. maintain her independence.
 - D. cause many problems.
12. Eleanor transformed the role of First Lady by
- A. hosting state dinners.
 - B. talking to the press.
 - C. promoting causes.
 - D. packing a pistol when driving alone.
13. Eleanor's childhood was
- A. happy and secure.
 - B. fearful.
 - C. a blur.
 - D. poor and deprived.
14. As First Lady Eleanor
- A. embarrassed the president.
 - B. ignored the president.
 - C. was smarter than the president.
 - D. helped the president in many ways.

15. As a woman, Eleanor
- A. was a failure.
 - B. was the most famous of her time.
 - C. got divorced.
 - D. was the real president.
16. Eleanor's parents were both
- A. very successful.
 - B. unhappy.
 - C. childless.
 - D. politicians.
17. Eleanor's earnings usually
- A. were the same as the president's.
 - B. were less than the president's.
 - C. topped the president's.
 - D. were from her movie career.
18. Eleanor lived in the White House during
- A. WWI.
 - B. the roaring 20's.
 - C. the Civil War.
 - D. the Depression.

CROSS-TEXT QUESTIONS

DIRECTIONS:

The following questions are based upon the two selections that you just read. For each question, choose the **BEST** answer. You may look back at the selections at any time.

19. Both Eleanor and Casey
- A. took risks.
 - B. were successful.
 - C. were disgraced.
 - D. were unknown.
20. A real life person was
- A. Eleanor.
 - B. Casey and Eleanor.
 - C. Casey.
 - D. none of the above.
21. At the beginning of their stories Casey and Eleanor were opposite
- A. in confidence.
 - B. in talent.
 - C. in ability.
 - D. in intelligence.
22. Casey and Eleanor
- A. were athletes.
 - B. were in the public eye.
 - C. had the same values.
 - D. were both shy.

PART 2b

READING AND WRITING

APPLYING IDEAS TO A TASK

DIRECTIONS:

During Part 2a of this test you read *Casey at the Bat* and *Eleanor Roosevelt*. You may look back at the reading selections to help you answer the following question.

SCENARIO

Your creative writing assignment is due tomorrow. You still have soccer practice and math homework to do. There just isn't time to get the writing assignment done. You turn to your parent's bookshelf and find the oldest looking book there. Just this once you are going to "lift" just a part of another book and pass it off as your own. A problem occurs when your teacher returns it to you. She loved your writing piece. She expresses how much she admires your writing talent and she informs you that she has submitted your writing piece for inclusion in the yearly magazine your school produces to highlight outstanding achievement in the arts.

SCENARIO QUESTION:

What do you do?

Write a letter to your teacher that tells what you are going to do.

When finished writing fill out this checklist.

- Did I take a position on the question?
- Did I tell why I took this position?
- Did I use examples from the two reading selections to support my thinking?
- Did I show how the selections are connected or alike?

Michigan Educational Assessment Program
Integrated English Language Arts Assessment
Grade: High School
Part 2b Rubric
Writing in Response to Reading

- 6** The student effectively synthesizes and applies key ideas, generalizations, and principles from within each reading selection to support a position in response to the scenario question and makes a clear connection between the reading selections. The position and connection are thoroughly developed through the use of appropriate examples and details. There are no misconceptions about the reading selections. There are strong relationships among ideas. Mastery of language use and writing conventions contributes to the effect of the response.
- 5** The student makes meaningful use of key ideas from within each reading selection to support a position in response to the scenario question and makes a clear connection between the reading selections. The position and connection are well developed through the use of appropriate examples and details. Minor misconceptions may be present. Relationships among ideas are clear to the reader. The language is controlled, and occasional lapses in writing conventions are hardly noticeable.
- 4** The student makes adequate use of ideas from within each reading selection to support a position in response to the scenario question and makes a connection between the reading selections. The position and connection are supported by examples and details. Minor misconceptions may be present. Language use is correct. Lapses in writing conventions are not distracting.
- 3** The student makes adequate use of ideas from one reading selection **OR** makes partially successful use of ideas from both reading selections to support a position in response to the scenario question. The position is developed with limited use of examples and details. Misconceptions may indicate only a partial understanding of the reading selections. Language use is correct but limited. Incomplete mastery over writing conventions may interfere with meaning some of the time.
- 2** The student makes partially successful use of ideas from one reading selection **OR** minimal use of ideas from both reading selections to support a position in response to the scenario question. The position is underdeveloped. Major misconceptions may indicate minimal understanding of the reading selections. Limited mastery over writing conventions may make the writing difficult to understand.
- 1** The student does not take a position on the scenario question but makes at least minimal use of ideas from one or both of the reading selections to respond to the scenario question or theme **OR** minimally uses ideas from only one of the reading selections to support a position in response to the scenario question. Ideas are not developed and may be unclear. Major misconceptions may indicate a lack of understanding of the reading selections. Lack of mastery over writing conventions may make the writing difficult to understand.

