



Exit Level Scoring Guide for Reading and Written Composition

Spring 2004

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INTRODUCTION

The reading and written composition sections of the TAKS English language arts test are based on three thematically linked reading pieces, called a “triplet”—a literary selection, an expository selection, and a visual representation. The test includes two performance tasks: three short answer reading items and a written composition. The literary and expository selections are published pieces, and the visual representation is a created piece, although it may include some published elements, such as photographs. Using published selections on TAKS makes the assessment more authentic and, therefore, a more valid and reliable measure of student learning in reading at the high school level.

Short Answer Items

The three short answer items on each test assess two skills. First, students must be able to generate clear, reasonable, thoughtful ideas or analyses about some aspect of the published literary and expository selections. Second, students must be able to support these ideas or analyses with relevant, strongly connected textual evidence.

On each test one short answer item is based on the literary selection only (Objective 2), one is based on the expository selection only (Objective 3), and one is based on students’ ability to connect the literary and expository selections (also Objective 3). Short answer items are not used to measure Objective 1, since this objective focuses on basic understanding.

Objective 2

The student will demonstrate an understanding of the effects of literary elements and techniques in culturally diverse written texts.

To appreciate the literature they read in high school, students must develop an understanding of the literary elements that are at the heart of all stories. This understanding must go beyond mere identification to encompass the ways in which the parts of a story, singly and in combination, contribute to its overall meaning. Students must also understand the ways in which an author uses literary techniques and language to craft a story. In short answer items assessing Objective 2, students must write a short response analyzing how literary elements, literary techniques, or figurative language function in a story.

Objective 3

The student will demonstrate the ability to analyze and critically evaluate culturally diverse written texts and visual representations.

To read well at the high school level, students must go beyond their initial understanding or impressions of a selection. Students must be able to develop their own interpretations, make thoughtful judgments about what they read, examine how a selection relates to their own lives, and find meaningful connections across parts of a single selection or between two selections. Students must also be aware of the way an author crafts a selection. An author’s purpose for writing, organizational decisions, point of view or attitude toward the subject, and unique use of language all affect the way a reader reads and understands a selection. In short answer items assessing Objective 3, students must write a short response analyzing or evaluating some aspect of the expository selection or some aspect of text common to or based upon both selections.

TAKS short answer items are holistically scored on a scale of 0 (insufficient) to 3 (exemplary). For each score point, this scoring guide presents the rubric as well as four student responses with explanatory annotations. Using this scoring guide will help you to better understand not only your students’ reading development but also the strengths and weaknesses of your school’s reading program.

Written Composition

Writing is a life skill. As students move from grade to grade, writing skills are critical for academic progress. Students who have difficulty putting their thoughts into writing struggle to succeed in social studies, science, and many areas other than English language arts. Because good writing requires good thinking, the act of writing helps students learn to clarify their thoughts and focus their ideas.

The writing prompt is thematically linked to the three reading selections. In this way, students have a built-in context that they may draw from as they plan their compositions. Note, however, that while students may include an analysis or reference to one or more reading selections, this is not a requirement. Students may respond to the prompt in any way they choose.

The composition section of the TAKS English language arts test assesses the knowledge and skills grouped under Objectives 4 and 5. Objective 4 focuses on the quality of the composition's content, while Objective 5 focuses on how clearly and effectively the student communicates his or her ideas. These objectives are inextricably linked because good writing must be both substantial and mechanically sound.

Objective 4

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

The ability to communicate thoughts and ideas through writing helps students become successful, not only in school but throughout their lives. In order to communicate effectively, students must organize and develop ideas in a logical, coherent, and interesting manner that is easy for the reader to follow and understand. Objective 4 tests each student's ability to produce an organized and well-developed composition in response to a prompt. The prompt is worded so that students have broad latitude in crafting an individual response. Students can use any organizational strategy that allows them to write an effective piece—they can write a story, a description, a philosophical piece, an expository piece, a response to reading—or they can combine approaches. However students choose to respond, it is important that the composition they write is uniquely theirs—that it is authentic and represents their best thinking and writing.

Objective 5

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

To write well, students must be able to apply the conventions of the English language. First, when students write a composition, they are able to follow the rules of correct capitalization, punctuation, spelling, grammar, usage, and sentence structure. Second, they are able to write effective sentences and use words and phrases that enhance the reader's understanding of their ideas. Although students are not expected to produce absolutely error-free writing on the test, they are expected to write as clearly and correctly as possible. The stronger the writing conventions are, the more likely it is that students will be able to produce an effective composition.

