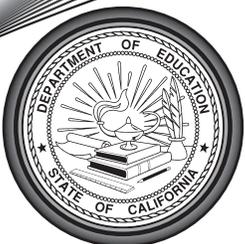


English-Language Arts **Teacher Guide**



California High School Exit Examination



California High School Exit Examination English–Language Arts Teacher Guide

© 2008 California Department of Education (CDE)

Permission is granted in advance for reproduction of these resources for educational purposes. The content must remain unchanged and in its entirety as published by the California Department of Education. To obtain permission to reproduce the information (text or graphics) contained in this document or any other CDE materials for any commercial purpose, submit the specifics of your request in writing to the Copyright Program Office, California Department of Education, CDE Press, 1430 N Street, Suite 3410, Sacramento, CA 95814. Fax: 916-322-1754

Questions about this document should be directed to CDE’s High School Exit Examination Office at 916-445-9449.

Please note that any privately copyrighted reading passages contained in any CDE materials or on the CDE’s Web site may not be put into publications for sale or otherwise. To obtain permission and terms of use for privately copyrighted material, contact the copyright holder.

This printing of the English–Language Arts Teacher Guide contains the following privately copyrighted passages:

A Brain Divided (© 1984 by Harcourt, Inc.)

A Day Away (Random House)

Acting Up [*The ALAN Review* 24(3): 42–46]

Contents

Introduction	1
Purpose and Content	2
Overview of the Strands	4
Reading Constructs Measured by the CAHSEE	5
Writing Constructs Measured by the CAHSEE	6
1. Word Analysis	7
2. Reading Comprehension	11
3. Literary Response and Analysis	20
4. Writing Strategies	34
5. Written and Oral English Language Conventions	41
6. Writing Applications	46
Appendices	74
Appendix A CAHSEE Scoring Guides	75
Appendix B Passages for Sample Items	79
Appendix C Additional Writing Prompts	98
Appendix D Test and Item Development	119
Appendix E Resources	123
Appendix F Glossary of Terms Used in This Guide	124

Introduction

The California High School Exit Examination (CAHSEE) Teacher Guide for English–Language arts (ELA) is designed to provide comprehensive and accessible information to assist teachers in preparing students for the CAHSEE. Teachers are encouraged to reproduce sections or all of the guide for classroom use. Districts and school personnel are encouraged to use this material in staff development activities.

- “Purpose and Content” provides an overview of the CAHSEE.
- “Overview of the Strands” gives detailed information about how the California academic content standards for reading are tested on the CAHSEE. The following reading and writing standards are assessed on the CAHSEE:

Word Analysis

Reading Comprehension

Literary Response and Analysis

Writing Strategies

Written and Oral English Language Conventions

Writing Applications

The overview provides a summary of the essential knowledge and skills covered followed by a detailed discussion of each academic content standard.

Purpose and Content

The primary purpose of the CAHSEE is to significantly improve pupil achievement in public high schools and to ensure that pupils who graduate from public high schools can demonstrate grade-level competency in reading, writing, and mathematics. The CAHSEE helps identify students who are not developing skills that are essential for life after high school and encourages districts to give these students the attention and resources necessary to help them achieve these skills during their high school years. Beginning in the 2005-06 school year, students must pass the CAHSEE as a condition of graduation, as well as meet the district's requirements for graduation.

The CAHSEE assesses a range of difficulty levels consistent with good testing practices. Questions assess full mastery of the designated academic content standards as well as foundational knowledge and skills underlying these standards, as recommended by the High School Exit Examination Standards Panel.

The ELA part of the CAHSEE includes questions that require students to determine the meaning of words in context. This vocabulary strategy is not specifically named in the grades nine and ten academic content standards, but it is included on the exam because it is an underlying skill required for achievement of the grades nine and ten vocabulary standards. Similarly, most CAHSEE ELA test forms contain at least one poem. Although poetry is not specifically named in the grades nine and ten literary analysis standards, analysis of poetry is a focus of standards in the earlier grades.

All questions on the examination have been evaluated for their appropriateness for measuring the designated ELA academic content standards. They have been reviewed and approved by committees of California educators, including teachers, administrators, and academicians. Also, all items have been reviewed and approved by California educators for their adherence to the principles of fairness and have been evaluated to determine if bias exists with respect to characteristics such as gender, ethnicity, and language.

The test blueprints for the CAHSEE, which indicate the academic content standards tested and the number of items per standard, are available on the CAHSEE Web site.

The CAHSEE is not a timed test, which means it has no fixed time limit in which students must complete the examination. However, students are expected to complete their work during the regular school day unless their individualized educational program (IEP) or Section 504 Plan specifies the need for extra time beyond the school day.

English–Language Arts Academic Content Standards

The standards for the English–Language arts part of the CAHSEE are taken from the California academic content standards for grades nine and ten. Standards include: Word Analysis, Reading Comprehension, Literary Response and Analysis, Writing Strategies, Written and Oral English Language Conventions, and Writing Applications.

The English–Language arts part of the CAHSEE contains 79 multiple-choice questions (72 operational questions and 7 field-questions) and 1 writing task.

Overview of the Strands

The ELA part of the CAHSEE assesses designated California academic content standards in reading for grades nine and ten, with the addition of two standards from grade eight. The reading section of the ELA part of the CAHSEE uses a multiple-choice format to assess Word Analysis, Reading Comprehension, and Literary Response and Analysis. The writing section assesses Writing Strategies, Writing Conventions, and Writing Applications.

A thorough understanding of the standards and the questions associated with them will help teachers focus their instruction on the academic content standards and better prepare students for the exam.

Reading Passages

The questions on the reading section of the CAHSEE are based on reading texts similar to those that students encounter during their high school years. Each form of the test includes about 50 percent informational texts and 50 percent literary texts. Informational texts include expository, persuasive, and functional passages. The latter includes consumer materials (e.g., warranties, advertisements), workplace documents (e.g., memoranda and announcements), and “how to” articles or written instructions. The literary texts on the CAHSEE include classical and contemporary stories, poems, and dramatic literature as well as literary nonfiction texts (e.g., essays, autobiographies, biographies, and memoirs that are written in a literary style). The passages on each test form include a mix of commissioned (newly written) passages and previously published literature. In some cases two texts that deal with the same topic or theme are included.

There are four to eight questions associated with each reading passage and three to six questions associated with each writing strategies passage. The length of passages on the examination depends on the type of text, but in general, passages are between 300 and 1200 words, with an average length of approximately 600 words. Usually no more than one lengthy text is included in each form.

Reading Constructs Measured by the CAHSEE

The CAHSEE is focused on English–Language arts constructs taught and assessed throughout elementary, middle, and high school. The underlying cognitive constructs for reading in the California academic content standards are shown in Table 1. The *Reading/Language Arts Framework for California Public Schools* (1999) emphasizes that students must be fluent readers by the end of third grade. A primary assumption in the reading academic content standards is that students have mastered early skills (concepts of print, phonemic awareness, phonics, and sight words) that are foundational and required for later, more complex higher order skills and understandings (background knowledge, vocabulary, syntax, text structure, comprehension monitoring, and reorganizing text). The English–Language arts section of the CAHSEE requires the student to decode words fluently and automatically in order to understand the concepts presented in printed text.

Table 1
Reading Constructs Measured by the CAHSEE

Strand	Construct
Word Analysis	Fundamental skills of reading: word analysis, fluency, and schematic vocabulary development
Reading Comprehension	Reading comprehension: reading, understanding, and analyzing grade-level appropriate informational materials
Literary Response and Analysis	Literary response: reading, understanding, and analyzing grade-level appropriate literary materials

Writing Strategies and Conventions Passages

Many of the questions on the writing section of the CAHSEE are based on reports and essays that represent student work. These passages contain typical student errors in diction, sentence structure, paragraph structure, and the conventions of written English. Students are expected to identify the errors and determine the best correction. Students may also be asked to determine appropriate introductory or concluding sentences for the passages. The length of the writing passages is between 200 and 300 words.

Writing Constructs Measured by the CAHSEE

The writing section of the CAHSEE focuses on ELA constructs that are taught and assessed throughout elementary, middle, and high school. The underlying cognitive constructs in the California academic content standards are shown in Table 2 below. A primary assumption in the California academic content standards for writing is that students can use learned strategies to write essays that convey clear perspectives on a subject, present a reasoned and organized argument, maintain a consistent tone and focus, and show evidence of mastery of the conventions of written English.

Table 2
Writing Constructs Measured by the CAHSEE

Strand	Construct
Writing Strategies	Writing strategies: clear, coherent, and focused writing
Writing Conventions	Fundamental skills of written and oral English language conventions: grammar and mechanics of writing
Writing Applications (Genres and Their Characteristics)	Writing applications



7 questions	18 questions	20 questions	12 questions	15 questions	1 question
Word Analysis, Fluency, and Systematic Vocabulary Development	Reading Comprehension	Literary Response and Analysis	Writing Strategies	Written and Oral English Language Conventions	Writing Applications

Skills addressed in this strand are basic to the development of fluent readers. Students must start building strategies to identify words and their meanings as they begin developing their reading skills and continue strengthening and extending those strategies as they become fluent readers. Students should have the opportunity to study the origins, derivations, and use of words over time in different types of text. Independent reading is the primary means of increasing vocabulary development, and ongoing opportunities to read are essential.

Students who are not reading at a sufficient level to achieve grade level and/or course expectations may need intensive decoding instruction. The ability to recognize synonyms, antonyms, idioms, and words with multiple meanings is a fundamental skill required for comprehending text. Knowledge of affixes and roots, and their meanings and origins, should be limited to elements that are common and useful. A dictionary and a thesaurus should be used to identify related words and concepts.

Teachers should target specific vocabulary words to be learned and explain why they are important. Students should be held accountable for the content of what they read and important vocabulary words used in assigned text.

In the Classroom

Students who have not acquired fluency in reading will not have the essential knowledge and skills to address the subject-matter content in subject areas across the curriculum. Beyond their English courses, students must be able to decipher and understand a body of information as it relates to the subject being taught (e.g., history, science, and mathematics).

Since the best tool for vocabulary development is independent reading, it is necessary to plan time for this type of activity. Students who have learned how to use context clues and historical clues, along with dictionaries and thesauruses, will be able to use these strategies during independent reading. This type of practice reinforces foundational skills, builds confidence, and motivates students to read a broader range of topics.

Students should be able to:

- Clarify word meanings through definitions, examples, restatements, and contrasts
- Use a dictionary and a thesaurus to determine related words and meanings
- Understand the meanings of unfamiliar words through context clues
- Recognize that knowledge of root words can lead to the meaning of many other words (e.g., solar, solstice, solarium)
- Distinguish between what the words say and the implied meaning of the words

On the CAHSEE

CAHSEE contains 7 Word Analysis items. To demonstrate achievement, students must know the meaning of words at the tenth-grade reading level. All target vocabulary words are located within reading passages. Students are expected to know the meaning of tenth-grade words whether or not the passage provides context clues. Questions may include a phrase or sentence quoted from the passage, or they may simply refer to a paragraph, line number, stanza, or scene number in which the word may be found.

Some questions in Word Analysis require students to determine the meaning of words that are above the tenth-grade level. When these more difficult words are tested, students are expected to use appropriate strategies for determining word meaning. One such strategy is the use of context clues. In questions requiring this strategy, there is sufficient context within the passage for students to derive the meaning. Target words are presented in the question with the phrase or sentences in which they are used in the passage. Students are expected to use the phrase or sentence, as well as the entire passage, to help them determine the meaning of the unknown word.

A second vocabulary strategy is the analysis of affixes and roots to determine meaning. Target words contain common roots, prefixes, or suffixes appropriate to the tenth grade. Students are expected to use knowledge of roots and affixes to determine the meaning of the word or to identify the meaning of the individual word parts.

Questions in Word Analysis may also address the connotation of words or phrases within reading passages. The target words usually are adjectives or adverbs that suggest qualities of people, animals, or actions. However, the target words may also be verbs with a clear connotative interpretation.

The California academic content standards tested on the CAHSEE also require students to determine the meaning of figurative words or phrases, including idioms, metaphors, and similes. Questions do not ask students simply to identify the terms *idiom*, *metaphor*, and *simile*; instead, they require students to use context clues and knowledge of denotative meanings to determine the meaning of the figurative language.

The following pages discuss the two California academic content standards in Word Analysis.

Word Analysis

Standard **10RW1.1**
Identify and use the literal and figurative meanings of words and understand word derivations.

5 test questions

Read this sentence from the selection.

Visitors are treated to an impressive, if garish, display: At the end of the tour, in front of the grandest formation of all, the cave suddenly goes dark, New Age music swells, and dozens of pulsating lasers swirl about the towering Kubla Khan, a 58-foot-high column of sandstone.

The word *garish* means—

- A** short
- B** pitiful
- C** annoying
- D** flashy

CAHSEE questions in standard 10RW1.1 may focus on one of the several components of this academic content standard: the literal meaning of words, the figurative meaning of words, or word derivations. Some questions in standard 10RW1.1 also assess students' use of context clues.

Questions that focus on this component of standard 10RW1.1 require students to demonstrate their knowledge of words at or below the tenth grade reading level. The meaning of brief phrases may also be tested. Target vocabulary may or may not be supported by context clues. The tested vocabulary will be important to an understanding of the overall meaning of the passage in which it is used. The tested words are drawn from either informational or literary texts.

The sample question is based on the passage "Slow Death of a Cave," which is reproduced on pages 96 and 97 in Appendix B of this guide. The question is representative of others under this standard in that it requires students to know the literal meaning of words at or below the tenth grade level. The sentence from the passage is included in the stem of the question so that students who wish to see the word *garish* in its context do not have to take time to search the entire passage. Sufficient context clues are provided in the passage, "impressive . . . display," "grandest formation," "music swells," and "pulsating lasers swirl," so that students should recognize that D is the only option that fits logically within the excerpt. Often simply replacing the word being tested with the options will direct students to the correct answer. Such is the case in this test item since only Option D complements the context clues.

Word Analysis

Standard **10RW1.2**
Distinguish between the denotative and connotative meanings of words and interpret the connotative power of words.

2 test questions

The words casual, wander, and gaze in paragraph 3 suggest a feeling of—

- A** determination.
- B** solitude.
- C** bewilderment.
- D** relaxation.

CAHSEE questions in this standard require students to understand the connotative meaning of words or phrases within a reading passage. The target vocabulary is at or below the tenth grade level. Words usually are adjectives or adverbs that suggest qualities of people, animals, or actions. However, verbs with connotative meaning may also be tested. Target words or phrases are drawn from informational or literary texts.

The sample question is based on the passage “A Day Away,” which is reproduced on pages 80 and 81 in Appendix B of this guide. The question focuses on the connotative overtones of three words in the passage. Students should recognize that because all three words carry a connotation of being informal and unhurried, the best choice is *D, relaxation*, which is the correct answer. Choice A, “determination,” is partially related to the meaning of the three words, but it can be ruled out because the concept of wandering is its opposite. Choices B and C, “solitude” and “bewilderment,” are not related to the meaning of the three words.



Reading Comprehension

7 questions	18 questions	20 questions	12 questions	15 questions	1 question
Word Analysis, Fluency, and Systematic Vocabulary Development	Reading Comprehension	Literary Response and Analysis	Writing Strategies	Written and Oral English Language Conventions	Writing Applications

Reading comprehension is more than recognizing and sounding out words on a page. It is the ability to gain meaning from print and understand text. Students should be able to comprehend what they are reading at a literal level (getting the facts), an inferential level (making some interpretations), and an applied level (going beyond the material). The focus in this strand is on how well students can comprehend and analyze informational materials, not just literary works. Informational materials are expository rather than narrative and require students to use specific strategies to construct meaning.

In the Classroom

Reading is a complex process that requires an integration of skills and knowledge. The ultimate goal of reading is comprehension, and skillful readers have the skills, knowledge, and strategies to understand narrative and informational text. Students can be taught the strategies needed to improve their comprehension of difficult texts. Much of the expository reading in high school is found in textbooks and readings assigned in classes across the curriculum; therefore, responsibility for improving reading comprehension of informational materials needs to be shared by teachers in all disciplines.

Skillful readers know how and when to use reading strategies. They know how to select and organize information, use their own prior knowledge, and generate questions about the text according to their reading purposes. Students should be expected to develop critical-thinking skills such as synthesizing the content from a variety of sources, paraphrasing ideas and connecting them to other sources, and extending their ideas in primary and secondary sources through analysis, evaluation, and elaboration. In grades 9 and 10, students should also be able to analyze the structural elements of workplace documents (e.g., business letters, memos, minutes, warranties, contracts, and procedural manuals). Much of the reading done in high school and in the workplace is expository. It is essential for students to be able to understand and use informational materials to succeed in today's technological and competitive world.

Skillful readers:

- Have a high degree of rapid and automatic word recognition
- Become actively involved in the reading
- Have an ongoing internal dialogue with the text
- Make predictions about what they are reading
- Relate prior knowledge to the topic they are reading
- Read with specific purposes
- Apply appropriate decoding and analysis for comprehension strategies when necessary

To successfully analyze the structural features of informational materials, students should be able to:

- Understand the features and functions (e.g., fonts, italics, underlining, type size, graphics, table of contents, headings and subheadings) of workplace documents. Workplace documents include, but are not limited to, business letters, memos, minutes, and procedural manuals.
- Analyze the structure and format of expository and functional workplace documents and explain how authors use various structures (e.g., internal organizational patterns: sequences, listing, compare-contrast, cause-effect, problem-solution, and prepositional support structures) to achieve their purposes.

To successfully analyze the content of informational materials, students should be able to:

- Synthesize the content from several sources on a single issue from writings by a single author (e.g., identify main ideas and important details from several sources)
- Paraphrase the important information and ideas and connect them to other sources
- Identify the difference between primary and secondary sources
- Extend ideas presented in primary or secondary sources through analysis, evaluation, and elaboration

On the CAHSEE

The CAHSEE contains 18 Reading Comprehension items. To demonstrate achievement, students must demonstrate their ability to comprehend and interpret informational texts. These texts include a variety of genres: expository passages, persuasive essays, written instructions, workplace documents (materials young adults might encounter in an entry-level, part-time work setting), and consumer materials (warranties, product information, instruction manuals).

One important focus is the use of structural features in informational text. Students should understand the importance of these features and use them to aid comprehension. Structural features that may be addressed on the CAHSEE include titles, headings, bulleted or numbered lists, graphs, and tables of contents. Students should be able to use the structural features to understand the text, to analyze the author’s purpose in using the specific features, and to determine how the features contribute to the reader’s understanding of the text.

A second important focus is the critical analysis of informational texts. Students are asked to connect ideas within and among texts and to extend ideas through analysis, evaluation, and elaboration. Students should also be able to critique the internal logic of a text and to evaluate the credibility of an author’s arguments—e.g., whether the author is relying primarily on personal opinion or research or whether there are assertions in the text for which the author provides little or no evidence.

Although most of the CAHSEE items assess the student’s achievement of these critical analysis skills, others assess the foundational skills for the critical analysis of texts, as found in the California academic content standards in earlier grades. These skills include determining the main idea of the whole or part of a passage, identifying cause-and-effect relationships, identifying underlying comparisons, making logical predictions, and determining the author’s purpose.

The following pages discuss the six California academic content standards in Reading Comprehension.

Reading Comprehension

Standard **8RC2.1**
Compare and contrast the features and elements of consumer materials to gain meaning from documents (e.g., warranties, contracts, product information, instruction manuals).