Not ratable if:

- A Retells or references the reading selections with no connection to the scenario question or theme
- B Off topic
- C Illegible/written in a language other than English
- D Blank/refused to respond
- E Responds to the scenario question with no reference to either of the reading selections.

PART 3

LISTENING FOR UNDERSTANDING

DIRECTIONS:

In this part of the test, you will be listening to one selection.

LISTENING DIRECTIONS:

Concentrate on listening to *Brian's Song* as a story. As you listen think about the actions of Brian and what you could learn from them. Do Brian's actions remind you of something you or someone you know has done?

After listening to the story, you will have a few minutes to make some notes on the next page about Brian's actions. If you wish, you may also make a few notes while you are listening the second time. You will be able to use your notes when you answer questions about *Brian's Song*.

LISTENING SELECTION

BRIAN'S SONG

by
William Blinn

Part 3

LISTENING SELECTION QUESTIONS

DIRECTIONS:

Mark only the **BEST** answer for each multiple-choice question. You may look back at any notes that you may have taken about *Brian's Song* at any time.

23. Ed McCaskey is praying a rosary
- A. in thanksgiving for a great season.
 - B. for the recovery of Brian Piccolo.
 - C. to improve the friendship of Brian and Gale.
 - D. for financial success.
24. Gale's charge of racism and bigotry against Brian
- A. is serious.
 - B. is to break tension with humor.
 - C. is reverse discrimination.
 - D. is ignored by Brian.
25. Brian's agonizing spasm is a result of
- A. laughing too hard.
 - B. making fun of Gale.
 - C. the effects of his cancer.
 - D. his wife Joy's fear.
26. The reason Gale and Brian reminisce about the past is to
- A. remember the good times.
 - B. play one-upmanship.
 - C. impress the others in the room.
 - D. start an argument.
27. When Brian uses the word "punk" he means
- A. the hood.
 - B. rotted wood.
 - C. sick feeling.
 - D. little kid.

28. The nun opens the door to
- A. assist Gale and Linda.
 - B. kick out Gale and Linda.
 - C. embarrass Gale and Linda.
 - D. tell them they are not wanted there.
29. Brian's "thumbs up" response means
- A. look at the ceiling.
 - B. my thumb really hurts.
 - C. please trim my nail.
 - D. see you tomorrow.
30. The line, "and they are close for the last time" means
- A. Brian dies.
 - B. they are traveling apart.
 - C. they divorce.
 - D. one gets lost.
31. "Full of Hell" for Brian means
- A. he's a devil.
 - B. he will go to hell.
 - C. he was fun loving.
 - D. he swore a lot.

High School – Trust

ANSWER KEY FOR MULTIPLE-CHOICE QUESTIONS

1. D It is pitched toward the batter.
2. D Casey didn't like the pitch.
3. C people wore dark clothes.
4. A he didn't like his call.
5. C he calmed the situation so the game could continue.
6. A quiet them.
7. B he's preparing to hit the next pitch.
8. A over-eagerness to get a hit.
9. C Casey struck out.

10. B she wanted to be independent.
11. C maintain her independence.
12. D packing a pistol when driving alone.
13. B fearful.
14. D helped the president in many ways.
15. B was the most famous of her time.
16. B unhappy.
17. C topped the president's.
18. D the Depression.

19. A took risks.
20. B Casey and Eleanor.
21. A in confidence.
22. B were in the public eye.

23. B for the recovery of Brian Piccolo.
24. B is to break tension with humor.
25. C the effects of his cancer.
26. A remember the good times.
27. C sick feeling.
28. A assist Gale and Linda.
29. A look at the ceiling.
30. A Brian dies.
31. C he was fun loving.