TAKS compositions are holistically scored on a scale of 1 (ineffective) to 4 (highly effective). For each score point, this scoring guide presents the rubric as well as four student compositions with explanatory annotations. Using this scoring guide will help you to better understand your students' writing development and the strengths and weaknesses of your school's writing program.

The Snob

by Morley Callaghan

1 IT WAS at the book counter in the department store that John Harcourt, the student, caught a glimpse of his father. At first he could not be sure in the crowd that pushed along the aisle, but there was something about the color of the back of the elderly man's neck, something about the faded felt hat, that he knew very well. Harcourt was standing with the girl he loved, buying a book for her. All afternoon he had been talking to her, eagerly, but with an anxious diffidence, as if there still remained in him an innocent wonder that she should be delighted to be with him. From underneath her wide-brimmed straw hat, her face, so fair and beautifully strong with its expression of cool independence, kept turning up to him and sometimes smiled at what he said. That was the way they always talked, never daring to show much full, strong feeling. Harcourt had just bought the book, and had reached into his pocket for the money with a free, ready gesture to make it appear that he was accustomed to buying books for young ladies, when the white-haired man in the faded felt hat, at the other end of the counter, turned half-toward him, and Harcourt knew he was standing only a few feet away from his father.

My notes about what I am
reading

2 The young man's easy words trailed away and his voice became little more than a whisper, as if he were afraid that everyone in the store might recognize it. There was rising in him a dreadful uneasiness; something very precious that he wanted to hold seemed close to destruction. His father, standing at the end of the bargain counter, was planted squarely on his two feet, turning a book over thoughtfully in his hands. Then he took out his glasses from an old, worn leather case and adjusted them on the end of his nose, looking down over them at the book. His coat was thrown open, two buttons on his vest were undone, his hair was too long, and in his rather shabby clothes he looked very much like a workingman, a carpenter perhaps. Such a resentment rose in young Harcourt that he wanted to cry out bitterly, "Why does he dress as if he never owned a decent suit in his life? He doesn't care what the whole world thinks of him. He never did. I've told him a hundred times he ought to wear his good clothes when he goes out. Mother's told him the same thing. He just laughs. And now Grace may see him. Grace will meet him."

3 So young Harcourt stood still, with his head down, feeling that something very painful was impending. Once

he looked anxiously at Grace, who had turned to the bargain counter. Among those people drifting aimlessly by with hot red faces, getting in each other's way, using their elbows but keeping their faces detached and wooden, she looked tall and splendidly alone. She was so sure of herself, her relation to the people in the aisles, the clerks behind the counters, the books on the shelves, and everything around her. Still keeping his head down and moving close, he whispered uneasily, "Let's go and have tea somewhere, Grace."

4 "In a minute, dear," she said.

5 "Let's go now."

6 "In just a minute, dear," she repeated absently.

7 "There's not a breath of air in here. Let's go now."

8 "What makes you so impatient?"

9 "There's nothing but old books on that counter."

10 "There may be something here I've wanted all my life," she said, smiling at him brightly and not noticing the uneasiness in his face.

11 So Harcourt had to move slowly behind her, getting closer to his father all the time. He could feel the space that separated them narrowing. Once he looked up with a vague, sidelong glance. But his father, red-faced and happy, was still reading the book, only now there was a meditative expression on his face, as if something in the book had stirred him and he intended to stay there reading for some time.

12 Old Harcourt had lots of time to amuse himself, because he was on a pension after working hard all his life. He had sent John to the university and he was eager to have him distinguish himself. Every night when John came home, whether it was early or late, he used to go into his father and mother's bedroom and turn on the light and talk to them about the interesting things that had happened to him during the day. They listened and shared this new world with him. They both sat up in their night clothes and, while his mother asked all the questions, his father listened attentively with his head cocked on one side and a smile or a frown on his face. The memory of all this was in John now, and there was also a desperate longing and a pain within him growing harder to bear as he glanced fearfully at his father, but he thought stubbornly, "I can't introduce him. It'll be easier for everybody if he doesn't see us. I'm not ashamed. But it will be easier. It'll be more sensible. It'll only embarrass him to see Grace." By this time he knew he was ashamed, but he felt that his shame

was justified, for Grace's father had the smooth, confident manner of a man who had lived all his life among people who were rich and sure of themselves. Often when he had been in Grace's home talking politely to her mother, John had kept on thinking of the plainness of his own home and of his parents' laughing, good-natured untidiness, and he resolved desperately that he must make Grace's people admire him.