1 test question

According to the two boxes at the end of the document, which of these would be the BEST password?

- A** date of a wedding anniversary
- B** your family nickname
- C** the same number, repeated five times
- D** the first letters in the title of your favorite book

CAHSEE questions in this standard require students to make use of structural features to locate or understand information. Students also may be asked to analyze the author’s purpose in using specific structural features, or they may be asked to determine how the features contribute to the reader’s understanding of the text. Questions are based on documents that a young adult might encounter as a consumer, including those named in this standard. The consumer texts used to assess this standard have explicit structural features such as titles, headings, numbering or bulleting, graphics, tables of contents, indices, glossaries, works cited, and bibliographies.

The sample question is based on the passage “How to Choose a Password,” which is reproduced on pages 82 and 83 in Appendix B of this guide. The question requires students to locate information highlighted by a structural feature of the passage, i.e., the two boxes of summary information at the end of the document, and to apply this information to a new situation. The question provides four descriptions of possible passwords, and students should use the information in the boxes to determine which description represents an acceptable password. Choice D is the correct answer because in its use of first letters of words, it resembles two of the examples in the second box. Choice A, “date of a wedding anniversary,” can be eliminated by information in the first box, as it is similar to the example of the birth date. Choice B, “your family nickname,” can be eliminated by observing the example of a nickname in the first box. Choice C, “the same number, repeated five times,” can be eliminated by the example of the repeated letter in the first box.

Reading ComprehensionStandard **10RC2.1**

Analyze the structure and format of functional workplace documents, including the graphics and headers, and explain how authors use the features to achieve their purposes.

3 test questions

What is the order in which new movies are moved through the store?

- A** from Hottest Hits to Film Library to Recent Releases
- B** from Film Library to Hottest Hits to Recent Releases
- C** from Hottest Hits to Recent Releases to Film Library
- D** from Recent Releases to Film Library to Hottest Hits

CAHSEE questions in this standard are based on documents that young adults might encounter in an entry-level, part-time work setting. Students must be able to make use of structural features contained in these documents to locate or understand information. Students also may be required to analyze the author's use of the structural features or to determine how the features are an aid to reader understanding. The structural features that appear in the reading passages include titles, headings, numbering/bulleting, graphics, tables of content, indices, glossaries, works cited, and bibliographies.

The sample question is based on the passage "Main Street Movies Employee Manual: Organizing Videos," which is reproduced on pages 84 and 85 in Appendix B of this guide. The question is based on the sections of the document under the subheadings *New Releases Wall* and *Film Library*. Students should read the document carefully in order to determine that the New Releases Wall has two sections, Hottest Hits and Recent Releases, and that videos are first placed in the Hottest Hits section and later moved to the Recent Releases section before being placed in the Film Library. Thus, choice C is the correct answer. Students should learn to use structural features, such as the boldfaced titles in this passage, as aids in determining sequential information within a document. The other answer choices represent incorrect sequences for the movement of videos through the store.

Reading Comprehension

Standard **10RC2.4**
Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension.

3 test questions

Which statement can BEST be supported with information from the passage?

- A** Measures taken to protect Kartchner Caverns have not been totally successful.
- B** Visitors to Kartchner Caverns are from many other states and countries around the world.
- C** If Kartchner Caverns were to die, tourists would no longer want to visit there.
- D** Kartchner Caverns is very different from other caverns around the world.

CAHSEE questions in this standard require students to synthesize ideas that are not explicitly connected within a text or between texts. Questions will require students to connect ideas across two informational or persuasive texts on the same topic or to connect ideas contained in different sections of a single text. Other questions will require students to connect ideas in a text with additional source material supplied with the question, such as a quotation, chart, graph, or map.

Some questions for this standard may require students to connect information in different sections of a single text in order to make inferences about the following implicit relationships: sequencing, comparison and contrast, cause and effect, part and whole. Other questions may require students to use different parts of a text to infer the main idea or to recognize an accurate summary or paraphrase. Students are not required to bring specific background knowledge to these tasks. Questions are based on either informational or literary texts.

The sample question is based on the passage “Slow Death of a Cave,” which is reproduced on pages 96 and 97 in Appendix B of this guide. The question requires students to demonstrate their ability in a foundational skill for this standard: determining an accurate summary of a given text. Although Options B, C, and D are supported in the passage, only Option A pertains to the focus of the entire passage.

Practice in analyzing the structure of a passage and determining connections among ideas are underlying, foundational skills necessary for full mastery of this standard. Other CAHSEE questions for this standard address the student’s ability to synthesize ideas between and among related texts.

<p style="text-align: center;">Reading Comprehension</p> <p>Standard 10RC2.5 Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.</p> <p>3 test questions</p>	<p>Based on information in the document, which statement about passwords is accurate?</p> <p>A Computer programs cannot be protected by passwords.</p> <p>B Passwords may not be used as a security measure in the future.</p> <p>C People only need to use one password for different systems.</p> <p>D Bad passwords could give access to unauthorized individuals.</p>
--	--

The focus of this standard is the student’s ability to analyze, evaluate, or elaborate on ideas in a text. CAHSEE questions in this standard require students to demonstrate their ability in one of several ways: to draw a logical conclusion from information presented in the text, to make predictions based on the text, to understand the support for ideas presented in the text, or to determine the method the author uses to organize and develop a topic or a section of text. Students are not required to bring specific background knowledge to these tasks. Questions are based on informational or literary texts.

The sample question is based on the passage “How to Choose a Password,” which is reproduced on pages 82 and 83 in Appendix B of this guide. In asking students to find an accurate statement about the passage, the question requires them to analyze and elaborate upon the main idea—that it is important to create good passwords. Thus, choice D is the correct response, since it draws a logical conclusion from the main idea, that using poor passwords could give unauthorized individuals access to personal information. Choice A is not an accurate analysis because the first paragraph of the passage indicates that passwords protect many different kinds of computer-based information. Choice B cannot be correct because the passage provides no justification for predictions about the future. Choice C represents a misreading of the text rather than an analysis of the information.

It is important to note that this CAHSEE question measures student achievement of this standard at a foundational level. Other questions written for this standard may require a greater degree of analysis and inference.

Reading Comprehension

Standard **10RC2.7**
Critique the logic of functional documents by examining the sequence of information and procedures in anticipation of possible reader misunderstandings.

3 test questions

The passage provides the MOST information on the—

- A** causes of damage to Kartchner Caverns.
- B** location of Kartchner Caverns.
- C** inhabitants of Kartchner Caverns.
- D** age of Kartchner Caverns.

CAHSEE questions for standard 10RC2.7 are based on functional passages, such as written instructions, advertisements, workplace documents, and consumer documents. Some questions may require students to evaluate the organizational structure and the completeness of information in a passage. Other questions may require students to identify aspects that would make the passage easier to understand, to identify the topic on which the passage provides the most or least amount of information, or to determine the kind of support the author provides for his or her arguments (e.g., quotations from authorities, personal experience, summary of research reports, personal opinion).

The sample question is based on the passage “Slow Death of a Cave,” which is reproduced on pages 96 and 97 in Appendix B of this guide. The question focuses on the main emphasis of this informational passage, which is a foundational skill for achievement on this academic content standard. Students must examine the logic of the entire presentation to determine its overall goal and then to determine which of the four answer choices is the primary focus. Although all the topics listed in the options are discussed in the passage, Option A is the correct answer since the question asks the students to weigh the preponderance of evidence provided in a reading passage. It is vital that students pay close attention to emphasis words in test questions.

Reading Comprehension

Standard **10RC2.8**
Evaluate the credibility of an author’s argument or defense of a claim by critiquing the relationships between generalizations and evidence, the comprehensiveness of evidence, and the way in which the author’s intent affects the structure and tone of the text (e.g., in professional journals, editorials, political speeches, primary source material).

5 test questions

What information from the passage supports the idea that the temperature plays an important role in the life of cave formations?

- A** . . . brilliant orange, red, and gold stalactites and stalagmites in the caverns have been formed . . .
- B** . . . visitors must enter through two steel doors designed to keep hot air from seeping in.
- C** . . . hard rains have since fallen and added moisture.
- D** . . . they have hired a paleontologist to assess the impact of tourism on the cave . . .

CAHSEE questions for standard 10RC2.8 require students to analyze underlying relationships between assertions and evidence. Students must also be able to analyze the author’s purpose and its effect on the text. Questions may focus on the main point(s) of the argument, the supporting evidence for the main point(s), the quality of the author’s arguments or positions, the purpose of the text, the tone, or the identification of opinion as opposed to fact. Questions are based either on persuasive texts or on expository texts that support an argument or position. The passages focus on issues that are important to young adults, and the texts are presented in familiar formats (e.g., letter to the editor, editorials, speeches, excerpts from textbooks). In some instances, both sides of an argument or issue may be presented in separate passages.

The sample question is based on the passage “Slow Death of a Cave,” which is reproduced on pages 96 and 97 in Appendix B of this guide. The question requires students to analyze the support an author offers. Choice B is the correct answer. The other answer choices for this question repeat statements that do not support the specific assertion. This question also tests the students’ ability to recognize synonymous ideas. The detail about “hot air” in Option B reinforces the assertion being made about the role of the temperature in a cave.



Literary Response and Analysis

7 questions	18 questions	20 questions	12 questions	15 questions	1 question
Word Analysis, Fluency, and Systematic Vocabulary Development	Reading Comprehension	Literary Response and Analysis	Writing Strategies	Written and Oral English Language Conventions	Writing Applications

Literary text includes, but is not limited to, novels, short stories, essays, poetry, and plays. Although students learn about the elements of literature in earlier grades, students in grades 9 and 10 are expected to understand literary elements in depth. Students need to understand the characteristics and purposes of the major genres in literature, and they need to use their understanding of literary elements to analyze and respond to what they read. Students need to spend time reading high-quality literature inside and outside of the classroom. In grades 9 and 10, students are expected to read independently about one and one-half million words annually. Independent reading can significantly improve students' reading comprehension.

In the Classroom

The goal for teaching literary response and analysis goes beyond having students define literary terms. The goal is to have students understand and use those terms to analyze, interpret, and evaluate the literary piece. Analyzing and responding to literary works are skills that require explicit instructional strategies. Students need guided practice to analyze elements such as:

- Characters, interactions among characters, and interactions between characters and plot
- Time and sequence (e.g., foreshadowing and flashbacks)
- Comparison of universal themes in several works
- Literary elements such as figurative language, allegory, and symbolism
- Ambiguities, contradictions, and ironies in text
- Voice, persona, and point of view

Students should be able to:

- Analyze relationships between the purposes and characteristics of different forms of dramatic and other kinds of literature
- Determine characters' traits by what the characters say or do
- Analyze interactions between what main and subordinate characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy
- Compare works that express a universal theme
- Interpret and evaluate the impact of ambiguities, subtleties, contradictions, ironies, and incongruities in text
- Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text
- Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author
- Evaluate the aesthetic qualities of style, including the impact of diction and figurative language on tone, mood, and theme, using the terminology of literary criticism

On the CAHSEE

The CAHSEE contains 20 Literary Response and Analysis items. To demonstrate achievement, students must comprehend and analyze literary texts and focus on the common literary elements taught in middle school and high school.

Students should be familiar with the genres of dramatic literature named in the grades 9 and 10 California academic content standards (comedy, tragedy, dramatic monologue), as well as the genres that are the focus of the academic content standards in preceding grades (e.g., short story, novel, novella, essay, ballad, couplet, and sonnet). Students should also understand the meaning and use of specific characteristics of dramatic literature, including dialogue, soliloquy, and asides.

Questions within Literary Response and Analysis will focus on other aspects of the study and interpretation of literary works. For example, students should understand the important aspects of characterization in dramatic and other fictional literature. Students should be able to determine what characters are like, how the author reveals characterization, how characters interact to affect the plot, and how characters function as foils within a given work. Students should also be able to analyze other aspects of plot, including an author's manipulation of time sequence and the foreshadowing of events. Questions will also address other aspects of critical reading: interpreting nuances of meaning, analyzing the use of literary devices such as metaphor and symbolism, recognizing thematic elements, and understanding subtle aspects that require attentive reading of a literary work.

The following pages discuss the 12 California academic content standards in Literary Response and Analysis.

**Literary Response
and Analysis**

Standard **10RL3.1**
Articulate the relationship between the expressed purposes and the characteristics of different forms of dramatic literature (e.g., comedy, tragedy, drama, dramatic monologue).

2 test questions

How does the reader know that the story is a dramatic monologue?

- A** The narrator is the only speaker.
- B** The story is about the narrator’s love of acting.
- C** The narrator has a vivid personality.
- D** The story is based on the narrator’s experiences.

CAHSEE questions in this standard require students to demonstrate knowledge of the characteristics of literary genres and their purposes. Because the focus of the grades 9 and 10 standards is dramatic literature, questions will require students to recognize different forms of dramatic literature (e.g., comedy, tragedy, and dramatic monologue) and to use their knowledge of the purpose of these genres to aid understanding. However, because various genres are introduced in the academic content standards throughout the middle school and high school years, questions that address the characteristics of different forms of fiction and poetry, e.g., short story, novel, novella, essay, ballad, couplet, epic, sonnet, will also be included on the CAHSEE. In addition, literary nonfiction genres will be addressed (e.g., essay, autobiography, biography). Students are asked to recognize the purpose and use of the genres named above, but to label only those that are most common. Questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts.

The sample question is based on the passage “Acting Up,” which is reproduced on pages 86 and 87 in Appendix B of this guide. The question focuses on dramatic monologue as a genre. Students should know the characteristics of this genre in both prose and poetry, including choice A, that there is a single speaker. Thus, choice A is the correct answer. The other answer choices accurately describe certain aspects of the passage, but they are not characteristics of the genre named in the stem. Students should recognize that choice B (The story is about the narrator’s love of acting.) could apply to several other literary genres, as could choices C and D.

**Literary Response
and Analysis**

Standard **10RL3.3**
**Analyze interactions between
 main and subordinate characters
 in a literary text (e.g., internal
 and external conflicts,
 motivations, relationships,
 influences) and explain the way
 those interactions affect the plot.**

2 test questions

**In what way does Mrs. Spector influence
 the narrator?**

- A** She is the person who tells the narrator he has to write an essay.
- B** She compliments his sense of humor and gives him a book of James Thurber stories to read.
- C** She encourages his interest in acting by offering him a chance to perform a James Thurber piece.
- D** She is the teacher who convinces the narrator to become a member of the school debate team.

CAHSEE questions for standard 10RL3.3 focus on characterization in literary texts. Students should be able to analyze the interactions between or among characters and to determine the relationships among character interactions and plot. To understand how characterization relates to plot, students should also possess foundational knowledge about the significant aspects of plot, including problem, conflict, and resolution. Some CAHSEE questions will focus on the basic aspects of plot when they are important to an understanding of character interactions. Questions for this standard are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages are used if they contain the qualities appropriate to the standard.

The sample question is based on the passage “Acting Up,” which is reproduced on pages 86 and 87 in Appendix B of this guide. The question asks students to examine the interactions. Students should be able to find textual evidence for character interactions. The textual evidence best supports choice C, which is the correct answer because this is the only option that involves extensive interaction between characters. Option A offers no interaction. Option B is only partially true. Option D is lacking in textual support.

**Literary Response
and Analysis**

Standard **10RL3.4**
**Determine characters' traits by
 what the characters say about
 themselves in narration, dialogue,
 dramatic monologue, and
 soliloquy.**

2 test questions

**Why does the narrator take a walk on the
 day before the family moves?**

- A** to take one last look at everything familiar
- B** to visit the statue in the middle of town
- C** to see if the same people are still in the same places
- D** to be away from home when the movers come

CAHSEE questions in this standard require students to understand and analyze character traits and motivations in dramatic literature. Questions may also focus on characters' states of mind, as revealed by their own statements. Because the California English–Language arts academic content standards for earlier grades focus on other literary genres in addition to drama, the CAHSEE questions related to this standard may also be based on other literary texts, including stories, poems, and literary nonfiction texts. In literary nonfiction, items may require the student to understand or analyze the person who is the focus of the passage. Informational passages may be used if they contain the qualities appropriate to the standard.

The sample question is based on the passage “Going Home,” which is reproduced on pages 88 and 89 in Appendix B of this guide. The question asks students to determine the narrator’s motivation based on his own words in the story. Students should recognize that by emphasizing the routine of his walk to school in the early part of the story, the narrator is establishing his love of both his home town and his personal routine. The story is structured around three such walks, and the third one logically represents choice A, a desire to take a final look at familiar landmarks, which is the correct answer. Choice B represents a misreading of the text; the student may mistake characteristics of the new town for those of the old. Choice C requires that students read critically to understand the narrator’s motive not as curiosity but as a desire to say goodbye. Students should recognize choice D as an effect rather than a cause; the narrator was indeed away from home when the movers arrived, but his walk had a different motivation.

**Literary Response
and Analysis**

Standard **10RL3.5**
**Compare works that express a
 universal theme and provide
 evidence to support the ideas
 expressed in each work**

2 test questions

**Which sentence BEST expresses an
 important theme in this drama?**

- A** A positive attitude is its own reward.
- B** Friendship helps overcome obstacles.
- C** It is good to give new ideas a chance.
- D** Working toward a goal requires patience.

CAHSEE questions in this standard require students to understand and analyze literary themes. Students may be asked to identify the theme or to determine which sections of the passage support or state the theme. Determining the main idea of a literary text may also be assessed under this standard as a foundational skill, i.e., helping students analyze theme. To understand theme, students should also understand mood when it is central to the understanding of theme. Accordingly, some questions for this standard may ask students to identify the mood of a text, when it is closely related to the theme, as a foundational skill. Students will not be required to bring specific background knowledge of other literary works to the tasks. Questions for this standard are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard. In some cases, questions will be based on two literary texts or a literary text and an informational text that deal with a similar theme.

The sample question is based on the passage “The School Garden,” which is reproduced on pages 90 and 91 in Appendix B of this guide. The question measures achievement in a foundational skill for standard 10RL3.5, as it focuses on the main idea. Option C comes closest to the theme of the play since winning a chance to plant a garden doesn’t appeal to the students until they investigate the implications of the new concept about how this garden will be unique. Option A has little support or relevance within the drama. Option B may be a universal truth, but it is not supported by the drama at all. Option D also may be a universal truth, but it is not the focus of this drama.

Literary Response and Analysis

Standard **10RL3.6**
**Analyze and trace an author’s
 development of time and
 sequence, including the use of
 complex literary devices (e.g.,
 foreshadowing, flashbacks).**

2 test questions

What does the use of flashbacks accomplish in “Acting Up”?

- A** makes the narrator seem dreamy and unrealistic
- B** shows the reader what the narrator was like as a child
- C** allows the narrator to list his achievements
- D** gives the reader more insight into the narrator’s character

CAHSEE questions for this standard require students to analyze an author’s development of time and sequence. Students are asked to recognize the purpose or use of literary devices related to time and sequence, but to label only those that are most common, such as foreshadowing and flashback. Students may be asked what happens first, second, or last in the text, what kind of literary device is illustrated by the text, what effect the author creates by using the device, or what section of the text is an example of a specific literary device. Questions are based on stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard.

The sample question is based on the passage “Acting Up,” which is reproduced on pages 86 and 87 in Appendix B of this guide. The question focuses on the author’s use of the literary device of the flashback. Students should know the meaning of this term and recognize it as a manipulation of time within literary texts. In this instance, students should recognize that the flashback allows the narrator to describe not only the events of a past day but also his own reaction to them, thus giving the reader insight into his character (choice D). Choice A cannot represent the purpose of the flashback because the narrator represents himself as realistic about his appearance (“I was no heartthrob”) as well as his ability to sing and dance (“enthusiasm is my real talent”). Students who have understood the time sequences in the narrative, as required by standard 10RL3.6, will determine that the flashback focuses on the narrator’s senior year in high school rather than his childhood (choice B). Choice C represents a misreading of the purpose of the flashback as an opportunity to record achievements rather than to retell an event.

**Literary Response
and Analysis**

Standard **10RL3.7**
**Recognize and understand
the significance of various literary
devices, including figurative
language, imagery, allegory, and
symbolism, and explain their
appeal.**

2 test questions

**What is the main effect produced by
the repetition of the phrase *Write
something?***

- A** It reminds the reader that the narrator is daydreaming.
- B** It proves that the narrator has finished his homework.
- C** It emphasizes the importance that writing has to an actor.
- D** It makes the story easier for the reader to understand.

CAHSEE questions for standard 10RL3.7 require students to identify or analyze an author’s use of the following literary devices: analogy, metaphor, simile, imagery, repetition, allegory, symbolism, and personification. Students are asked to identify a sentence or phrase as an example of a specific literary device or to recognize the purpose or use of a literary device, but they are asked to label only those that are most common. Questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard.

The sample question is based on the passage “Acting Up,” which is reproduced on pages 86 and 87 in Appendix B of this guide. The question requires students to determine the purpose of the literary device of repetition as used in this monologue. In the opening paragraphs, the narrator states that his teacher was telling him to write a response to what he had read, and the repetition of the sentence indicates that the narrator has continued to daydream instead of writing. Thus, choice A is the correct answer. Choices B and C represent misreadings of the text, as neither interpretation is supported by textual evidence. Students may recognize that choice D represents a logical purpose for the use of repetition, but students who read closely will realize that it is not the primary purpose within this passage.

Literary Response and Analysis

Standard **10RL3.8**
**Interpret and evaluate the impact
of ambiguities, subtleties,
contradictions, ironies, and
incongruities in a text.**

2 test questions

Read this excerpt from the selection.

I know that somewhere there are parents telling their children about a town filled with oak trees, a place where you can get the best milkshake in the world . . .

What makes the preceding statement ironic?

- A** the fact that, like the narrator, other children are worried about moving
- B** the fact that, like the people in the narrator’s neighborhood, most people enjoy their homes
- C** the fact that, like the narrator’s father, parents often get promotions
- D** the fact that, like the narrator’s home, every house has its stories

The focus of questions for this standard is the recognition and analysis of ambiguities, subtleties, contradictions, ironies, and incongruities in literary texts. These aspects of literature require attentive, critical reading of texts. The CAHSEE questions will require students to understand and analyze these aspects within a passage but not to label them. Questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard.

The sample question is based on the passage “Going Home,” which is reproduced on pages 88 and 89 in Appendix B of this guide. Students should understand the concept of situational irony as contradictory or incongruous events within a story. The stem of the question gives students an excerpt from the passage and asks for an explanation of the irony it expresses. The question requires students to analyze the irony in terms of the story as a whole. Choice A is the best response, as the irony lies in the fact that the narrator is sorry to leave the town at the same time that other children are worried about moving to the same town. Choices B, C, and D provide statements that represent misreadings of the excerpt or a lack of understanding of the relationship of the excerpt to the passage.

**Literary Response
and Analysis**Standard **10RL3.9****Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text.****2 test questions****Which word BEST describes the narrator’s tone in the second half of the passage?**

- A persuasive
- B humorous
- C sarcastic
- D frustrated

CAHSEE questions in this standard focus on the person who tells the story or acts as the speaker within a text, whether the genre is short story, drama, poetry, or other kinds of literature. Students should be able to recognize who the narrator or speaker is, what persona he or she has been given, and what characteristics distinguish the narrator’s or speaker’s voice. Questions in this strand will also require students to analyze the effect of these elements within the text. Because a foundational understanding of tone and literary point of view are necessary for achievement of this academic content standard, questions may also assess students’ understanding of tone and literary point of view when they are closely related to the voice or the narration. Students will need to understand the purpose of voice, persona, and choice of narrator but will not be required to label them. Questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard.

The sample question is based on “A Day Away,” which is reproduced on pages 80 and 81 in Appendix B of this guide. Students are asked to identify the tone of the passage, which in this passage is closely linked with the persona of the speaker. Students should recognize that the essay has two major parts. In the first half, the speaker describes, in a fairly dispassionate tone, what it means to take “a day away.” In the second half, the speaker addresses the reader and argues that other people should also take a day away. The diction and tone become persuasive (e.g., “Each of us needs to withdraw from the cares which will not withdraw from us”), making choice A the correct answer. Students should recognize that choices B and C are incorrect because the speaker is presenting a serious argument, advocating a position, and countering what “many may think and some will accuse.” Choice D represents a misinterpretation of the tone: the speaker implies that a day away helps resolve frustrations, but the diction of the essay does not create a tone of frustration.

**Literary Response
and Analysis**

Standard **10RL3.10**
**Identify and describe the function
of dialogue, scene designs,
soliloquies, asides, and character
foils in dramatic literature.**

1 test question

**How is Karl a foil character in the
drama?**

- A** He shows a reluctance to agree with the group.
- B** He explains the feelings of the class as a whole.
- C** He asks questions that let other characters teach him.
- D** He reveals thoughts that are mature for one so young.

CAHSEE questions in standard 10RL3.10 require students to use their understanding of genre features to aid in the understanding and analysis of literary texts. Because the focus of the grade 10 standard is dramatic literature, many questions require students to understand and to analyze the dramatic features named in the standard: dialogue, soliloquy, asides, character foils, and scene design. Various other genres are studied throughout the middle school and high school years as well, and thus some items will be included that address the features of fiction and poetry, such as setting, methods of characterization, line length, punctuation, rhythm, repetition, rhyme, problem, conflict, climax, and resolution. Students will need to understand the purpose or use of these genre features but to label only those that are most common. Questions for this standard are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts.

The sample question is based on the passage “The School Garden,” which is reproduced on pages 90 and 91 in Appendix B of this guide. To answer the question correctly, students must understand the concept of a foil character as a character that contrasts with other characters and therefore makes the other characters’ qualities more obvious. Choice C is the correct response, because in the drama Karl asks questions that allow other characters, such as Carolina, Max, and Macy, to reveal their knowledge of key concepts in the drama—botany, Xeriscaping, and the term “indigenous.” Karl’s lack of knowledge and need for clarification are juxtaposed to the knowledge of other characters who are willing to share it with Karl. Choices A, B, and D represent misreadings of the text, as these choices are not supported by the action in the drama.

Literary Response and Analysis

Standard

**8RL3.7 Analyze a work of literature, showing how it reflects the heritage, traditions, attitudes, and beliefs of its author.
(Biographical approach)****[Tasks that assess the three different approaches (8RL3.7, 10RL3.11, and 10RL3.12) will be rotated across test forms.]**

CAHSEE questions in this standard require students to analyze a work in relation to the author's background. Context information is provided with the questions so that students will not need specific prior knowledge about the author. To analyze a work using the biographical approach, the student is required to understand basic elements of theme, setting, plot, and character as they relate to the author's background, and these literary elements may be the focus of questions in this standard. The questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard.

Literary Response and Analysis

Standard **10RL3.11 Evaluate the aesthetic qualities of style, including the impact of diction and figurative language, on tone, mood, and theme, using the terminology of literary criticism. (Aesthetic approach)**

CAHSEE questions in this standard require students to analyze an author's style, noting how his or her use of diction affects the tone, mood, or theme of the text. Because an understanding of tone, mood, and theme is fundamental to achievement in this standard, questions may ask students about these literary elements in a passage. Questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Informational passages may be used if they contain the qualities appropriate to the standard.

Literary Response and Analysis

Standard **10RL3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach)**

CAHSEE questions for this standard require students to analyze a text in relation to the historical period in which it was written or in which it is set. Context information is provided so that students will not need specific prior knowledge about the historical period. To analyze a work using the historical approach, students are required to understand basic elements of theme, setting, plot, and character, and questions may address these literary elements when they relate to the historical period reflected in the text. Questions are based on literary texts, including stories, poems, and dramatic literature, as well as literary nonfiction texts. Texts may include those written during a prior historical period or those set in a prior historical period (historical fiction). Informational passages may be used if they contain the qualities appropriate to the standard.



Writing Strategies

7 questions	18 questions	20 questions	12 questions	15 questions	1 question
Word Analysis, Fluency, and Systematic Vocabulary Development	Reading Comprehension	Literary Response and Analysis	Writing Strategies	Written and Oral English Language Conventions	Writing Applications

A strategy is a plan or procedure for achieving some end, and the end is a coherent and focused essay. The CAHSEE is designed to assess how well students are able to use learned strategies to write essays that convey clear and distinctive perspectives on a subject, present a reasoned argument, and maintain a consistent tone and focus.

In the Classroom

When students write, they put together facts and ideas and create something new. By grades 9 and 10, students should be able to create multi-paragraph essays using a variety of effective and coherent organizational patterns. Additionally, students are expected to know how to document support of statements and assertions from the text in a polished and sophisticated way. Writing is a skill that can be learned, and this strand offers a window on how well a student is progressing in developing this skill.

Students should be able to:

- Guide the reader through the essay by providing:
 - A subject and focus
 - A thesis that lets the reader know clearly what the single, generalized statement is that drives the entire essay
 - Paragraphing or chunking that helps the reader know when a sequence of related sentences begins and ends. The use of paragraphs signals a reader when to stop holding a meaning in suspension
 - Transitions or bridges that connect paragraphs and sentences that help the reader anticipate how the next paragraph or sentence will affect the meaning of what has just been read

- Ensure that their writing “flows”—that ideas and information hang together with no major gaps, holes, or sidesteps
- “Labor” over their work. Elaboration has the word “labor” in it for good reason. Good writing is full of carefully chosen specific details, precise language, action verbs, and sensory details
- Provide appropriate evidence that synthesizes information from multiple sources and employs strategies for developing generalizations

On the CAHSEE

To demonstrate achievement, students must understand how coherence and sound organizational structure are achieved in expository writing. Students must also be able to recognize ways to revise text to improve coherence and structure. Questions will require students to identify ways to organize text, the best sequence of ideas in a text, and appropriate beginnings for paragraphs or essays and endings for paragraphs or essays. In addition, students should understand the importance of providing evidence in support of ideas and assertions. Questions require students to identify content that does or does not support main ideas or topic sentences. Questions also may require students to identify assertions that are or are not supported by evidence. The CAHSEE questions that focus on revision are based on essays and reports that represent rough drafts of student writing.

Students must also recognize the appropriate use of language in written text. Questions in Writing Strategies require students to identify the best way to express an idea, ways to create interest and variety, the appropriate placement and use of modifiers, and the use of active rather than passive voice. In addition, questions require students to recognize the precise use of words, the best way to revise an ungrammatical or awkwardly written phrase or sentence, and appropriate ways to address a specific writing task in terms of purpose, audience, and formality. The questions that focus on language use and revision of phrases and sentences are based on essays and reports that represent student rough drafts.

CAHSEE questions also focus on research skills. Students are asked to recognize the characteristics of various research sources and to evaluate the usefulness of sources for a specific task. Sources with which students should be familiar include almanacs, news sources, speeches, journals, technical documents, and the Internet.

The following pages discuss the five academic content standards in Writing Strategies.

Writing Strategies

Standard **10WS1.1**
Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

3 test questions

Which of the following sentences, if inserted before sentence 1, would make the MOST effective opening sentence?

- A** Writing an essay is easy if one uses a computer.
- B** Good essays are always written in black pen.
- C** Any student can write a successful essay.
- D** Teachers sometimes assign difficult essays.

CAHSEE questions in this standard require students to demonstrate understanding of coherence of subject and tone in written text. Questions may ask students to identify content that is not closely related to the rest of a passage, to determine the best way to organize text, to identify the appropriate sequence of ideas in a text, or to recognize the best way to begin or end a paragraph. Questions are based on passages that represent rough drafts of typical student writing.

The sample question is based on the passage “Essay Writing,” which is reproduced on page 92 in Appendix B of this guide. The question requires students to identify a topic sentence that is appropriate to the passage. Before attempting to answer the question, students should read the entire passage and determine its focus. Because the passage consists of guidelines for composing an effective essay, choices A and B, which are statements about the mechanics of writing (use of computer or pen), are not well related to the main idea. Choice D is incorrect because the passage is not about the difficulty of writing but about ways to write effectively. Choice C is the correct response because it would begin the passage with the concept of writing successfully, which is the primary focus of the passage.

<p style="text-align: center;">Writing Strategies</p> <p>Standard 10WS1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.</p> <p>3 test questions</p>	<p>Which of the following words is the BEST way to express the meaning of the word <i>thing</i> in sentence 1?</p> <p>A object B item C creature D article</p>
---	---

CAHSEE questions for this standard require students to understand the appropriate use of language in written text. Students may be asked to identify the best way to express an idea, the best way to use words to create interest and variety in a given situation, the appropriate placement and use of modifiers, and the correct use of active voice. Questions are based on passages that represent rough drafts of typical student writing.

The sample question is based on the passage “The Abominable Snowman,” which is reproduced on page 93 in Appendix B of this guide. This question requires students to recognize that the word *thing* lacks interest and precision for the purpose of the sentence in which it has been used. Choice C is the correct answer, as it is the best description of the Abominable Snowman. Students should recognize that choices A, B, and D are used to describe inanimate things and thus lack precision when used to refer to a living being.

Writing Strategies

Standard **10WS1.4**
Develop the main ideas within the body of the composition through supporting evidence (e.g., scenarios, commonly held beliefs, hypotheses, definitions).

2 test questions

Which of the following ideas is supported by details or evidence in the essay?

- A** The world will never believe in the existence of the Yeti.
- B** Yeti sightings cannot be explained by overactive imaginations.
- C** A bear walking on its hind legs can appear to be a Yeti.
- D** All mountain guides believe in the Yeti.

CAHSEE questions for this standard require students to understand relationships between assertions and support. The types of support addressed in the questions for this standard include facts, examples, quotations, opinions from authorities, comparisons, scenarios, commonly held beliefs, hypotheses, and definitions. Students may be asked to recognize content that directly supports a given main idea, argument, or position, the best support for a given generalization, or a general statement for which details or evidence are not provided in the text. Questions are based on passages that represent rough drafts of typical student writing.

The sample question is based on the passage “The Abominable Snowman,” which is reproduced on page 93 in Appendix B of this guide. The question requires students to analyze the passage to determine which ideas are supported by textual evidence. Choice C, the assertion that a bear on its hind legs may appear to be a Yeti, is the correct response. The text provides several details in support of this assertion, including the fact that bears are able to walk on their hind legs, that scientists have determined that Yeti footprints are probably bear prints, and that three of five recent Yeti sightings were determined to be bears. Choice A, the assertion that the world will never believe that the Yeti exist, overstates the information in the first part of sentence 15, and students should recognize that there are no details in the text that support this assertion. In fact, the second part of sentence 15 leaves open the possibility that the world might believe in the Yeti when given sufficient proof. Choice B repeats information in sentences 13 and 14, that the Yeti cannot be the product of overactive imaginations. Although there are sentences in the text that are sympathetic to this viewpoint, the text does not provide details or evidence to support it. In fact, sentence 3 states that “doubts still remain” about the existence of the Yeti, and the final sentence echoes this idea. Choice D, an assertion that all mountain guides believe in the Yeti, overstates information in sentences 13 and 14, and there is no evidence in the text to support this broad generalization.

Writing Strategies

Standard **10WS1.5**
Synthesize information from multiple sources and identify complexities and discrepancies in the information and the different perspectives found in each medium (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals, technical documents).

1 test question

Based on the essay, which of the following would be the BEST source of information to demonstrate that the Yeti most likely does NOT exist?

- A** a book of Nepalese legends which contains stories about the Yeti
- B** a documentary about the Yeti containing interviews with Yeti believers
- C** a poster which has pictures of all known Himalayan mammals
- D** a magazine article which demonstrates the falsehood of all supposed Yeti sightings

CAHSEE questions for this standard require students to identify and compare the characteristics of almanacs, news sources, speeches, journals, technical documents, and the Internet. Questions may also require students to understand the characteristics of sources that make them best for a particular use (e.g., journals for in-depth treatment; the Internet for immediate data; the editorial page for opinions). Some items may require students to compare the quality or usefulness of information from more than one source. Questions are based on passages that represent rough drafts of typical student writing.

The sample question is based on the passage “The Abominable Snowman,” which is reproduced on page 93 in Appendix B of this guide. The question requires students to identify research sources best suited for the purpose stated in the question. The four answer choices represent sources a student might encounter in doing research on the Yeti, and students must evaluate and compare the sources to determine which one is most likely to be suitable for the purpose. Selecting the correct response also requires students to comprehend the main ideas of the passage. Choices A and B are not appropriate to the purpose because they are likely to support the possibility that the Yeti do exist. Choice C will not be appropriate because it will not include creatures whose existence is in doubt. Choice D is directly related to the research purpose and is the correct response.

Writing Strategies

Standard **10WS1.9**
Revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone by taking into consideration the audience, purpose, and formality of the context.

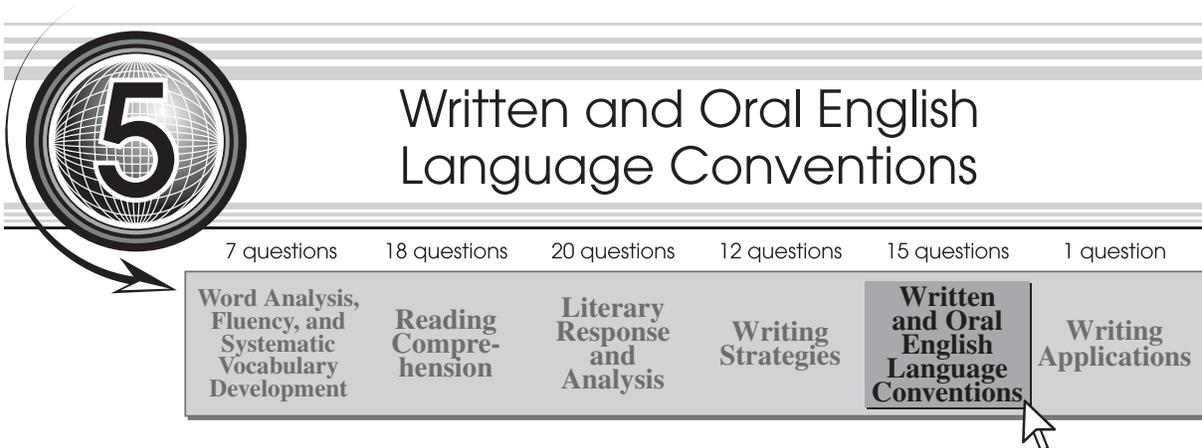
3 test questions

Which is the MOST effective substitution for the underlined part of sentence 5?

- A** and ridding of errors in grammar and mechanics
- B** to get rid of errors in grammar and mechanics
- C** and getting rid of errors in grammar and mechanics
- D** Leave as is.