13 He looked up cautiously, for they were about eight feet away from his father, but at that moment his father, too, looked up and John's glance shifted swiftly far over the aisle, over the counters, seeing nothing. As his father's blue, calm eyes stared steadily over the glasses, there was an instant when their glances might have met. Neither one could have been certain, yet John, as he turned away and began to talk hurriedly to Grace, knew surely that his father had seen him. He knew it by the steady calmness in his father's blue eyes. John's shame grew, and then humiliation sickened him as he waited and did nothing.

14 His father turned away, going down the aisle, walking erectly in his shabby clothes, his shoulders very straight, never once looking back. His father would walk slowly down the street, he knew, with that meditative expression deepening and becoming grave.

15 Young Harcourt stood beside Grace, brushing against her soft shoulder, and made faintly aware again of the delicate scent she used. There, so close beside him, she was holding within her everything he wanted to reach out for, only now he felt a sharp hostility that made him sullen and silent.

16 "You were right, John," she was drawling in her soft voice. "It does get unbearable in here on a hot day. Do let's go now. Have you ever noticed that department stores after a time can make you really hate people?" But she smiled when she spoke, so he might see that she really hated no one.

17 "You don't like people, do you?" he said sharply.

18 "People? What people? What do you mean?"

19 "I mean," he went on irritably, "you don't like the kind of people you bump into here, for example."

20 "Not especially. Who does? What are you talking about?"

21 "Anybody could see you don't," he said recklessly, full of a savage eagerness to hurt her. "I say you don't like simple, honest people, the kind of people you meet all over the city." He blurted the words out as if he wanted to shake her, but

he was longing to say, "You wouldn't like my family. Why couldn't I take you home to have dinner with them? You'd turn up your nose at them, because they've no pretensions. As soon as my father saw you, he knew you wouldn't want to meet him. I could tell by the way he turned."

22 His father was on his way home now, he knew, and that evening at dinner they would meet. His mother and sister would talk rapidly, but his father would say nothing to him, or to anyone. There would only be Harcourt's memory of the level look in the blue eyes, and the knowledge of his father's pain as he walked away.

23 Grace watched John's gloomy face as they walked through the store, and she knew he was nursing some private rage, and so her own resentment and exasperation kept growing, and she said crisply, "You're entitled to your moods on a hot afternoon, I suppose, but if I feel I don't like it here, then I don't like it. You wanted to go yourself. Who likes to spend very much time in a department store on a hot afternoon? I begin to hate every stupid person that bangs into me, everybody near me. What does that make me?"

24 "It makes you a snob."

25 "So I'm a snob now?" she asked angrily.

26 "Certainly you're a snob," he said. They were at the door and going out to the street. As they walked in the sunlight, in the crowd moving slowly down the street, he was groping for words to describe the secret thoughts he had always had about her. "I've always known how you'd feel about people I like who didn't fit into your private world," he said.

27 "You're a very stupid person," she said. Her face was flushed now, and it was hard for her to express her indignation, so she stared straight ahead as she walked along.

28 They had never talked in this way, and now they were both quickly eager to hurt each other. With a flow of words, she started to argue with him, then she checked herself and said calmly, "Listen, John, I imagine you're tired of my company. There's no sense in having tea together. I think I'd better leave you right here."

29 "That's fine," he said. "Good afternoon."

30 "Good-by."

31 "Good-by."

32 She started to go, she had gone two paces, but he reached out desperately and held her arm, and he was frightened, and pleading, "Please don't go, Grace."

33 All the anger and irritation had left him; there was just a desperate anxiety in his voice as he pleaded, "Please forgive me. I've no right to talk to you like that. I don't know why I'm so rude or what's the matter. I'm ridiculous. I'm very, very ridiculous. Please, you must forgive me. Don't leave me."

34 He had never talked to her so brokenly, and his sincerity, the depth of his feeling, began to stir her. While she listened, feeling all the yearning in him, they seemed to have been brought closer together, by opposing each other, than ever before, and she began to feel almost shy. "I don't know what's the matter. I suppose we're both irritable. It must be the weather," she said. "But I'm not angry, John."

35 He nodded his head miserably. He longed to tell her that he was sure she would have been charming to his father, but he had never felt so wretched in his life. He held her arm tight, as if he must hold it or what he wanted most in the world would slip away from him, yet he kept thinking, as he would ever think, of his father walking away quietly with his head never turning.

Common Threads

by Ana Veciana-Suarez

Page 1

1 On a sweltering summer day, we head north from the southernmost tip of America in a caravan of cars loaded with all the accouterments needed for a family outing into the unknown. Somebody has brought a big thermos of *café con leche*, someone else several bakery boxes of guava pastries. In the cooler, cans of Coca-Cola and Materva grow cold. We are aiming for Paris Island, a spit of land in South Carolina where our country's few and proud are trained.

2 My nephew Juan Andres is graduating from Marine basic training. Seventeen and just out of a Catholic prep school, he'd never been away from home before. So for the past 13 weeks, as he has endured the toughest basic training dished out by any of the U.S. armed forces, the family in Miami—aunts, uncles, cousins and grandparents—has made sure Juan Andres is the star of every barracks mail call.

3 Now a whole platoon of us—21 by actual count—are driving in a caravan up the long spine of Florida, through the red clay of Georgia and into the Carolina marshes. Notoriety precedes us. No other recruit, his drill sergeant notes, has had as many relatives attend the ceremony. We hope Juan Andres is as proud of us as we are of him. I have to admit, though, this clamoring crowd of *tías* and *tíos* chattering in Spanish does have the potential for embarrassment from a teenage recruit's point of view.

4 We've been told to dress casually and to wear red, the color of his battalion. Days before we left, I scrambled to make sure all of us would display a bright proclamation of this hue. Inspired by

renewed patriotic fervor, we also brought little American flags.

5 The morning of the ceremony dawns hot and humid. In the motel lobby we gather for breakfast and discuss the day's strategy. Can we clap during the ceremony? Should we cheer? Shout out his name? Boost the younger children on our shoulders so they can admire their brave cousin as he marches by?

6 Heaven knows we don't want to do the wrong thing. Already, we have drawn attention during our overnight stay in the quaint little city of Beaufort. It was impossible to ignore the hard popping sound of our Cuban Spanish against the smooth, sweet Southern drawl that surrounded it.

7 In the midst of our discussion, I look across the lobby and spot my father. He squints into the distance, looking lost. He is wearing—oh, my God! No!—black nylon socks and inexpensive black rubber sandals with white Bermuda shorts and a paisley jersey shirt buttoned snugly against his ample belly. His legs are whiter than a Canadian tourist's. Tacky, and not even a touch of red.

8 "Is he in his underwear?" my husband whispers as he follows my stare. I'm speechless. I nudge my sister, who elbows my other sister, a chain reaction through my generation's stronghold.

9 "He *can't* go out like that," gasps one of us.

■ see **Common Threads**, page 2

10 We decide to mount an assault, but the ambush fails to persuade. He cannot understand why we think he needs to change.

11 “You’re wearing dress socks with sandals!” I sputter. “And those shorts look like your boxers.”

12 “But your mother picked out the clothes.” He stares at us, perplexed. “They’re brand-new. And they weren’t cheap either.”

13 I detect a whiff of aftershave, and something tightens hard across my chest. Suffering the embarrassment of parents is a verity of childhood, as inevitable as scraped knees and bent bicycles. It is doubly uncomfortable, however, when you are the child of immigrants, the prized possession of a well-meaning but clueless Mami and Papi who just don’t get it, and maybe never will.

14 I see my father in his ridiculous outfit and cringe, for this and all the mortifications of the past: The chaperons of my dating years. The hand-packed school lunches that smelled funny. The out-of-date haircuts given at home. The frilly dresses when I wanted jeans instead.

15 I’m forced out of my wallow by the need to rush off to grab seats in the bleachers for the big event. I watch as the old man who is my father struggles to get into the front seat of the rented van. I think I can hear his joints creak. He winces when my nephew Mikey shuts his door, but manages to pull himself up and

straighten his shoulders. He pats down his hair, fiddles with his collar.

This is the same man who, many years earlier, fled Communist Cuba in the dark of night on a 14-foot boat, a man who gave up a stellar business career to start anew in freedom. A man who, long past retirement, still works seven days a week in the family marine business. A man who has always managed to soldier on bravely, no matter how alien or difficult the circumstances.