The focus of standard 10WS1.9 on the CAHSEE is revision. Students are asked to revise individual sentences or phrases as they appear within drafts of typical student writing. Questions require students to identify the revision of a sentence or phrase that results in the most precise use of words or the most appropriate or correct way to state an idea. Questions may also require students to recognize elements of a passage that contribute to the consistency of its tone.

The sample question is based on the passage “Essay Writing,” which is reproduced on page 92 in Appendix B of this guide. The question offers four versions of a sentence in the passage, and students must choose the one that is most effective. The version presented within the passage (choice D) is flawed because of its use of passive voice and the awkward construction ending the sentence: “can be got rid of.” Choices A and C are not correctly linked to the rest of the sentence, as they introduce a compound construction with “and” but are not parallel in structure to the infinitive phrase “to revise.” Choice B, the correct response, provides the simplest and most precise revision needed to express the idea.



7 questions	18 questions	20 questions	12 questions	15 questions	1 question
Word Analysis, Fluency, and Systematic Vocabulary Development	Reading Comprehension	Literary Response and Analysis	Writing Strategies	Written and Oral English Language Conventions	Writing Applications

The standards in this strand are mostly a continuation of standards from earlier grade levels. Students are expected to apply their command of writing conventions as they compose increasingly more complex and sophisticated text.

By the tenth grade, students should have developed an understanding of the basic aspects of appropriate sentence structure in English, including the use of main and subordinate clauses to show the relationship among ideas, the use of parallel structure in phrases and clauses, and the proper placement of modifiers.

Students should also be able to demonstrate the ability to follow the conventions of standard English for punctuation, including the use of quotation marks, commas, italics, semicolons, colons, ellipses, and hyphens.

Students should be able to recognize correct agreement between subjects and verbs, correct agreement between pronouns and their antecedents, and appropriate use of nouns and pronouns. Students should also be able to use correct pronouns for the objects of prepositions.

In the Classroom

As a piece of writing enters the final stages of the writing process, students must focus attention on eliminating errors with the eye of a critical reader. Recognizing errors in writing is an important skill to be learned. The most difficult task is editing for the types of errors or stylistic problems that may become habitual in a student's writing. This strand focuses on the attention that is needed to identify and correct common errors in a student's work.

Students should be able to show control of:

- Sentence and paragraph structure, including main and subordinate clauses, phrases, parallel structure, consistency of verb tenses, and placement of modifiers
- Punctuation, including semicolons, colons, ellipses, and hyphens
- Grammar, usage, diction, and syntax

On the CAHSEE

The California academic content standards at every grade level emphasize the importance of the conventions of standard written English, and questions on the CAHSEE reflect this emphasis. There are three main areas of focus: sentence structure, punctuation, and grammar and usage.

The following pages discuss the three academic content standards in Writing Conventions on the CAHSEE.

Writing Conventions

Standard **10WC1.1**
Identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., semicolons, colons, ellipses, hyphens).

5 test questions

Choose the answer that is the MOST effective substitute for the underlined part of the sentence. If no substitution is necessary, choose “Leave as is.”

The Alaskan rivers are clear and sparkling in summer however, they are frozen in winter.

- A** in summer, however they are frozen in winter.
- B** in summer; however, they are frozen in winter.
- C** summer: however they are frozen in winter.
- D** Leave as is.

CAHSEE questions for standard 10WC1.1 focus on sentence structure and punctuation. Some questions may require students to identify the appropriate use of coordination and subordination to express the relationship among ideas, the correct use of coordinate and subordinate conjunctions, and the appropriate use of participial, infinitive, and gerund phrases. CAHSEE questions for standard 10WC1.1 also may focus on the conventions for punctuation in standard written English. Questions for standard 10WC1.1 may require students to identify the correct use of the punctuation marks named in the standard: semicolons, colons, ellipses, and hyphens. Because several other forms of punctuation are addressed by the academic content standards in earlier grades, other CAHSEE questions will assess these forms, including quotation marks for direct quotations and for titles; commas with introductory phrases, direct address, and compound sentences; and italics for titles. Questions for standard 10WC1.1 may be based on passages that represent rough drafts of typical student writing, or they may be stand-alone items (not based on a passage).

The sample question requires knowledge of the use of the semicolon with a transitional adverb. Students should understand both of the conventions employed here, the use of the semicolon to join two independent and closely related clauses and the use of the comma after transitional adverbs such as *however*. Both conventions are correctly used in choice B. The other choices represent potential student errors: Choice A has a comma splice; choice C has an incorrect use of the colon with no comma after *however*; and choice D is a run-on sentence with incorrect use of punctuation.

Writing Conventions

Standard **10WC1.2**
Understand sentence construction (e.g., parallel structure, subordination, proper placement of modifiers) and proper English usage (e.g., consistency of verb tenses).

5 test questions

Choose the answer that is the MOST effective substitute for the underlined part of the sentence. If no substitution is necessary, choose “Leave as is.”

Responsibilities of the job include greeting customers, escorting them to a table, and offering beverages.

- A** greeting customers, escort them to a table and offering a beverage.
- B** to greet customers, escorting them to tables and offering a beverage.
- C** to greet customers, escorting them to a table, and to offer a beverage.
- D** Leave as is.

CAHSEE questions for standard 10WC1.2 focus on parallel structure, placement of modifiers, and consistency of verb tense.

The sample question focuses on the use of parallel structure in a series. The correct answer, choice D, uses three parallel gerund phrases. The other choices offer nonparallel phrases and represent potential student errors.

Writing Conventions

Standard **10WC1.3**
Demonstrate an understanding of proper English usage and control of grammar, paragraph and sentence structure, diction, and syntax.

5 test questions

Choose the word or phrase that best completes the sentence.

The musician played Wendy's favorite waltz for her husband and _____.

- A I
- B he
- C she
- D her

CAHSEE questions for standard 10WC1.3 may require students to understand the correct use of the conventions of English grammar and usage. Students should recognize correct agreement between subjects and verbs and between pronouns and antecedents. Correct use of nouns and pronouns is also tested, as well as the correct use of pronouns as the object of a preposition. Questions may also address other problems in student writing, including verb tense, commonly confused homonyms, common usage errors (e.g., affect/effect, except/accept), and the use of adverbs and adjectives. Questions may be based on passages that represent rough drafts of typical student writing, or they may be stand-alone items (not based on a passage).

The sample question focuses on the case of a pronoun used as the object of a preposition. The question reflects a common student error, using the nominative rather than the objective case with a compound object of a preposition. Students should understand that the correct choice is D. It is the one that would be used if the object were simple rather than compound (i.e., "for her").



Writing Applications

7 questions	18 questions	20 questions	12 questions	15 questions	1 question
Word Analysis, Fluency, and Systematic Vocabulary Development	Reading Comprehension	Literary Response and Analysis	Writing Strategies	Written and Oral English Language Conventions	Writing Applications

Students are expected to apply the general strategies of organization, focus, and revision to create specific genres or structures that are sophisticated and complex. Students should be adept at composing narrative, expository, and persuasive types of writing.

In the Classroom

Essays are often assigned, especially in English and social science classes, as a way to find out what a student has learned and, more importantly, how a student uses what he or she has learned. Teachers assign essays to make sure a student can sort through a large body of information, identify what is important or significant, and think critically and analytically about a subject. It is essential to master this skill because over the course of an educational career, students will be asked to demonstrate that they have the communication skills necessary for success in today's competitive world.

Students should be able to write four types of essays that are addressed on the CAHSEE:

- Biographical narratives
- Responses to literature
- Expository compositions
- Persuasive compositions

Each of these types is described in the following table:

Biographical Narratives – Standard 10WA2.1

The purpose of narrative as a type of writing is to present an action or series of actions in such a way that the reader has a sense of being present at that time and in that place. Narrative describes what happened but also may describe how and why it happened. Unlike fictional narrative, historical or biographical narrative must deal with factual events. In a successful narrative, the events are presented in a logical arrangement that makes the writer’s intention clear. Although narration may be an end in itself, it can also be used as evidence in support of other modes of writing such as exposition or persuasion.

Responses to Literature – Standard 10WA2.2

The main goal of responding to literature is to demonstrate a thoughtful comprehension of a literary passage or an expository text. The writer skillfully expresses an idea about a text and supports it with textual evidence. Connections are made between the main idea of the text, the writer’s viewpoint, and the author’s style. The most successful responses to literature or text are supported with textual references and clearly address the ambiguities, nuances, and complexities within the text. These responses illustrate a clear, comprehensive grasp of the main idea of the text and extend beyond what is present in the text with original ideas and connections.

Expository Compositions – Standard 10WA2.3

The main goal of expository writing is to inform. The writer skillfully produces a thesis and supports it with relevant evidence to provide the reader with knowledge that answers the “who, what, where, why, or how” of a subject. Connections are made between the thesis and primary and secondary sources to support assertions and to enhance the reader’s understanding of the subject. The most successful expository essays provide the reader with new knowledge. Clear and interesting information is shared through a confident and authoritative voice, showing the reader that the writer is knowledgeable about the topic.

Persuasive Compositions – Standard 10WA2.4

The main goal of persuasive writing is to convince. The writer skillfully states and defends a position about a topic and supports it with relevant evidence to provide the reader with a convincing argument. Support is given to each claim to persuade the reader of the validity of the writer’s position on the topic. The most successful persuasive essays provide the reader with convincing evidence. Clear and persuasive support is shared through a confident and authoritative voice, showing the reader that the writer is knowledgeable about the topic.

On the CAHSEE

The CAHSEE contains one Writing Applications prompt. To demonstrate achievement, students must successfully respond to an on-demand writing prompt. The prompt will require a response to either a reading passage or a stand-alone stimulus. The reading response prompt is based on either a literary or an informational passage. Students are asked to analyze the passage and write a text based response. The CAHSEE 4-point Response to Literary/Expository Text Scoring Guide, which is based on the Writing Applications academic content standards, is used to score these questions. This scoring guide is reprinted in Appendix A of this guide.

The stand-alone writing task on the CAHSEE is a response to a writing prompt. Students are asked to write a response based on their own knowledge and viewpoints about a given topic. The CAHSEE 4-point Response to Writing Prompt Scoring Guide, which is based on the Writing Applications academic content standards, is used to score these questions. This scoring guide is reprinted in Appendix A of this guide.

All student essays written for the CAHSEE are scored by two trained scorers who use the rubric to assign a score of 1, 2, 3, or 4. If the two scorers give different but adjacent scores (e.g., a 3 and a 4), the student's final score is an average of the two scores. If the two scorers give different and nonadjacent scores (e.g., a 2 and a 4), a Scoring Leader reads the essay and assigns the score. Papers receive NS (No Score) if they are blank, off-topic, illegible, unintelligible, or written in a language other than English. More information about the scoring process can be found on the CAHSEE Web page at <http://www.cde.ca.gov/ta/tg/hs/scoringprocess.asp>.

The following pages discuss the four academic content standards in Writing Applications. Included are annotated sample student responses for five released CAHSEE writing tasks: a biographical narrative, a response to literature, an expository essay, and one persuasive essay.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives</p> <ol style="list-style-type: none"> a. Relate a sequence of events and communicate the significance of the events to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate changes in time and mood. e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details. 	<p>Throughout your years in school, you have studied about many different people. Think about one of these people you have studied during your time at school. What makes this person special enough to study?</p> <p>Write an essay in which you discuss a person you have studied in school. Explain what it is about this person that is special. Use details and examples to support your ideas.</p>
---	--

Stand-alone writing prompts used to assess this standard require students to write a biographical narrative. Students are not given autobiographical narrative prompts to ensure that questions addressing this standard are consistent with California *Education Code* Section 60614, which prohibits questions that solicit or invite disclosure of a pupil's or his or her parents' or guardians' personal beliefs or practices. Students will not be given a short story prompt because it may be an unfamiliar prompt for many high school students. The student responses to the prompts are scored according to a specific guide developed from the 4-point CAHSEE Scoring Guide for writing prompts, reprinted in Appendix A of this guide.

This writing prompt requires students to identify a person they have studied in school and explain what it is about this person that is special. Four-point responses identify a person and use details to illustrate what makes the person special.

Students are given the following checklist, along with the prompt, to aid them in writing a response. This checklist applies to all writing prompts included in this guide.

Checklist for Your Writing

The following checklist will help you do your best work. Make sure you:

- Read the description of the task carefully.**
- Organize your writing with a strong introduction, body, and conclusion.**
- Use specific details and examples to fully support your ideas.**
- Use words that are appropriate for your audience and purpose.**
- Vary your sentences to make your writing interesting to read.**
- Check for mistakes in grammar, spelling, punctuation, capitalization, and sentence formation.**

The following pages provide a sample student essay at each of the four score points, with commentary and rationale for the given score. The student responses have been typed with the students' own content, grammar, spelling, and capitalization.

4

**Score Point 4
Student Response**

The most interesting person that I have ever studied in history class is Napoleon Bonaparte. He did many great things for the European country France after the French Revolution. He used outstanding military strategies to conquer his enemies. He was also a great leader causing all of his men to be loyal and trustworthy to him. Another quality of Napoleon that made him a special person in history was his ability to control and command other countries once he had conquered them. These qualities alone make Napoleon Bonaparte special enough to study in school.

Napoleon used military strategies that, at that time, Europe had never seen before. He used them to conquer the Austrians at Waterloo and the Prussians at Jena. It was important battles like these that made France one of the most powerful countries in Europe in the 18th Century.

Napoleon's leadership skills were also very helpful to him. His men were always loyal to him because they trusted his decisions. When Napoleon returned from being exiled, (the "Hundred Days"), he was still able to raise an army because he was respected by many men.

Lastly, when Napoleon conquered a country, he did a great job of controlling it. When he conquered Prussia, for example, he cut their territory in half (less power for Prussia). He also did not allow Prussia to raise a large army (this also lessened the power of Prussia).

Those qualities make Napoleon a very special person to study in history. He did many great things for his country and his people. Napoleon Bonaparte is one of the greatest leaders in the history of Europe.

Commentary

In this response the writer addresses the three main elements of a persuasive essay. The writer identifies the problem or issue, states a position or opinion, and thoroughly supports that position utilizing logical arguments and elaborating with specific details and examples.

In the first sentence the writer effectively identifies the issue and states a position by indicating that Napoleon Bonaparte is the most interesting person the writer has studied in history class. The writer then goes on to summarize the arguments that will be presented in the remainder of the essay, stating that Napoleon used outstanding military strategies, was a great leader, and was able to control and command other countries effectively.

In paragraphs 2, 3, and 4 the writer elaborates on these reasons individually by offering specific examples and details that support these arguments. In paragraph 2, for example, the writer names specific battles in which Napoleon's military strategies enabled France to win, making France "one of the most powerful countries in Europe in the 18th Century."

The writer uses a brief but effective transition at the start of paragraph 3 and uses the remainder of the paragraph to support the argument that Napoleon is an interesting person to study due to his leadership skills. The writer then offers specific evidence of these skills by relating Napoleon's ability to raise an army even after returning from exile.

In paragraph 4 the writer elaborates upon the final argument that Napoleon was able to effectively conquer and control foreign countries. The writer thoroughly supports this argument with specific details and examples.

Finally, the author concludes by restating the position and by offering a brief but adequate summary of the argument. The writer's organizational structure is well-designed, and the writer utilizes a variety of sentence patterns and descriptive language. The writer also exhibits a firm command and control of written English conventions.

Overall, the response thoroughly addresses the prompt and is well-organized and thoughtfully developed, and with specific examples, relevant details, and precise and interesting language. The essay is an example of a 4-point response.

3

**Score Point 3
Student Response**

During the course of the years of school you attend, you come in contact with a lot of information about people who have changed the world & who have risked their life for causes they believed in. Martin Luther King was one of these people. He is a very special man because he fought for black people to have rights, but he also fought for peace.

Martin Luther King was an extremely remarkable man. He fought for black people to have rights at a time when many people were very racist against the African Americans. He gave many speeches that influenced many to stand up & fight for their rights. He believed that African Americans should be treated as equally as a white American & that there shouldn't be laws that were based on the color of your skin. To be able to stand up against the common opinion of African Americans, I think you would have to be very courageous and strongly believe in what you were fighting for.

Martin Luther King also fought for peace. He didn't like all the war & the hatred, so he promoted love. He wanted peace everywhere & for people to start loving and stop hating. Some people stopped hating & started loving, but many didn't care to listen because he was black. I think now, many more people have respect for what he was fighting for. The U.S. has a holiday especially reserved for him & for what he fought for during his life - love and peace. I would think you'd have to be very influential on the world to have a holiday reserved for you.

Martin Luther King was an extraordinary man who fought for many things. I don't think African Americans would have the rights today if it wasn't for him. He changed the world's view on Racism & equality. Even though his dream of peace hasn't been fulfilled, it may someday.

Commentary

In this response the writer adequately addresses the three main elements of a persuasive essay. The writer identifies the problem or topic, states a position, and offers supporting arguments that are somewhat developed through specific details and examples.

In the first paragraph the writer effectively introduces the topic by relating that students receive a large amount of information about influential people. The writer then effectively states a position by focusing on Martin Luther King and introduces two main arguments for this choice: that King fought for African-American rights and for peace.

In paragraph 2 the writer elaborates on the argument that King fought for African-American rights. As support, the writer relates that King made many speeches that influence others to stand up for their rights. The writer then goes on to state King's beliefs, but then gets somewhat sidetracked by speculating on King's courage.

In paragraph 3 the writer attempts to elaborate on King's efforts for peace; however, this paragraph is not as well-developed as paragraph 2, and though it basically restates the writer's position that King wanted peace and fought for it, the paragraph does not state specific examples that support the position. The writer then digresses somewhat into speculation on what it takes to have a holiday to honor someone.

Finally, the writer concludes by summarizing the earlier information given about King. The writer does effectively address the prompt and does adequately support the position, but the development of ideas is inconsistent and does not quite indicate the level of thoughtfulness and thoroughness required of a 4-point paper.

Overall, the response is well-organized and the student effectively utilizes a variety of sentence patterns. Though there are some minor errors in the use of conventions, these errors do not significantly detract from the student's presentation of ideas, and the student demonstrates an adequate command of the conventions of written English. The response is an example of a 3-point essay.

2

**Score Point 2
Student Response**

In my years of school, there were many different people that we studied. I've learned alot from my teachers and their minds of thought of the people we studied. Even though, many of the people we studied were alreaded planned, the teachers made them seem alive.

The person that I choose was Oliver Twist. We didn't exactly study about it, but we talked about the society because it worked well with the section we were working on. I choose Oliver because I admired his strength and his will to go on. He wasn't in the best position but he did his best. Also he was very loyal and cared for many. He did want he could in his situation and show a strive for living.

When he got found from the "nicer people", Oliver was so greatful and kind. He knew he was lucky to be him.

In anyway, I admire him on how he saw life. He was at the bottom of the social class but he was still happy with everything. Good things happen to good people.

Commentary

This response attempts to address the prompt and is somewhat organized. However, the writer's introduction does not adequately inform the reader of the problem or issue, and the writer's purpose is therefore unclear. The paragraph is not organized around a central theme and seems to focus more on teachers than on the people the writer studied.

Though the writer states a position in the first sentence of paragraph 2, the position is unclear and dependent upon the readers' knowledge of the prompt. The writer then attempts in the remainder of the essay to support the choice of Oliver Twist, but the writer offers only vague details and opinions.

The writer utilizes only simple sentence patterns and basic language. The writer's modest support is wholly dependent on the reader having knowledge of the subject, and the writer's conclusion does not adequately reflect the essay's content. The writer makes frequent errors on the use of conventions that do occasionally detract from the presentation of ideas. Overall, this response is consistent with a 2-point score.