17 At the ceremony, the viewing stands undulate in Marine red and yellow. Though we strain to search for my nephew as the platoons file in, we can’t spot him in the perfectly starched and straight rows. All the soldier boys (and even the girls) look the same in their blue pants, khaki shirts and white caps—a dazzling display of uniformity. The band strikes up. My father bends forward to relieve the pain in his back, but even as he does, he holds his head high and smiles.

18 I know the precise measure of pride beating fervent and steady in his chest. It occurs to me that the distance between one old man in a ridiculous outfit that blears out its oddness and a young man in a uniform that blends in with blinding conformity is more than two generations. It is a long story of sacrifice and risk told countless times in our history, that of the immigrant and exile, the stranger in a strange land whose children and grandchildren become as American as frijoles. As American as Marines.

SHORT ANSWER ITEMS

Rubrics and Sample Responses

Objective 2 – Literary Selection

- 29 In “The Snob,” which character do you think is the snob? Explain your answer and support it with evidence from the selection.

READING RUBRIC—LITERARY SELECTION OBJECTIVE 2

SCORE POINT 0 — INSUFFICIENT

In **insufficient** responses, the student

- may offer an incorrect theme, character trait, conflict, or change
- may offer a theme, character, conflict, or change that is too general or vague to determine whether it is reasonable
- may incorrectly analyze a literary technique or figurative expression
- may offer an analysis that is too general or vague to determine whether it is reasonable
- may present only a plot summary
- may not address the question in any way or may answer a different question than the one asked
- may offer only incomplete or irrelevant textual evidence

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 0 Guide Responses for Objective 2 – Literary Selection

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RG-1

29 The father because if you came out looking like he did, you don't think highly of yourself. In paragraph two, he didn't have a hair cut and how he was wearing his glasses, his jacket and two button on his vest was undone.

Score Point: 0—Insufficient

This response indicates a misunderstanding of the word “snob.” The textual evidence provided (he didn’t have a haircut...two buttons on his vest were undone) supports an incorrect analysis of the text (because if you came out looking like he did, you don’t think highly of yourself).

RG-2

29 I think the son is the snob because he cares about the clothes he wears.

Score Point: 0—Insufficient

This brief response lacks clarity. The vague use of the second ‘he’ (the clothes he wears) causes confusion about who is wearing the clothes.

RG-3

29 In this passage I think Grace is the snob because she is always judging other people + acts like she knows everything about everyone, and always has to have an attitude about everything John says to her.

Score Point: 0—Insufficient

In this response, the student attempts to analyze the idea that Grace is the snob. However, the unsupported analysis is too general (judging other people, knows everything about everyone) to determine whether it is reasonable.

RG-4

29 In "The Snob," John Harcourt is the snob. Although he accuses his girlfriend of being a snob, it is obvious that he possesses the characteristics of a snob. In paragraph one John feels, "as if there still remained in him an innocent wonder that she should be delighted to be with him." Meaning his girlfriend should feel privileged to be in his company.

Score Point: 0—Insufficient

In this response, the student attempts to support the idea that John possesses the characteristics of a snob with textual evidence (as if there still remained in him an innocent wonder that she should be delighted to be with him). The student's misunderstanding of this text leads to an erroneous analysis (his girlfriend should feel privileged to be in his company).

READING RUBRIC—LITERARY SELECTION
OBJECTIVE 2

SCORE POINT 1 — PARTIALLY SUFFICIENT

In **partially sufficient** responses, the student

- may offer a reasonable theme, character trait, conflict, or change but provide only general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable analysis of a literary technique or figurative expression but provide only general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable idea or analysis and may provide textual evidence, but this evidence is only weakly connected to the idea or analysis
- may offer accurate/relevant textual evidence without providing an idea or analysis

In addition, partially sufficient responses may be somewhat unclear or vague.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 1 Guide Responses for Objective 2 – Literary Selection

TAKS Exit Level
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RG-5

29 I think Grace is the real "snob" because she said "she begins to hate every stupid person who bangs into her." To me that sounds like a snob.

Score Point 1—Partially Sufficient

The student presents the idea that Grace is the snob with relevant textual evidence (she begins to hate every stupid person that bumps into her) but does not provide an analysis.

RG-6

29 The snob is John because he is ashamed of his father. He acts as if he is too good to speak to his father and that's being a snob. "There was rising in him uneasiness", something very precious that he wanted to hold seemed close to destruction!"