1

**Score Point 1
Student Response**

The Write brothers are very important people in history because they allowed us to do things that we do today. They invented the airplane. Without them we wouldn't have airlines or privit airptns. Without them we wouldn't have anything to do with flight. As you can see the Write brothers are very important people in history.

Commentary

In this extremely short, one-paragraph response, the writer attempts to address the prompt, but does so in such a vague manner that the reader is unable to determine the writer's purpose without prior knowledge of the prompt.

The writer attempts to support the choice of the Wright brothers, but this support is very superficial and vague and, given the lack of an introduction, it is very ineffective. The writer provides no specific examples or details and does not elaborate upon or explain the sole argument (that there would be no airplanes or flight without the Wright brothers). The concluding sentence is simply a restatement of the vague introductory sentence.

The response lacks organization, utilizes simple sentence patterns and basic language, and lacks elaboration. The writer makes frequent errors in conventions and grammar that contribute to the ineffectiveness of the response.

Overall, this response is extremely vague and does not indicate any level of thoughtfulness on the part of the student. These problems place this response in the 1-point score range.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.2 Write responses to literature.</p> <ol style="list-style-type: none"> a. Demonstrate a comprehensive grasp of the significant ideas of literary works. b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created. d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text. 	<p>In the story “The Hiking Trip,” the reader learns about the main character, Jeff. Jeff’s personality and emotions are revealed through the actions and dialog presented in the story.</p> <p>Write an essay in which you describe the personality and emotions of Jeff, the main character. How do his personal characteristics add to the events in the story? How does the author reveal this information about Jeff in the story? Use details and examples from the story to support your ideas.</p>
--	--

The writing prompts used to assess this standard are passage-based. Literary or informational passages may be used as the basis for the questions, and each prompt directs students to use information from the passage in the response. The student responses to the prompts are scored according to a specific guide developed from the 4-point CAHSEE Scoring Guide for responses to literary or expository text, reprinted in Appendix A of this guide.

Questions addressing this standard are consistent with California *Education Code* Section 60614, which prohibits questions that solicit or invite disclosure of a pupil’s or his or her parents’ or guardians’ personal beliefs or practices.

This prompt is based on the passage “The Hiking Trip,” which is reproduced on pages 94 and 95 in Appendix B of this guide. The prompt is related to two of the Literary Response and Analysis standards: 10RL3.4, which requires students to analyze the text to determine what a character is like, and 10RL3.3, which requires students to understand how character affects the plot. Accurate and complete responses illustrate a thorough grasp of the text and summarize Jeff’s personality and emotions, with use of specific evidence from the text. Four-point responses also describe the ways that Jeff’s character affects the events of the story, incorporating specific references to the text.

Students are given the following checklist, along with the prompt, to aid them in writing a response.

Checklist for Your Writing

The following checklist will help you do your best work. Make sure you:

- Carefully read the passage and the description of the task.
- Organize your writing with a strong introduction, body, and conclusion.
- Use specific details and examples from the passage to demonstrate your understanding of the main ideas and the author's purpose.
- Use precise language that is appropriate for your audience and purpose.
- Vary your sentences to make your writing interesting to read.
- Check for mistakes in grammar, spelling, punctuation, capitalization, and sentence formation.

The following pages provide a sample student essay at each of the four score points, with commentary and rationale for the given score. The student responses have been typed with the students' own content, grammar, spelling, and capitalization.

4

Score Point 4
Student Response

In the story "The Hiking Trip" Jeff had to hike down a canyon and go get help for his brother Mark. Jeff is courageous and loving, and his true character is revealed by his actions.

The author gradually reveals Jeff's bravery through his actions and his decision to save Mark. At first, Jeff is afraid of hiking down the canyon alone. The father tells Jeff to have courage and Jeff exclaims that he doesn't want it. The father also tells Jeff to have enough love for his brother to save him. Even though he is afraid and doesn't want to hike down the canyon, Jeff does it anyways. He does it to try to save his brother. This point in the story shows Jeff's love for his brother and his determination to save him.

This is the turning point in the story. If Jeff had not made the decision to hike down the canyon alone the outcome of the story may be entirely different. Jeff's bravery, love, and perserverance played an enormous role in this story. Without them he may have never tried or been able to save Mark.

This story shows how someone can overcome their own fears to help others. Jeff was an example of unselfishness, bravery, and courage. His character traits caused him to do what was right and they (his character traits) may have been the deciding point of his action and later on the outcomes of his story.

Commentary

In this response, the writer addresses all parts of the writing task, which include describing Jeff's personality and emotions, identifying the way the author reveals Jeff's personality, and relating Jeff's personality to the plot. The response also illustrates a comprehensive grasp of the text.

The first paragraph of the response summarizes the main action of the story and states the thesis that Jeff is courageous and loving and that his "true character is revealed by his actions."

Next, the writer gives more detail about the main action of the story, using evidence from the text to show how Jeff's actions reveal his courage and love. Specific references to the text are included (e.g., "the father also tells Jeff to have enough love for his brother to save him").

In the third paragraph the writer focuses on the relationship between Jeff's personality and the plot, identifying the turning point in the story as Jeff's decision to go for help alone and tying this decision to Jeff's love and determination: "Without them he may have never tried or been able to save Mark."

The use of precise language and a variety of sentence types add to the success of this essay. There are only a few errors in the conventions of written English within this response, and they are generally first-draft in nature. Overall, this essay is a sample of a 4-point response.

3

Score Point 3
Student Response

To understand who Jeff is, you have to realize what he has to go through in the story. In the beginning, Jeff is afraid to hike and doesn't want to have the courage to climb the mountain. After Jeff's dad says, "If not courage, fine. Then have enough love for your brother," Jeff realizes that he has to do it to save his brother's life. He becomes determined to find help. He thinks about how badly his brother needs medical attention.

Jeff becomes so determined to get help, he begins to climb faster and faster until he passes up his dad. He says to himself "Can't stop, Mark's in big trouble." This shows how his love for his brother has substituted for the courage that he did want to have. Do you think that his love for his brother gives him the courage or the will to climb the mountain and get help for Mark.

Hours later after Mark is rescued, Jeff wakes up but doesn't know what had happened. His father tells him that he's a hero and that he saved his brother's life. He had pushed himself to the limits trying to get help for Mark. His love for Mark had given him the will, the determination, and the courage to get over his fear and climb the mountain for help.

Commentary

In this response, the writer explicitly or implicitly addresses all parts of the writing task and shows a good grasp of the text.

The first paragraph of the response summarizes the main action of the story and suggests the thesis that is later expressed in the final paragraph—that Jeff has determination, courage, and love. The second paragraph summarizes events in the story to show that the author uses the events to reveal Jeff's character, although this connection is not explicitly stated. The final paragraph sums up Jeff's role in the plot: "His father tells him that he's a hero and that he saved his brother's life." Again, this relationship is not explicitly stated.

The response represents a 3-point paper because it addresses all parts of the writing task and shows a good grasp of the story. Also, it makes specific references to the text (e.g., "Can't stop, Mark's in big trouble"). However, it lacks the purposeful control of organization and explicit statement of ideas that characterize a 4-point paper. The observations about Jeff's personality are structured by the story line rather than directed by the writer. The paper also illustrates an inconsistent sense of audience, as shown by the direct address to the reader in the first and second paragraphs.

There are only a few errors in the conventions of written English within this response, but they do not interfere with the meaning. Overall, this essay is a sample of a 3-point response.

2

Score Point 2
Student Response

Jeff, the main character shows much of his personality and emotions. He is an understanding and motivating person. He knows what strength he has but he doesn't know how to use it. Although Jeff has many fears and knows he must overcome them to save his brother. His father knows his sons power, but its Jeff who doesn't realize his own. Jeff doesn't have self confidence of self will. His emotions in the story change. He starts off as a boy who doesn't believe in himself, to a boy who's emotions completely change under the circumstances. He must save his brother in order know if he really has inner power inside of him. This was the test. His personal characteristics add to the event of the story by making it more intense. The more intense the better the story. He adds problem to the story line and a resolution He doubts his own strength but he ends up winning.

Commentary

In this response, the writer addresses some parts of the writing task and demonstrates a limited understanding of the main elements of the story. The response begins with three very general statements about Jeff's personality. Then the writer begins to focus on a potential thesis that could be supported by textual evidence: "Although Jeff has many fears and knows he must overcome them to save his brother." This statement also shows the writer's grasp of important ideas within the text. As the response continues, the statement that Jeff must overcome his fears receives additional development with the assertion that Jeff's emotions "completely change under the circumstances." However, these ideas receive no additional development through the use of textual evidence.

The final sentences of the response begin to address the relationship between Jeff's personality and the plot: "His personal characteristics add to the event of the story by making it more intense." One of these sentences uses the vocabulary of plot analysis ("He adds problem to the story line and a resolution") but provides little actual analysis.

The lack of a clear thesis statement and the failure to develop ideas by using evidence from the text are characteristic of a 2-point paper. The response also fails to demonstrate a purposeful control over organization. There is some variety in sentence structure, but there are several errors in the conventions of written English. Overall, this essay is an example of a 2-point response.

1

**Score Point 1
Student Response**

This story tells about a boy who has doesn't want to go on a trip with his father and learn more about hiking but then, when he gets their he realizes the important thing that is about hiking. His father was really understanding and motovating, one of the things Jeff new it was important to learn hiking was for what happened to his father the accident he had, he knew it was important cause he know what to do during an accident.

Commentary

This response begins to address the writing task in its opening statement: "This story tells about a boy who has doesn't want to go on a trip with his father." However, there is little understanding of the main elements of the story; the response continues by implying that the primary issue is the value of hiking and that Jeff's father (not his brother) has had an accident.

The failure to demonstrate a grasp of the text, the lack of a main idea, the failure to develop ideas using evidence from the text, and the serious errors in the conventions of written English make this a 1-point response.

Writing Applications

Standard **10WA2.3**
Write expository compositions, including analytical essays and research reports.

- a. Marshal evidence in support of a thesis and related claims, including information on all relevant perspectives.**
- b. Convey information and ideas from primary and secondary sources accurately and coherently.**
- c. Make distinctions between the relative value and significance of specific data, facts, and ideas.**
- d. Anticipate and address readers' potential misunderstandings, biases, and expectations.**
- e. Use technical terms and notations accurately.**

By the time students enter high school, they have learned about many moments in history that have influenced our world today. Think about a moment in history you studied and consider its importance.

Write a composition in which you discuss a moment in history. Share its importance in today's world. Be sure to support the moment with details and examples.

Stand-alone writing prompts are used to assess this standard. Questions are consistent with California *Education Code* Section 60614, which prohibits questions that solicit or invite disclosure of a pupil's or his or her parents' or guardians' personal beliefs or practices. The student responses to the prompts are scored according to a specific guide developed from the 4-point CAHSEE Scoring Guide for writing prompts, reprinted in Appendix A of this guide.

The sample writing prompt requires students to identify and discuss a moment in history. Four-point responses identify a historical moment, establish a thesis about the importance of that moment to the world today, and support the thesis with specific evidence, including facts and ideas. Four-point responses also address readers' potential misunderstandings, bias, and expectations.

4

**Score Point 4
Student Response**

While thinking about a moment in history that has influenced our world today, many events come to mind. But an event that seems prominent is not an event at all, but rather a time period and the accomplishments that took place within it, the Industrial Revolution.

Having learned about the Industrial era just recently a few aspects remain vivid in my mind, such as the many new inventions that served to make our lives easier. The steam engine was developed allowing cities to form in locations other than near water sources, as things had been previously. Once inside those cities, people all came together working in factories which was much more efficient.

Through the factory system, goods were produced at a much faster rate, requiring less work so prices were less. Different social classes could afford items causing a change in social structure. Women and children began working stirring up awareness and laws about labor. Unions were formed as a result as well as more organized forms of education. Every aspect of life changed within this time period including advances in medicine, communications, and the way we manufacture today. The moments throughout the Industrial Revolution hold so much importance, they brought us to the way our world is today.

Commentary

In this response, the writer addresses all parts of the writing task, which is to discuss a moment in history and share its importance in the world today. The writer provides a meaningful thesis that suggests that the events that took place during the Industrial Revolution have influenced our world today. This statement is followed with purposefully organized support to illustrate just why this period in history was so influential.

In the second paragraph, the writer discusses how the steam engine positively affected the growth of cities and how factories grew in the cities.

An additional discussion on the factory system is developed in the third paragraph. The writer provides thoughtful support through the use of specific details to illustrate the effects that factories had on people. More detail is included to show how the existence of factories helped create unions, causing a “change in social structure.”

As the essay comes to a close, the writer provides more detail about the Industrial Revolution to connect its positive effect on how it “brought us to the way our world is today.” The variety of sentence types and the use of precise, descriptive language all add to the success of this essay. There are only a few errors in the conventions of written English within this response, and they are generally first-draft in nature. Overall, this essay is a sample of a 4-point response.

3

Score Point 3
Student Response

One of the most important days in history so far is the day that man set foot on the moon. This was not only important in U.S. history, but it was important to everywhere else in the world too. This amazing achievement showed Americans that they can do anything they want, if they try hard enough, and it showed other countries how great we really are.

The day that man set foot on the moon was a very exciting day. A lot of people didn't believe that it really happened because it was so amazing. But when everyone realized that it really happened, it gave them the courage to strive for their goals and achieve them.

For years before man stepped on the moon, other countries had been trying to and were unsuccessful. But, America was able to. This made the other countries have so much more respect for us.

Today's space missions can be traced directly to the success of the moon landing. When man set foot on the moon, it was honestly one of the most important days in history because of what took place as a result of it.

Commentary

In this response to the writing prompt, the writer discusses “the day that man set foot on the moon.” The thesis expresses the idea that this event was an amazing achievement that affected both Americans and the rest of the world and that it proved that “Americans . . . can do anything they want, if they try hard enough . . .”

The thesis is supported in an organized manner with details and examples. In the second paragraph, the writer concludes that the event was responsible for giving people the “courage to strive for their goals and achieve them.” In the third paragraph, the writer suggests that other countries respect the United States for having sent men to walk on the moon.

The writer concludes with the idea that setting foot on the moon was “one of the most important days in history . . .”

The writer addresses all parts of the task through discussion of what the event was and how it affected the world today. The details and examples used to support the thesis are more general than in a 4-point response, but they successfully support the thesis.

The use of a variety of sentences along with a general sense of audience is evident throughout the essay. There are a few errors in the conventions of written English, but they do not interfere with the reader's understanding. Overall, this essay is a sample of a 3-point response.

2

**Score Point 2
Student Response**

A moment in history that I had studied was when Ben Franklin discovered electricity. Electricity is important today, we use it for a lot of stuff. If he did not discover electricity, we probably wouldn't have a lot of stuff that we have now like lights, heat, air conditioning and a lot other things. He could have gotten electrocuted trying to discover it. So it is a good thing that he had find it out. Without electricity we can" do a lot of stuff we do now. We would have to use candles for light or just day light

Commentary

In this response to the writing prompt, the writer discusses Ben Franklin's discovery in a very limited manner. No explanation is provided about the event itself. The writer provides only a few details to support the idea that "electricity is important today . . ." Through the use of basic, predictable language, the idea that "we probably wouldn't have a lot of stuff that we have now . . ." is suggested. The language used to support this idea is limited to the word "stuff" that appears three times in this short paragraph.

There is little variety at the sentence level, and there are several errors in the conventions of written English. The overall word choice and lack of development illustrate a limited sense of audience. This essay exemplifies the criteria for a 2-point response.

1

**Score Point 1
Student Response**

We studied about all kind of stuff in History. Every thing we stuyed in History I learned Something know eveyday. History is go because you get to learn about all kinds of knew things about whats going on In this world.

Commentary

In this response to the writing prompt, the writer provides no thesis related to the prompt beyond the idea that “we studied about all kind of stuff in History.” No attempt is made to discuss an event in history.

The ideas presented are no more than a brief discussion on the value of learning history. They are expressed with a lack of control at both the sentence and the language level. There are errors in the conventions of written English in each of the three sentences written in this 1-point response.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.4 Write persuasive compositions.</p> <ol style="list-style-type: none"> a. Structure ideas and arguments in a sustained and logical fashion. b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy). c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning. d. Address readers' concerns, counterclaims, biases, and expectations. 	<p>Some students at your school have expressed an interest in making the school more attractive by getting rid of the trash on the school grounds.</p> <p>Write a persuasive essay for your school paper in which you convince the readers of the importance of getting rid of the trash and making the school more attractive. Convince your readers through the use of specific reasons and examples.</p>
--	---

Stand-alone writing prompts are used to assess this standard. The student responses to these prompts are scored according to a specific guide developed from the 4-point CAHSEE Scoring Guide for writing prompts, reprinted in Appendix A of this guide.

The prompts addressing this standard are consistent with California *Education Code* Section 60614, which prohibits items that solicit or invite disclosure of a pupil's or his or her parents' or guardians' personal beliefs or practices.

This prompt asks students to state and defend a position with regard to the importance of getting rid of trash at school. Many successful papers also discuss ways to reduce the amount of trash, but the main focus of the prompt should be reasons that getting rid of trash is desirable. Four-point papers develop a persuasive essay as described in standard 10WA2.4 above, using relevant evidence and anticipating readers' concerns and counterclaims.

4

**Score Point 4
Student Response**

Would you enjoy taking your classes at the city dump? Trash is not beautiful. It is a well-known fact that students learn better when they're in a clean environment. To be more attractive, trash on our school grounds must be picked up. The importance of picking up trash is to beautify our campus and make our school a healthier place to learn.

We want our campus to be attractive and clean, right? When rival schools come to compete against us, we don't want them going home criticizing us because of our campus. We don't want our mascot to become a rat or a pig in their eyes. We want to keep our campus clean to show that we're not slob and are educated enough to pick up our own garbage.

Who would want to eat lunch inside a dumpster? Or exercise in a gym that smells like rotten eggs and spoiled milk? We need a campus that will make it easier and healthier to learn. Would essays show the student's best if they brainstormed ideas while looking out the window at old food, used bandaids, empty soda cans and gum wrappers? The way this campus looks influences the way we perform in our classrooms. To get the maximum quality work done, we need clean and sanitary workspaces.

In conclusion, picking up any trash around school will be beneficial to everybody, especially us. If you see a piece of paper blowin around stop it with your foot and bend down, pick it up, then throw it away. There's no reason why our campus needs to be anything other than attractive. With everyone's help, it can be attractive and provide a better learning atmosphere.

Commentary

In this response, the writer addresses all parts of the persuasive writing task: stating a position about the importance of cleaning up trash, defending the position with evidence, and anticipating the reader's concerns. The first paragraph gives the writer's position ("trash on our school grounds must be picked up") and then gives two reasons that picking up trash is very important ("to beautify our campus and make our school a healthier place to learn"). These two ideas become the focus for the rest of the essay.

The writer uses the questions that open each of the next two paragraphs to anticipate objections to cleaning up trash, thereby addressing the reader's potential concerns. The second paragraph provides several images to support the argument that a more attractive campus would provide specific benefits (e.g., "We don't want our mascot to become a rat or a pig in their [rival schools'] eyes"). Although the third paragraph provides little detail about the health aspects of the argument, it does use specific details to develop the concept that a clean environment is conducive to learning. The essay provides a strong conclusion that not only restates the writer's position, but also extends the argument with a call to action: "If you see a piece of paper blowin around stop it with your foot and bend down, pick it up, then throw it away."

The essay demonstrates the control of organization that is required for a 4-point paper, and the stated position is developed with details. Although there is a misplaced modifier ("To be more attractive, trash . . ."), and a few additional errors in conventions, overall the writer demonstrates control of conventions. The essay also uses a variety of sentence types and precise, descriptive language. Overall, this essay is a sample of a 4-point response.

3

**Score Point 3
Student Response**

Nobody would like it if people stopped picking up trash and let our school become filled with trash. It is very important to keep our school clean to provide an appropriate learning environment. If everyone would help out our school would look more attractive.

A clean school campus would offer a nicer and appropriate learning environment. A dirty school makes it harder to concentrate on school work. If trash covered the campus students might be looking out classroom windows for what awaits them after class and wondering why someone is not cleaning it up. A clean school would help the students concentrate so grades might raise not only making the school look better on the outside but academically as well.

No one enjoys being in a dirty environment. Before school, snack, lunch, and after school would be much less enjoyable to both the students and faculty if our campus was dirty. People do not like eating in trash filled lunch areas and so there would be more students leaving school permitted or not for lunch. Basically, students and teachers would not be able to stand being in a dirty environment during school hours.

In conclusion living environments are kept clean and so it is equally important to keep learning environments clean as well. Both the students and faculty spend large portions of their days here so to make school a little better and more attractive our school needs to be kept clean. It would be easy if everyone just did their part.

Commentary

In this response to the writing prompt, the writer begins with a paragraph that states three positions about picking up trash—that “Nobody would like” a school “filled with trash,” that a clean school provides “an appropriate learning environment,” and that a clean school would “look more attractive.” The paragraphs that follow discuss each of these ideas.

The second paragraph of the essay focuses on the learning environment, explaining that students can concentrate better if there is no trash on campus. The third paragraph addresses the idea that “no one enjoys being in a dirty environment.” The final paragraph restates the idea that the school could look more attractive if everyone helped.

In general, the paper defends the three positions with some details and examples, but the development is not as thoughtful or thorough as that in a 4-point paper. In the third paragraph, for example, each sentence restates the topic sentence and adds only a few additional details.

The paper addresses readers’ concerns and expectations in a general way by stating that “Nobody would like it if people stopped picking up trash” and “No one enjoys being in a dirty environment,” and thus a general sense of audience is evident throughout the essay.

There are a few errors in the conventions of written English, but they do not interfere with the reader’s understanding. Overall, this essay is an example of a 3-point response to this writing task.

2

Score Point 2
Student Response

The importance of getting rid of garbage on school camps is very important. The importance of getting rid of the garbage is makeing are school look nice, giving less work for the teachers and janitors to do. Another reason it is important because if I don't look oke people are going to think that it isn't a good school.

I think that this a good subject to write on because the trash on school campus is terrible. School campuses have alot of garbage because people don't care about throwing there trash away. But people need to think more reasonsivly because they are destroying the earth if they do not pick up there garbage. So people from now on when you have garbage don't throw it on the ground throw it in the garbage can.

Another reason it is important for people not to litter because this where we live and we don't need to destroy where we live. Pluse what would other people come to our school meaning the district office people think of us if we just left our trash all over the ground that would make us look bad.

Commentary

In this response to the writing prompt, the writer begins by stating three reasons that picking up trash is important: “makeing are school look nice,” “giving less work for the teachers and janitors to do,” and preventing people from thinking “that it isn't a good school.”

Although the paper states these positions with some authority, it fails to support them in the paragraphs that follow. The second paragraph focuses on a new, although related, topic, that people should pick up their trash to avoid destroying the earth. The third paragraph moves from the idea that trash destroys the earth to the idea that it destroys “where we live.” This paragraph also contains an attempt to develop the third position in the opening paragraph, that having trash around suggests that this isn't a good school: “if we just left our trash all over the ground that would make us look bad.”

This essay provides little or no support for its thesis, shows little control over organization, and demonstrates an inconsistent tone and focus. It also fails to anticipate readers' concerns. These factors, in addition to the lack of control over the conventions of written English, particularly spelling, make this essay an example of a 2-point response.

1

**Score Point 1
Student Response**

It would be a good idea to clean up our envirement, maybe if there was more trash cans well you could make our schlool cleaner if just everybody picked up on thing our schlool would not be 3/4ths clean that's how bad our mess has gotten to who wants to attend a school that's now for the trash and ants and roaches etc. No one does that's why we should clean our school & our great reward in the end a clean & safe and healthy envirement and school.

Commentary

In this response to the writing prompt, the writer begins with the position that cleaning up the environment is a good idea. This statement is followed by two suggestions—that there could be more trash cans and that everyone should help pick up trash. Another topic follows, which is a description of the extent of the trash problem at school, and then the final sentence of the response reaffirms that cleaning up trash will have beneficial results.

This response offers several ideas related to the topic but fails to support these ideas with details or examples. In addition, the response lacks consistency of focus and fails to demonstrate a control of organization. The serious errors in the conventions of written English, particularly in sentence boundaries, interfere with the reader's understanding of the essay and result in a score of 1.



Appendices

Appendix A
CAHSEE Scoring Guides:
Response to Literary/Expository Text

4 The response—

- demonstrates a *thoughtful*, comprehensive grasp of the text.
- accurately and coherently provides *specific* textual details and examples to support the thesis and main ideas.
- demonstrates a *clear* understanding of the ambiguities, nuances, and complexities of the text.
- provides a *variety* of sentence types and uses *precise, descriptive* language.
- contains *few, if any, errors* in the conventions* of the English language. (Errors are generally first-draft in nature.)

Response to informational passages:

- *thoughtfully* anticipates and addresses the reader’s potential misunderstandings, biases, and expectations.

Response to literary passages:

- clearly demonstrates an awareness of the author’s use of literary and/or stylistic devices.

3 The response—

- demonstrates a comprehensive grasp of the text.
- accurately and coherently provides *general* textual details and examples to support the thesis and main ideas.
- demonstrates a *general* understanding of the ambiguities, nuances, and complexities of the text.
- provides a *variety* of sentence types and uses *some descriptive* language.
- may contain *some errors* in the conventions* of the English language. (Errors do not interfere with the reader’s understanding of the essay.)

Response to informational passages

- anticipates and addresses the reader’s potential misunderstandings, biases, and expectations.

Response to literary passages

- demonstrates an awareness of the author’s use of literary and/or stylistic devices.

2 The response—

- demonstrates a *limited* grasp of the text.
- provides *few, if any*, textual details and examples to support the thesis and main ideas.
- demonstrates *limited*, or *no* understanding of the ambiguities, nuances, and complexities of the text.
- provides *few, if any*, types of sentences and uses *basic, predictable* language.
- may contain *several errors* in the conventions* of the English language. (Errors may interfere with the reader’s understanding of the essay.)

Response to informational passages:

- *may* address the reader’s potential misunderstandings, biases, and expectations, but in a limited manner.

Response to literary passages:

- *may* demonstrate an awareness of the author’s use of literary and/or stylistic devices.

1 The response—

- demonstrates *minimal* grasp of the text.
- may provide **no** textual details and examples to support the thesis and main ideas.
- may demonstrate **no** understanding of the ambiguities, nuances, and complexities of the text.
- may provide **no** sentence variety and uses *limited* vocabulary.
- may contain *serious errors* in the conventions* of the English language. (Errors interfere with the reader’s understanding of the essay.)

Response to informational passages:

- does **not** address the reader’s potential misunderstandings, biases, and expectations.

Response to literary passages:

- does **not** demonstrate awareness of the author’s use of literary and/or stylistic devices.

non-scorable: The code “NS” will appear on the student answer document for responses that are written in a language other than English, off-topic, illegible, unintelligible, or otherwise non-responsive to the writing task.

*Conventions of the English language refer to grammar, punctuation, spelling, capitalization, and usage.

This guide describes the attributes of student writing at each score point. Each paper receives the score that best fits the overall evidence provided by the student in response to the prompt. However, papers that do not meet the standard for conventions at a 4 or a 3 score point receive a score that is at most one point lower.

Appendix A

CAHSEE Scoring Guides: Response to Writing Prompt

4 The essay—

- provides a *meaningful* thesis that is responsive to the writing task.
- *thoroughly* supports the thesis and main ideas with *specific* details and examples.
- demonstrates a consistent tone and focus and illustrates a *purposeful* control of organization.
- demonstrates a *clear* sense of audience.
- provides a *variety* of sentence types and uses *precise, descriptive* language.
- contains *few, if any, errors* in the conventions* of the English language. (Errors are generally first-draft in nature.)

A Persuasive Composition:

- states and maintains a position, *authoritatively* defends that position with precise and relevant evidence, and *convincingly* addresses the reader's concerns, biases, and expectations.

3 The essay—

- provides a thesis that is responsive to the writing task.
- supports the thesis and main ideas with details and examples.
- demonstrates a consistent tone and focus and illustrates a control of organization.
- demonstrates a *general* sense of audience.
- provides a *variety* of sentence types and uses *some descriptive* language.
- may contain *some errors* in the conventions* of the English language. (Errors do **not** interfere with the reader's understanding of the essay.)

A Persuasive Composition:

- states and maintains a position, *generally* defends that position with precise and relevant evidence, and addresses the reader's concerns, biases, and expectations.

2 The essay—

- provides a thesis or main idea that is related to the writing task.
- supports the thesis or main ideas with *limited* details and/or examples.
- demonstrates an *inconsistent* tone and focus and illustrates *little, if any,* control of organization.
- demonstrates *little or no* sense of audience.
- provides *few, if any,* sentence types and *basic, predictable* language.
- may contain *several errors* in the conventions* of the English language. (Errors **may** interfere with the reader's understanding of the essay.)

A Persuasive Composition:

- defends a position with *little* evidence and *may* address the reader's concerns, biases, and expectations.

1 The essay—

- *may* provide a *weak* thesis or main idea that is related to the writing task.
- *fails to* support the thesis or main ideas with details and/or examples.
- demonstrates a *lack of* tone and focus and illustrates **no** control of organization.
- may demonstrate **no** sense of audience.
- may provide **no** sentence variety and uses *limited* vocabulary.
- may contain *serious errors* in the conventions* of the English language. (Errors interfere with the reader’s understanding of the essay.)

A Persuasive Composition:

- *fails to* defend a position with any evidence and *fails to* address the reader’s concerns, biases, and expectations.

non-scorable: The code “NS” will appear on the student answer document for responses that are written in a language other than English, off-topic, illegible, unintelligible, or otherwise non-responsive to the writing task.

*Conventions of the English language refer to grammar, punctuation, spelling, capitalization, and usage.

This guide describes the attributes of student writing at each score point. Each paper receives the score that best fits the overall evidence provided by the student in response to the prompt. However, papers that do not meet the standard for conventions at a 4 or a 3 score point receive a score that is at most one point lower.

Appendix B

Passages for Sample Items

A Day Away	80
How to Choose a Password	82
Main Street Movies Employee Manual: Organizing Videos	84
Acting Up	86
Going Home	88
The School Garden	90
Essay Writing	92
The Abominable Snowman	93
Hiking Trip	94
Slow Death of a Cave	96

A Day Away

By Maya Angelou

Most people today know Maya Angelou as one of America's most important poets. One of her stories, "Georgia, Georgia" was the first story by an African-American woman to be made into a television movie. Angelou also wrote the screenplay for the movie *All Day Long* and even directed it. The variety, quality, and passion of her work continue to inspire people today.



We often think that our affairs, great or small, must be tended continuously and in detail, or our world will disintegrate, and we will lose our places in the universe. That is not true, or if it is true, then our situations were so temporary that they would have collapsed anyway.

Once a year or so I give myself a day away. On the eve of my day of absence, I begin to unwrap the bonds which hold me in harness. I inform housemates, my family and close friends that I will not be reachable for twenty-four hours; then I disengage the telephone. I turn the radio dial to an all-music station, preferably one which plays the soothing golden oldies. I sit for at least an hour in a very hot tub; then I lay out my clothes in preparation for my morning escape, and knowing that nothing will disturb me, I sleep the sleep of the just.

On the morning I wake naturally, for I will have set no clock, nor informed my body timepiece when it should alarm. I dress in comfortable shoes and casual clothes and leave my house going no place. If I am living in a city, I wander streets, window-shop, or gaze at buildings. I enter and leave public parks, libraries, the lobbies of skyscrapers, and movie houses. I stay in no place for very long.

On the getaway day I try for amnesia. I do not want to know my name, where I live, or how many dire responsibilities rest on my shoulders. I detest encountering even the closest friend, for then I am reminded of who I am, and the circumstances of my life, which I want to forget for a while.

Every person needs to take one day away. A day in which one consciously separates the past from the future. Jobs, family, employers, and friends can exist one day without any one of us, and if our egos permit us to confess, they could exist eternally in our absence.

Each person deserves a day away in which no problems are confronted, no solutions searched for. Each of us needs to withdraw from the cares which will not withdraw from us. We need hours of aimless wandering or spaces of time sitting on park benches, observing the mysterious world of ants and the canopy of treetops.

If we step away for a time, we are not, as many may think and some will accuse, being irresponsible, but rather we are preparing ourselves to more ably perform our duties and discharge our obligations.

When I return home, I am always surprised to find some questions I sought to evade had been answered and some entanglements I had hoped to flee had become unraveled in my absence.

A day away acts as a spring tonic. It can dispel rancor, transform indecision, and renew the spirit.

From *WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW* by Maya Angelou, copyright © 1993 by Maya Angelou. Used by permission of Random House, Inc.

HOW TO CHOOSE A PASSWORD

Passwords are commonly used today to restrict access to personal possessions or privileged information. Passwords consist of a unique sequence of characters—letters, numbers, and symbols—required to access personal banking information, automated teller machines, secure buildings and businesses, computer networks, certain Web sites, e-mail, and more. Passwords are much like keys. Each password is different, and only the correct one allows the right of entry. It should be something unusual enough that the wrong person could not decipher it just by knowing you.



Before you can choose a password, however, you must know the types of passwords required. First find out if all letters must be lowercase or if upper- and lowercase are both acceptable. Should the password consist of letters or numbers only, or are special characters permissible? What is the minimum and maximum length allowed?

Now you are ready to think of an appropriate password. Your password should be something you can easily remember but something impossible for anyone else to decode or guess. We will discuss poor options first, so you will know what to avoid. Poor choices include names of people, family or fictional characters, common sequences such as QWERTY on the keyboard or 789456123 on the numeric keypad, or *any* word that appears in a dictionary. Other inappropriate choices include your telephone number or birth date. Do not use your middle name, mother’s maiden name, your street name, or any other familiar name or number in reverse order.

The best way to choose a password that is hard to crack, yet easy to remember, is to select something memorable from your past. It could be the name of your grandparents’ dog when you were 5 (*tippy5*) or the name of your math teacher in room 118 (*118-Thompson*). You could form a string of characters using the first letter of each word in a phrase or saying that makes sense to you. For example, your mother might say, “The sun is shining— So am I.” A password derived from this saying might be (*TsisSaI*) or (*Tsis-SaI*).

Once you have created a good password, keep it safe. Do not store it in a computer or leave a handwritten copy where others might see it. You could put the number in your address book in a disguised form. It is not likely that anyone who found Ted Williams, 35 N. Sheldon Ave. in your address book would know it contains your password (TW35NSA).

It is best to have different passwords for each system. If you have used the same password for your bike lock and your access code to the Internet, would you be willing to loan your bike and lock to a schoolmate?

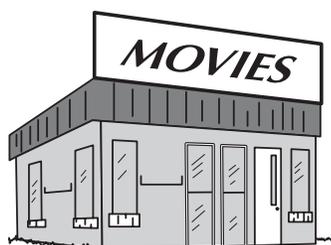
Since unauthorized access to sensitive information could open the door for an unscrupulous individual to access or even tamper with your personal records, as well as those of other people on the system, it is wise to change your passwords frequently. Some authorities suggest changing passwords every three months.

BAD PASSWORDS:

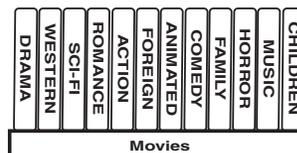
- 782-8973** (phone number)
- Butch** (nickname)
- LittleBoPeep** (storybook character)
- 12-11-86** (birth date)
- dejavu** (foreign phrase)
- leahcim** (name spelled backwards)
- QQQQQQ** (repeated letter)
- XyzXyzXyz** (repeated pattern of letters)

GOOD PASSWORDS:

- NYTXvincent** (best friend in first grade preceded by state of birth and current state of residence)
- delygd** (first letters of coach's favorite saying: Don't ever let your guard down.)
- ofcmgr98** (mother's abbreviated job title - Office Manager - in 1998)



Main Street Movies Employee Manual: Organizing Videos



To help customers find what they want quickly and to keep track of inventory, it's important to keep the thousands of titles in the Main Street Movies store organized properly. This section of the *Employee Manual* will tell you how to organize videos so that customers will always be able to find them. It will also help you familiarize yourself with the store layout, so that you can help a customer find a particular film or a particular genre of film.

Each Main Street Movies store has three main sections:

1. New Releases Wall
2. Film Library
3. Video Games

New Releases Wall. Almost 70 percent of movie rentals are new releases, and that is the first place that most customers go when they enter the store.

The center section of shelves on this wall holds **Hottest Hits**. When new titles come into the store (about 40 per month), place them on this wall in alphabetical order.

After 30 days, move the Hottest Hits titles to the shelves on either side, again in alphabetical order. The shelves flanking Hottest Hits are called **Recent Releases**. Titles stay on the Recent Releases shelves eight to ten months before being moved to Film Library shelves. The New Releases Wall, including the Hottest Hits and Recent Releases shelves, holds about 350 titles.

Film Library. The thousands of titles in the Film Library are organized into categories (genres). The films within each category are displayed alphabetically. Here are the categories and their two-letter computer codes:

AC	Action	FA	Family	SC	Science Fiction
CH	Children	FL	Foreign Language*	SI	Special Interest
CL	Classics	FO	Foreign	WE	Western
CO	Comedy	HO	Horror		
DR	Drama	MU	Music		

*Foreign Language titles include films that were originally made in a foreign language, films that have been dubbed into a foreign language, and films with foreign language subtitles. A sticker on the back of each box specifies which type of film it is.

Special Interest includes these sub-categories:

AN	Animation	IN	Instruction	SP	Sports
DO	Documentaries	RE	Religion	TR	Travel
EX	Exercise				

Video Games. Main Street Movies carries games for Super Nintendo, Sony Play Station, and Nintendo 64 game systems. Games for all three systems are arranged together, in alphabetical order.

Although video games represent only a small percentage of our inventory, they are shoplifted more often than any other type of merchandise in our store. Therefore, video games are *never* displayed on the shelves. Shelves in the Video

Game section of Main Street Movies hold cardboard plaques with pictures and information about each game. When a customer wants to rent a particular game, he or she will bring you the plaque. You then retrieve the game from the locked case behind the counter, rent it to the customer, and file the cardboard plaque in the “Video Game Rentals” box. When the game is returned, put the plaque back on the appropriate shelf so that it is available for another customer.



Write something.

“Huh?”

Write something.

“Ugh.”

My ninth grade teacher was telling me to write something about what I had just read, and my mind was gazing out across greener pastures. I was staring at the football field, through my high school English class’s window, daydreaming about what “pearls of wisdom” I should transcribe to my notebook paper, when all I really wanted to do was “to act.”

When I was a kid, and I read a book, all I could do was picture the book as a movie. And, naturally, I was the star. (Ah, to see my name in lights!) Indeed, all my life, I have thought cinematically. When I walk into a room, my immediate thoughts are how would this look on the big screen? What would this person say? Where would I put this chair? Can I make this more entertaining?

It is terrible to think this way. You spend half your time not really listening to what people have to say. And the other half rearranging their wardrobe.

Write something.

I would like to write something, but what I really like to do is “act.” I think it’s genetic.

I was born with a predisposition to sing and dance. I came out of the womb wearing a top hat and cane, ready to softshoe my way into the hearts of my relatives. My school years were spent playing the clarinet (not my forte), singing in choruses (you didn’t miss anything), and putting on plays. For my high school senior year, I was voted “Most Dramatic.” I was not surprised, though. I had performed for my high school a monologue entitled “The Night the Bed Fell” by James Thurber, and I had been—as they say in showbiz—a hit.

I remember the day vividly. As members of the high school debate team, we were forever going to district and state competitions. One category

that I relished was dramatic interpretation. My debate teacher, Mrs. Spector (dear Mrs. Spector, I remember the time when we jumped in the school's indoor pool with our clothes on, but that's another story), selected the piece for me, knowing my penchant for humor and my desire to entertain. She felt this Thurber piece, about a series of misadventures that lead everyone to believe that an earthquake has occurred, instead of a bed falling, was the perfect vehicle for my dramatic debut.

She was right.

There I was on the high school stage, standing near a single chair (You know the kind. They are wooden, sturdy, and usually found in turn of the century libraries), bathed in a glow of bright light. And a sea of people. My classmates. All staring in great anticipation.

“What's this crazy kid going to do now?”

Until then, my classmates had only seen me in bit parts. I was not the Tom Cruise of my high school. I had been in school plays, but nothing really big. I was the character actor to the right, the nerdy kid in stage makeup, looking like someone's long-lost relative.

I was no heartthrob.

Most high schools present Spring musicals, where good looking singers and dancers are held at a premium. And although I love to sing and dance, enthusiasm is my real talent.

Mrs. Spector, though, gave me my big break.

As soon as the audience quieted, I began.

It was awesome.

I held my classmates in the palm of my hand. They were glued to my every word. They sighed and laughed appropriately. They understood what I was saying (believe me, Thurber is not easy to follow), and moreover, they listened to me. No one else. Just me.

I was in seventh heaven.

Until this day, I still remember the final ovation.

I remember the applause sweeping over me like a wave of righteousness. Each clap, underlining what I already knew.

Acting is my thing.

Kaplan, J. 1997. Acting up across the curriculum: Using creative dramatics to explore adolescent literature. *The ALAN Review* 24(3): 42-46.

Going Home

Some days, I go to school, and on the way to school, I think that there is nowhere else in the world I would rather be. No matter what time of year it is, I walk through the neighborhoods, and every morning, I see the same people I always see: the tiny old lady walking what may be the tiniest dog in the world, the man at the newsstand with the walrus mustache, the skipping twins on their way to the bus stop. I don't know any of their names or where they live, or what their favorite foods are, or what they think about anything, but these are people I've known forever. In a strange way, I think of them as my friends. Every day, I smile at them, and they smile at me. The man at the newsstand says "Buenos días" in his deep voice and will sometimes comment on the weather in Spanish because years and years ago I told him that my parents spoke Spanish too, and he told me I needed to learn. When it rains, the old lady with the dog always scolds me and tells me I should carry an umbrella.

And school—it's the same. What I like best is the routine: homeroom, English, biology, physical education, lunch, math, and social studies, then soccer practice after school. I see the same people at school every day, sit next to the same people in my classes, eat lunch with my same friends. I have friends I have known as long as I can remember. It's as comfortable as being at home.

My parents moved into our house before I was born. I know everything there is to know about our street.

The oak tree in the yard has a tree house that my father built when I was six. The sidewalk is cracked in front of our neighbors' house from the big earthquake; we use the uneven pavement as a skate ramp. If you run past the tall fence in front of the big white house on the corner, you can see through the fence as if it didn't exist.

At breakfast my parents give each other a look, and I know something is going to happen. Before they can say anything, I want to know what it is all about.

"Nothing bad," my father says.

I look at my mother, and she gives me a smile of reassurance and pats my shoulder. "You should be happy, Carlos. This is only good news." What I see on their faces is worry.

"We're going to move," my father says.

Today on my way to school I look at everything as if seeing it for the first time. The tiny old lady waves at me; her tiny dog wags its tail and gives a tiny bark. The man at the newsstand greets me. The skipping twins almost run me off the sidewalk, but they veer in the other direction and race off to the bus stop. I feel like a different person, a stranger, someone who really might be seeing these people for the first time. No longer are they the familiar landmarks of my daily trek to school. After I move with my family, I might never see them again, and I am filled with an indefinable feeling. I don't know if it's loneliness or grief.

For the first time ever, my school day is not comfortable. All day long, I feel constricted and restrained, the way you feel when it's winter and you're wearing layers of sweaters under your jacket, and everything feels too tight and you can't move. My English teacher's voice sounds high-pitched and scratchy; my friends say the same things they always do, but today it seems boring; my lunch tastes like chalk; and my pitches in P.E. class go wild, as if they have a mind of their own. In social studies, the teacher lectures from the chapter we read the night before, so it's like knowing how the movie ends before you sit down in the theater. Going home from this day is a relief—until I remember that we're moving.

I try to imagine living somewhere else, but all I can see is a blank space, a question mark, an empty page. All I know is my life. All I know is where I live, where I go, what I do here. I have been other places—I have visited my grandparents in Texas and my cousins in Mexico, and once we took a trip to New York. You can visit anywhere, but until you walk the same route to school every day for years, what do you know? You can know about the average rainfall and the geographical landmarks, but where is the best place to get a milkshake?

My mother comes up to my room and tells me that my father has gotten a promotion. That's why we are moving. "Don't you want to know where we're going?" she asks.

"Not really," I say. She tells me anyway. I pretend not to listen.

Every day, my parents tell me something about the town that will become our new home. There is a bronze statue honoring World War II veterans in the park downtown. In the summer, there are rodeos at the county fair. There is an annual strawberry festival. The mayor used to be a pro football player. There are oak trees in our new neighborhood, just like the one in our yard.

Images of oak trees and rodeo clowns and strawberries and statues begin to fill in the blank space in my mind. I start wondering what it might be like to live in this town where the mayor presides at all the high school football games, and the strawberries are supposed to be the best in the world.

On the day before we move, I walk in the same direction as I would if I were going to school. When I see the tiny old lady, I tell her good-bye, and she tells me to carry an umbrella when it rains. Her tiny dog holds out a tiny paw to shake my hand. The man at the newsstand shakes my hand, too. The twins wave as they board the bus. I go home, walking slowly through streets lined with oak trees.

A huge truck is parked in front of our house. The movers are carrying boxes while my parents are loading suitcases into our car. Soon our house will be empty. But not for long; I know that somewhere there are parents telling their children about a town filled with oak trees, a place where you can get the best milkshake in the world, a place where, if you're lucky, you might see the same people every day of your life.

The School Garden

Cast:

MR. EMERSON, teacher

Students in his class

(Setting: Desert Sky High School, MR. EMERSON's English class)

MR. EMERSON: *(As he finishes taking attendance.)* Vargas, Warner, and Zuniga. Everyone's here today. That's great, because I have good news! Remember that "Keep America Beautiful" essay contest we entered a few weeks ago that was sponsored by Lakeside Nursery?

(Class murmurs, acknowledging this.)

MR. EMERSON: We had an entry that came in first place. Raymond won with his essay on recycling! According to the judges, you *all* did very well, and they said it was a tough contest to judge. I'm really proud of you all!

SARAH: So, Mr. Emerson, what exactly did Raymond win?

MR. EMERSON: Well, since it was someone from *our* class, we will be able to select plants from Lakeside Nursery and plant them on the school grounds.

(The class groans.)

SARAH: *That's* the prize? Plants for the school?

MR. EMERSON: Hey! Think about it. This will be great. We can find a little spot on the school grounds, fix it up with some colorful plants, and we can go there on nice afternoons and read or write in our journals. Plus, it will make the school look nicer. Everyone will enjoy it.

NATHAN: So, you're saying that we can attend class *outside*?

MR. EMERSON: Sure! I think it would be nice to hold class outdoors now and then.

(Class begins to show approval.)

HECTOR: Way to go, Raymond!

RENE: Yeah, I could use some fresh air about this time of day.

ALEX: So could I. But I had some place in mind other than the school grounds. Maybe the skate park!

MR. EMERSON: *(Laughing.)* Sorry, not an option, Alex. We're talking about creating a garden, which brings me to my next question: What kind of garden would you like to create?

JEN: A rose garden.

MR. EMERSON: Rose gardens are nice. Yes, Carolina?

CAROLINA: Last week in Mrs. Villareal’s biology class we had a botanist come as a guest speaker.

KARL: A whatanist?

CAROLINA: A botanist. A scientist who studies plants. Anyway, she said that Xeriscaping™¹ is a smart way to garden in this desert area.

KARL: Now you’re *really* confusing me! What’s Xeriscaping?

MAX: Oh, I know! In our area, that’s when you use indigenous plants in your garden.

KARL: (*Rolling his eyes.*) Why is it that people always use a complicated word when they’re defining another complicated word?

MR. EMERSON: Can anyone help Karl and tell him what indigenous means?

MACY: (*Thumbing through her dictionary.*) It says here: “existing, growing, or produced naturally in a region or country.”

MR. EMERSON: Good job, Macy! That’s a dictionary point for you. (*Addressing class.*) Why do you think it’s a smart way to garden? (*Pauses.*) Yes, Jennifer?

JENNIFER: Well, I think indigenous plants would require less watering, and that would save the school time and money.

MR. EMERSON: Good point. In fact, Xeriscaping means growing plants with little water. Anything else?

JAMAL: If it grows in this region anyway, then it probably would be something that would be compatible with the soil, right?

MR. EMERSON: Makes sense. Anyone else?

JESSIE: It would probably need less maintenance than something that grows in another region.

MR. EMERSON: Very good! I like the idea of Xeriscaping, but I’m also open for other ideas. Anyone?

(No one responds.)

MR. EMERSON: Okay, then give me a show of hands. Who wants to have a Xeriscape garden?

(Most of the students raise their hands.)

MR. EMERSON: Okay then, a Xeriscape garden it is. (*Looks at the clock on the wall.*) Now, with the time we have left, why don’t we go outside and find a spot for our new garden?

(The class exits excitedly.)

¹ Pronounced ZER-i-scaping

Essay Writing

(1) To begin an essay, a student should have some knowledge of the topic or be willing to search out information. (2) Then one must focus clearly on the prompt, addressing all its major points, and making sure that the central purpose is evident throughout the entire essay. (3) Interesting and convincing examples with lots of specific details are always helpful. (4) The details must show some kind of clear arrangement—chronological, spatial, or order-of-importance. (5) A student writer will also want to revise a first draft so that any errors in grammar and mechanics can be got rid of. (6) Steps can be taken to edit essays. (7) Relying solely on "SpellCheck" can be risky; (8) it does not catch the common errors that students make, such as confusing "your" and "you're." (9) If students meet all these requirements, then they will have written very effectively.

The Abominable Snowman

(1) The Abominable Snowman is a hairy, apelike thing that is said to live in the Himalayan Mountains of Nepal. (2) Natives of this region have believed in the existence of this beast for many centuries. (3) However, since no one has ever found a Yeti (the Nepalese name for the Abominable Snowman), doubts still remain.

(4) Some people who believe in the Yeti point to the discovery of peculiar footprints found above the snowline of the Himalayas. (5) There were footprints left by animals, and some people think that they were very much like human footprints but that they must have been made by animals which were much heavier and larger than humans. (6) Scientists who have studied the footprints, however, agree that they were most likely left by bears. (7) "Bears are quite capable of walking on their two hind legs," says zoologist Hans Miller. (8) This also explains many supposed Yeti sightings. (9) At a distance, a bear walking in such a way could easily appear to be a creature of human form. (10) In fact, three of the five Yeti sightings last year were determined to be bears. (11) The other remain unexplained.

(12) Nonetheless, many people remain convinced that the Yeti is real.

(13) "There has to," says Raju, a mountain guide, "be something out there.

(14) There have been too many sightings for this all to be the product of overactive imaginations."

(15) And, yet, it seems that the world will not be convinced of the existence of the Yeti until it is confirmed by the hard evidence, a live specimen, or at least a skeleton. (16) For now, it appears that the Yeti will continue to inhabit the shadowy region between legend and reality.



Hiking Trip

“I never wanted to come on this stupid old hiking trip anyway!” His voice echoed, shrill and panicked, across the narrow canyon. His father stopped, chest heaving with the effort of the climb, and turned to look at the boy.

“This is hard on you, son, I know. But you’ve got to come through with courage and a level head.”

“But I’m scared! I don’t even want to have courage!” he retorted. He jerked his head the other way and wiped his eyes across his arm.

“If not courage, fine,” his father replied sternly. “Then have enough love for your brother to think this through!” He pulled a bandana from his back pocket and tied it around his neck. Then he gently placed his hand on the boy’s shoulder and continued, more softly this time. “Now, I don’t know if I can make it without stopping every so often. And we just don’t have the time to stop. You’re young, but you’re strong and fast. Do you remember the way back from here to the road, if you had to go alone?”

Jeff flashed back to the agonizing scene of his seventeen-year-old brother at their campsite that morning. He’d been bitten by a snake yesterday during a rough hike through very

rocky terrain. By the time they returned to their tents, he was limping badly. Then this morning he couldn’t put on his boots, and the pain seemed to be getting worse. He needed medical attention right away, so leaving him there was their only choice.

“Jeffrey? Jeffrey, could you do it? Could you make it to the road without me if you had to?”

Jeff blinked and looked past his father’s eyes to the end of the canyon, several miles away. He nodded slowly as the path and the plan began to take hold in his mind. “What was the name of that little town we stopped in to get matches, Dad?”

His father smiled and replied, “Flint. After we left Flint, we parked at the side of the road a few miles out of town. When you see which way our car is facing, you’ll know that the town is back the other direction.” Jeff thought about this and then nodded. They both drank water and then continued scrambling over the rocks.

Nothing was as pretty as it had seemed when they first hiked this way to their campsite. Before, the boulders and rocks had been an interesting challenge. Now, they were obstacles that threatened their footing and

their velocity. Overhanging limbs had earlier been natural curiosities in the cliffs. But now they were nature's weapons, slapping and scratching the boy and the man who crashed by and pushed through as quickly as they could.

Stone by stone, they made their way up the canyon. Jeff's father grew smaller and smaller in the distance. "He must be stopping a lot," Jeff thought. He waved to him from a bend in the canyon wall. His father waved back. Jeff turned and made the final ascent up an easier slope toward the road and spotted his father's car. He lurched toward it, half stumbling, and leaned on the hood, breathless.

"Can't stop," he thought. "Mark's in big trouble. Gotta keep going." The fast, loud thudding in his ears was deafening, and as he pulled himself upright, he was surprised as a car sped by, heading toward Flint. "Hey, mister!" he shouted, waving both arms. He began to walk, faster and faster until he was jogging. Then he quickly crossed the highway and broke into a full-speed run, holding his left arm straight out, his thumb up.

His chest was burning with every breath when he suddenly heard several loud honks from behind. He turned as the brakes squealed and saw "Bob's Towing & Repair, Flint" right behind him. "Jump in, boy! What's up?" Jeff explained between gasps as the truck picked up speed. The driver reached for his two-way radio as soon as he heard about Mark. "Better get the helicopter in there," he seemed to be shouting into his hand. But Jeff wasn't sure about that because everything got fuzzy and

then went black and quiet.

Hours later, Jeff opened his eyes to find strange surroundings and his father on a chair nearby.

"You're a hero, son," his father said with a smile. "You saved Mark."

"What happened?" Jeff asked through a wide yawn. "Where are we?"

"This is a motel room in Flint. You made it into town and sent the helicopter into the canyon after Mark. I can't tell you how happy I was when I saw it overhead. I'm so proud of you!"

Jeff sat up suddenly. "Where's Mark? Is he OK?"

"They airlifted him out and got him to the hospital. His leg's still in bad shape, but he's going to be just fine in a couple of days. Thanks to you, son."

Jeff's worried face relaxed as his father spoke. "How about you, Dad? How did you get out?" "Well, I finally hiked myself out of that canyon and to the road. I won't be going back there any time soon. That's for sure. Anyway, I couldn't see the car, and as I headed for Flint I got lucky and was able to hitch a ride from a fellow named Bob in a tow truck."

Jeff laughed out loud. "I guess Bob makes a good living going up and down that road. I hope you gave him a good tip, Dad!"

Slow Death of a Cave

**An onslaught of tourists threatens the pristine grandeur of Kartchner Caverns
By Leslie Vreeland**

- 1 One by one, the brown-eared bats squeeze through a six-inch hole and emerge into deepening twilight; an instant later, they have fluttered off to feed. At Kartchner Caverns, flocks of bats have repeated this ritual each summer evening for 40,000 years. But these days, with the advent of tourism, the bats are not the only creatures shuttling in and out of this labyrinthine world of darkness. Since Kartchner was opened to the public two years ago, tours have been selling out weeks in advance. So far the bats still appear to be thriving. But the cave itself may be dying.
- 2 Located just 30 miles north of the Mexican border in southern Arizona's austere Whetstone Mountains, Kartchner is a pristine example of a living cave, with formations that are still moist and growing. The brilliant orange, red, and gold stalactites and stalagmites in the caverns have been formed and fed during the past 200,000 years by rainwater that combines with carbon dioxide from the air and carbon from the soil, trickles through limestone, and finally seeps through the earth to deposit mineral-laden droplets.
- 3 The state of Arizona recently spent 12 years and \$30 million to turn this subterranean fairyland of spires, turrets, and shields into what officials have dubbed the Environmental Cave, taking pains to protect it from the potential damage caused by tourism.
- 4 Kartchner's formations depend on moisture, so humidity must be maintained at 99 percent or the fantastic structures will stop growing. A temperature variant of just half a degree can dry out the cave within weeks. But there's a scalding desert above and 500 tourists come through each day, so visitors must enter through two steel doors designed to keep hot air from seeping in. Misters spray the cave floor to keep it damp.

- 5 Visitors are treated to an impressive, if garish, display: At the end of the tour, in front of the grandest formation of all, the cave suddenly goes dark, New Age music swells, and dozens of pulsating lasers swirl about the towering Kubla Khan, a 58-foot-high column of sandstone. And that is part of the problem. The high intensity of the lights, say cave specialists, can cause algae to grow on the formations and dull them. The humidifying misters may be causing additional damage by disturbing airflow patterns, air temperature, and mineral deposits, and by disrupting the delicate ecosystem supporting the cave’s various life-forms. Despite protests from scientists, the misters now run around the clock—not 12 hours a day, as originally planned—to compensate for the unexpected impact of tourists. Yet, the cave is still drying out. One year after Kartchner opened, it was less humid and one degree warmer in areas where the public visits. (Despite several requests, officials failed to provide new data.)
- 6 Park officials have suggested that the cave is dry because of a recent drought and note that hard rains have since fallen and added moisture. Nevertheless, they have hired a paleontologist to assess the impact of tourism on the cave and to devise new ways to avert further damage. Ronal Kerbo, the National Park Service’s leading expert on cave preservation, remains optimistic but warns, “Kartchner will never be a pristine environment again. This is what happens when you open a cave to the public and say, ‘Come on in.’”

From *Discover*, November 2001. Copyright © 2001, Leslie Vreeland. Used by permission of the author.

Appendix C

Additional Writing Prompts

These additional writing prompts may be used by classroom teachers at their discretion. These prompts are not released test questions; however, they reflect the types of prompts that may appear on the CAHSEE. They are intended solely for practice in preparation for the essay writing portion of the CAHSEE.

The following practice writing prompts are based on passages in this Teacher Guide.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.2</p> <p>Write responses to literature.</p> <ol style="list-style-type: none"> a. Demonstrate a comprehensive grasp of the significant ideas of literary works. b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created. d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text. 	<p style="text-align: center;">“Going Home”</p> <p>Write an essay describing the influences that cause Carlos’s change in attitude from the beginning to the end of the passage. Be sure to use details from the passage to support your response.</p>
---	--

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.2 Write responses to literature.</p> <ol style="list-style-type: none">a. Demonstrate a comprehensive grasp of the significant ideas of literary works.b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.	<p style="text-align: center;">“The School Garden”</p> <p>Write an essay explaining how Mr. Emerson is able to let his students create a positive attitude about winning plants for their school. Be sure to use details from the drama to support your response.</p>
---	---

**Writing
Applications**

Standard **10WA2.2**
Write responses to literature.

- a. Demonstrate a comprehensive grasp of the significant ideas of literary works.**
- b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.**
- c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.**
- d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.**

“Acting Up”

Some readers may think that the narrator in “Acting Up” is giving a very reliable account of his years in school. Other readers may think that the narrator is fond of exaggerating his own talents.

Write an essay in which you present your opinion about the believability of the narrator’s account. Give at least three details from the passage to support your opinion about the narrator.

**Writing
Applications**

Standard **10WA2.2**
Write responses to literature.

- a. Demonstrate a comprehensive grasp of the significant ideas of literary works.**
- b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.**
- c. Demonstrate awareness of the author’s use of stylistic devices and an appreciation of the effects created.**
- d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.**

“The Hiking Trip”

Write an essay in which you discuss how the author’s use of a flashback is important to the plot of the story. Take into account the advantages as well as the disadvantages of not telling a story in straight chronological order.

The following practice writing prompts are not based on passages.

**Writing
Applications**

Standard **10WA2.4**

Write persuasive compositions.

- a. Structure ideas and arguments in a sustained and logical fashion.**
- b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).**
- c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.**
- d. Address readers' concerns, counterclaims, biases, and expectations.**
- e. Use technical terms and notations accurately.**

You belong to a history club and are very concerned that people are unaware of history. To increase awareness of history, your group would like to commission a mural to be painted on a large wall in the high school cafeteria. The mural would depict significant scenes from either local, U.S., or world history. You have been placed in charge of writing the letter to the school board proposing this idea.

Write an essay in the form of a letter to the local school board, persuading the members to embrace the history club's plan for a mural depicting scenes from local, U.S., or world history. Provide specific examples and sufficient vivid details to make your position as convincing as possible.

**Writing
Applications**Standard **10WA2.4****Write persuasive compositions.**

- a. Structure ideas and arguments in a sustained and logical fashion.
- b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).
- c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.
- d. Address readers' concerns, counterclaims, biases, and expectations.
- e. Use technical terms and notations accurately.

You belong to a club in your school that meets immediately after school. When the weather is nice your club meets outdoors in the school courtyard. Other clubs have the same idea, but there are too few tables and benches to accommodate all of the students. Write an essay in the form of a letter to the principal stating the problem and requesting that more benches and tables be placed in the courtyard for club meetings after school. State your thesis clearly and develop it with sufficient examples and details to persuade the principal to agree to your request.

**Writing
Applications**Standard **10WA2.4****Write persuasive compositions.**

- a. Structure ideas and arguments in a sustained and logical fashion.**
- b. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).**
- c. Clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and expressions of commonly accepted beliefs and logical reasoning.**
- d. Address readers' concerns, counterclaims, biases, and expectations.**
- e. Use technical terms and notations accurately.**

A hobby is often a highly individualistic pastime such as observing birds or other creatures, raising plants or animals, playing games, drawing cartoons, or working on a collection of some sort. Sometimes people become so absorbed in their hobbies that these pastimes become full-time careers.

While the hobbyist clearly enjoys the hobby, sometimes people cannot understand the attraction. Identify a hobby and write an essay that would persuade others that this hobby would make an interesting career. Provide specific examples and details to convince your readers that they, too, should investigate this worthwhile hobby.

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Some scientists who study human behavior specialize in the study of how people work together in a group. Psychologists and sociologists use the term “group dynamics” to describe the interactions of group members as they communicate and make decisions.

Write a narrative in which you describe people in a group as they plan some complex project or event or work to achieve a desired goal. Provide specific examples and vivid details to tell about the “group dynamics” you observe, describing the occasion so vividly that your readers will feel they are right there with you.

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. Relate a sequence of events and communicate the significance of the events to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- d. Pace the presentation of actions to accommodate changes in time and mood.
- e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

People sometimes say, "If you don't like the weather, wait a minute!" The saying suggests that the weather changes often, going from sun to shower, from windy to calm.

Write a narrative in which you describe the weather changing from one type of weather to another. Provide many examples and details in your narrative, making your description so vivid that your readers will feel they are observing the changes you describe.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ol style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>Discoveries occur all around us. We might read about an archaeologist discovering an ancient work of art, or we might observe a child discovering the joy of reading.</p> <p>Write a narrative in which you describe a person who is making a discovery. Describe the sequence of events leading up to the discovery, any changes in the person's behavior as he or she makes the discovery, and the reactions of others to the discovery. Tell about the events with vivid examples and details so your readers will feel they, too, observed the same events.</p>
--	--

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Write a narrative in which you describe an occasion where you are observing someone explaining or trying to clarify a topic or issue, so that you can understand it. Provide specific examples and details to illustrate how the person attempts to explain or clarify the topic or issue. Develop your narrative so vividly that it will be clear to your readers.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ul style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>Success is sometimes defined as the gradual progression toward a worthy goal. According to such a definition, working toward a worthy goal is greater than actually achieving it.</p> <p>Write a narrative in which you describe an occasion when you experienced or witnessed the progression toward a worthy goal. The goal might not have been achieved, but was “in process.” Provide many examples and details to develop your response, describing the situation so vividly that your readers will feel that they observed it, too.</p>
--	--

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Consider what it means to be a “public servant,” a person who is elected to political office and who serves the people who elected him or her. A politician who is a true public servant has a number of traits that make him or her responsive to the voters.

Write a narrative in which you describe what an ideal public servant would do once elected. Provide examples of how such a public servant would govern once elected and just what this person would accomplish. Describe this public servant so vividly that your readers will feel they have met this politician.

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ol style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>Imagine that you volunteered to help clean up the county courthouse attic. While boxing up a stack of loose papers, you discover a small sheaf of very old papers tied together with a purple ribbon.</p> <p>Write a narrative in which you describe what you have found in the attic. Describe how you found it, what the papers contain, and how others react to your discovery. Provide many examples and details, describing the occasion so vividly that your readers will feel they were right there with you.</p>
--	---

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Suppose that fifty years from now an inventor is being honored for having created an invention that changed the world. As a reporter, you are responsible for writing an article about how the inventor created this invention and how it changed the way we live.

Write an article in the form of a narrative that describes how this inventor created something that has caused him or her to be honored. Describe the sequence of events leading up to the invention, telling the story of this important inventor. Provide specific details and examples so that your readers will feel they have met the inventor.

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Often we think about people who have influenced us; however, it would perhaps be more interesting to know whom we ourselves influenced.

Write a narrative in which you describe a person with whom you have had a positive influence. Describe several incidents that reveal how you have influenced this person and provide specific examples to develop your essay. Write so vividly that you will have an influence on your reader, too.

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Suppose you have labored for many hours to climb natural rock steps up a high mountain. When you finally reach the top, you look around and break into a smile.

Write a narrative in which you explain why it was so important to reach the top, and describe what you saw that made you smile once you reached the summit. Provide many specific details and examples as you develop your essay. Write your essay so vividly that your readers will feel they have accompanied you on your journey.

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. Relate a sequence of events and communicate the significance of the events to the audience.
- b. Locate scenes and incidents in specific places.
- c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- d. Pace the presentation of actions to accommodate changes in time and mood.
- e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.

People will sometimes describe something that provides insight as “a window on the world.” Think of an actual window that looks out on a particular street, park, or yard. The window might be in a business, city hall, or home.

Write a narrative in which you relate the incidents one could see by looking out of a particular window. Consider how a certain window would be a “window on the world,” or at least give insight into a small part of the world. Vividly describe what one would see out of this window, providing specific examples to develop the essay.

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

It has been said that a professional writer must first be a professional observer. Ernest Hemingway often wrote his stories and novels in public places, sometimes finding material just by observing those around him.

Write a narrative describing a time when you observed people. Describe the occasion, where you were, and how you found yourself watching others. Describe the event so vividly that you would qualify as a “professional observer.”

<p style="text-align: center;">Writing Applications</p> <p>Standard 10WA2.1 Write biographical narratives.</p> <ol style="list-style-type: none">a. Relate a sequence of events and communicate the significance of the events to the audience.b. Locate scenes and incidents in specific places.c. Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.d. Pace the presentation of actions to accommodate changes in time and mood.e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.	<p>When a machine, an organization, or even a series of events goes extremely well, people sometimes comment that “everything went like clockwork.” The simile refers to how the workings of a clock proceed regularly, predictably, and smoothly by continuing hour after hour.</p> <p>Write a narrative describing a time when you witnessed some machine, organization, or series of events proceeding “like clockwork.” Describe what you observed, providing specific details and examples to convey just how this subject was so admirably smooth. Describe the event so vividly that your readers will feel they have witnessed it.</p>
--	--

**Writing
Applications**

Standard **10WA2.1**
Write biographical narratives.

- a. **Relate a sequence of events and communicate the significance of the events to the audience.**
- b. **Locate scenes and incidents in specific places.**
- c. **Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.**
- d. **Pace the presentation of actions to accommodate changes in time and mood.**
- e. **Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.**

Think of a powerful character in a literary work that you have read. Suppose that this character could decide to change the plot. Imagine what actions the character would take to change the plot, so that it would have a more favorable ending for him or her.

Write a narrative in which you describe a particular character in a story, novel, or play, outlining the ways in which this character might act to change the events and the outcome of the plot. Describe the character and his or her actions so vividly that your readers will feel they have read this revision of the literary work.

Appendix D

Test and Item Development

The questions that appear on the CAHSEE have been through an extensive development process to ensure that they are valid and fair measures of what students know and are able to do.

Content Validity

To ensure that the CAHSEE is a valid measure of the specified academic content standards, the questions are carefully designed to assess the content indicated in the test blueprints. Insofar as possible, each question requires students to demonstrate knowledge and/or skills in only one standard. Because many academic content standards cover a wide range of knowledge and skills, individual questions may assess one component of the standard. Other questions may address underlying, foundational knowledge or skills required for higher achievement in the standard.

Technical Quality

Well-written questions give students an opportunity to demonstrate what they know and are able to do; students do not have to guess what the question is asking. When questions are clearly written and easily understood, students are able to provide evidence of their learning. Questions have only one clearly correct answer. The language is simple, direct, and free of ambiguity. Questions should not test reading ability or vocabulary if that is not the purpose. CAHSEE questions are reviewed for content validity and technical quality by committees of California educators.

Test Bias

Bias in testing can take several forms, including the use of unfamiliar or insensitive language and terms, the presentation of stereotypes, and the inclusion of concepts that are offensive or negative toward any group. During the development process, CAHSEE questions are continually reviewed for potential bias to ensure that the CAHSEE meets the highest professional testing standards.

For general matters of style and grammar, CAHSEE test developers consult *The Chicago Manual of Style*, *The Gregg Reference Manual*, *Merriam-Webster's Collegiate Dictionary*, and *The American Heritage College Dictionary*.

The following checklists are used by CAHSEE item writers and review committees as a basis for evaluating the content validity, technical quality, and fairness of questions. Teachers may use these checklists to improve classroom assessments. For multiple-choice questions for English–Language arts, teachers may wish to write standards-based questions to help students prepare for the CAHSEE. The checklist in Table 1 is provided for teachers to evaluate their own questions against the general requirements for CAHSEE multiple-choice questions. Table 2 provides some useful guidelines teachers may use for developing English–Language arts writing tasks.

Table 3
Development Checklist for Multiple-Choice Questions

✓	Requirements
The item as a whole—	
	measures the objective (content standard).
	follows the test specifications.
	uses grade-appropriate vocabulary and sentence structures.
	reflects current teaching practices.
	is free of bias, sensitive language or topics, and stereotypes.
	has a clear purpose.
	tests worthwhile (not trivial) concepts or information.
	is grammatically correct.
	is factually accurate.
	clearly presents one central idea.
	has one clearly correct answer.
	contains simple, direct, unambiguous language.
	is within the appropriate range of difficulty.
	follows appropriate style guidelines.
	does <u>not</u> ask for the student's opinion.
	does <u>not</u> use vocabulary and idiomatic phrases that could be unfamiliar.
	does <u>not</u> rely on students possessing outside knowledge.
	is <u>not</u> tricky or cute.

Development Checklist for Multiple-Choice Questions, continued

✓	Requirements
The stem of the item—	
	gives the test taker a full sense of what the item is asking.
	is clear and concise.
	is either a question or an incomplete statement.
The stimulus or passage for the item—	
	provides all the information needed to answer the items.
	is correctly and clearly labeled.
	is required to answer the associated item(s).
	is likely to be interesting to students.
The response options—	
	are written so that no one option is significantly different from the others.
	relate to the stem in the same way.
	include plausible and reasonable misconceptions and errors.
	have a balance of A, B, C, and D responses.
	do <u>not</u> contain an option that denies the truth of any other option.
	do <u>not</u> deny the truth of the stem.
	do <u>not</u> give clues to students, such as the use of absolutes or repeating key words that appear in the stem.
	do <u>not</u> repeat words that could be placed in the stem.
	do <u>not</u> include distractors that are phrased differently but have the same meaning.

Table 4
Development Checklist for Writing Tasks

✓	Requirements
The task—	
	directly assesses the knowledge and/or skills specified by the academic content standard.
	clearly tells students what they are being asked to do.
	is appropriate in scope, i.e., neither too broad nor too narrow.
	uses precise action verbs and descriptive words.
	invites and supports a range of responses.
	is specific about the expected level of detail required in the response.
	does <u>not</u> invite personal responses about students' values or beliefs.
	does <u>not</u> advocate a particular value that may not be common to all students.
	uses age-appropriate vocabulary and sentence structure.
	does <u>not</u> use unfamiliar vocabulary or unfamiliar idiomatic phrases.
	is free from problems of bias or sensitivity.
	is likely to be a topic of interest to students.

Test Security

One of the most significant guarantors of fairness to all students who take the CAHSEE is that passages, writing prompts, graphical materials, and questions remain secure at all times. Individuals who circumvent or attempt to circumvent procedures to maintain test security diminish the legitimate and honest efforts of all other students and teachers to participate in the state's assessment system. The California Department of Education (CDE) has the authority, according to the California *Education Code* Section 60851 (b) and (c) and the copyright statutes of the United States, to act against any individual or group of individuals who knowingly attempt to copy, duplicate, or transmit in any way the contents of secure material from test booklets, answer documents, in whole or in part, to any other individual or group of individuals. The California Department of Education may employ procedures to maintain the test security of the CAHSEE, including but not limited to monitoring of test administration, document handling, and post-test analytic techniques such as mark discrimination analysis.

Appendix E

Resources

Student Study Guides

CDE has released a Study Guide for the CAHSEE English–Language arts. The Study Guide features answers to frequently asked questions, test-taking tips, and a practice test. The Study Guide includes released test questions with the solutions explained. While the Study Guide was written for students to use independently, teachers may incorporate it into their classroom instruction to prepare students for the CAHSEE. Additionally, the Study Guide is available on the CDE CAHSEE Web page.

Resource Documents

The information in this Teacher Guide is based on the California academic content standards and the California frameworks in English–Language arts. These documents may be ordered from the California Department of Education, or they may be downloaded from the CDE Web site, as shown below:

The English–Language Arts Academic Content Standards for California Public Schools, Kindergarten Through Grade Twelve is available from the Publications Division, Sales Office, California Department of Education, P.O. Box 271, Sacramento, CA 95812-0271; 1-800-995-4099, ext. 6. It is also available at <http://www.cde.ca.gov/> on the Internet.

The Reading/Language Arts Framework for California Public Schools, Kindergarten Through Grade Twelve is available from the Publications Division, Sales Office, California Department of Education, P.O. Box 271, Sacramento, CA 95812-0271; 1-800-995-4099, ext. 6. It is also available at <http://www.cde.ca.gov/> on the Internet.

Other Resources

The student Study Guides for the CAHSEE are available at <http://www.cde.ca.gov/ta/tg/hs/resources.asp>

Released Test Questions from the CAHSEE are available at <http://www.cde.ca.gov/ta/tg/hs/resources.asp>

Answers to Frequently Asked Questions (FAQs) are available at <http://www.cde.ca.gov/ta/tg/hs/faq.asp>

Blueprints for the CAHSEE are available at <http://www.cde.ca.gov/ta/tg/hs/admin.asp>

CAHSEE background information is available at <http://www.cde.ca.gov/ta/tg/hs/>

Appendix F

Glossary of Terms Used in This Guide

Answer Choices — The correct answer and the distractors in a multiple-choice test question.

Blueprint — The plan for assessment that specifies the number of questions on each test form according to strand and academic content standard.

Clueing — The underlying cognitive domains for each strand in the California academic content standards (e.g., reading, understanding, and analyzing grade-level texts in English–Language arts.)

Constructs — An instance in which one test question provides information that could be used to select the correct answer to another question, or an instance in which the stem in a multiple-choice question clues the correct answer.

Distractors — Incorrect answers to a multiple-choice stem.

Field-Questions — Questions that are administered to students to gain information about the quality of the question. Student performance on these questions does not affect student scores.

Foundational Knowledge/Foundational Skill — Knowledge or skill that a student would be taught and be expected to know prior to taking courses covering the academic content standards tested in the CAHSEE.

Item — A test question written in one of several possible item formats.

Item Format — The basic design of a test question (e.g., multiple-choice, constructed response).

Key — The correct answer to a multiple-choice question.

Multiple-Choice Question — A stem plus a number of response options or answer choices (four for CAHSEE).

Response Options — The choices in a multiple-choice question, consisting of one key (correct answer) and a number of distractors (three for CAHSEE).

Scoring Guide — The rubric or protocol to follow when assigning a point value to responses to a writing task.

Specifications — The document that includes a description of how each standard is assessed on the CAHSEE.

Standard — A statement of what students should know and be able to do.

Stem — The initial part of a multiple-choice test question in which the task or premise is given. The stem may be a question, an incomplete statement, or a set of directions.

Stimulus — A picture, graph, map, chart, quotation, or other text that students are asked to interpret when answering a test item.

Strand — A category of standards that relate to each other for purposes of reporting performance on the CAHSEE.

Writing Task — A question in which students are asked to supply their own response to a question rather than choose among options for a correct answer.

English–Language Arts Teacher Guide

July 2008