Score Point 1—Partially Sufficient

In this response, the student analyzes the idea that John is a snob because he is ashamed of his father (He acts as if he is too good to speak to his father). However, the textual evidence (There was rising in him uneasiness) is too weakly connected to the premise to provide sufficient support.

RG-7

29 I think the snob was the son because the way he acted. About his family he was ashamed of his father the way his father dressed. He was worried what Grace might have thought if she met his father. He wants to feel high class.

Score Point: 1—Partially Sufficient

This student offers the reasonable idea that John is the snob because of the way he acted. Rather than supporting the idea with specific textual evidence, the student provides only general text references (He was ashamed of his father, the way his father dressed. He was worried what Grace might have thought).

RG-8

29 The real snob in this story is John Harcourt. John cares so much about what others think of him, he snubs his own father in public. Although he respects and values his family, he is ashamed of their social class in comparison with his girlfriend's family. John apologizes to Grace in the end but never reveals his real reason for hostility. His selfish and impulsive actions make John "the snob."

Score Point: 1—Partially Sufficient

This response is only partially sufficient because the student fails to provide any textual evidence for its accurate analysis of why John is the snob (he is ashamed of his family's social class in comparison with his girlfriend's).

READING RUBRIC—LITERARY SELECTION
OBJECTIVE 2

SCORE POINT 2 — SUFFICIENT

In **sufficient** responses, the student

- must offer a reasonable theme, character trait, conflict, or change and support it with accurate/relevant textual evidence

- must offer a reasonable analysis of a literary technique or figurative expression and support it with accurate/relevant textual evidence

In addition, sufficient responses must be clear and specific.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 2 Guide Responses for Objective 2 – Literary Selection

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RG-9

29 I THINK JOHN IS THE SNOB BECAUSE IN PARAGRAPH 2 JOHN SAYS "WHY DOES HE DRESS AS IF HE NEVER OWNED A DECENT SUIT IN HIS LIFE." HE IS SO WORRIED ABOUT GRACE MEETING HIS DAD AND THINKING ABOUT HOW HE LOOKED LIKE A "WORKING MAN" THAT HE DIDN'T CONSIDER HOW HE MIGHT HAVE HURT HIS DAD.

Score Point: 2—Sufficient

In this response, the student offers a reasonable analysis of the idea that John is a snob (He is so worried about Grace meeting his dad and thinking about how he looked like a "working man"). Relevant textual evidence presented through direct quotation ("Why does he dress as if he never owned a decent suit in his life?") supports this idea.

RG-10

29 I believe that Harcourt is the snob. He is the one who is ashamed of his father & of the common man. He thinks "...his hair was too long, and his rather shabby clothes he looked very much like a working man, a carpenter perhaps. That's what his father is. He just can't accept that.

Score Point: 2—Sufficient

This response addresses John's inability to accept his father as he is, which makes John a snob. With directly related textual evidence, the student supports the representation of John's father as a "common man" (his hair was too long, and in his rather shabby clothes he looked very much like a working man, a carpenter perhaps).

RG-11

29 I think Grace is the snob. She and John Harcourt have different backgrounds. When they're at the department store she tells him "I begin to hate every stupid person that bangs into me." She is not used to being around "common" people.

Score Point: 2—Sufficient

This response uses analysis and text reference (She and John Harcourt have different backgrounds. She is not used to being around "common" people) to conclude that Grace is the snob. This conclusion is supported by a specific, relevant quote ("I begin to hate every stupid person that bumps into me").

RG-12

29 I believe that John is the true snob in the story. He admitted to being ashamed of his father when he said, in paragraph 12 that "he knew he was ashamed, but he felt that his shame was justified." Usually people who have a problem accuse others of the very problem they themselves have, and John did that when he accused Grace of being a snob.

Score Point: 2—Sufficient

In this response, the idea that John is ashamed of his father is supported by direct textual evidence (he knew he was ashamed, but he felt that his shame was justified). The last sentence demonstrates insight into the displacement of John's blame, but there is no relevant text to link it to the idea of John being ashamed of his father.

READING RUBRIC—LITERARY SELECTION
OBJECTIVE 2

SCORE POINT 3 — EXEMPLARY

In **exemplary** responses, the student

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

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

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 3 Guide Responses for Objective 2 – Literary Selection

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RG-13

29 It is evident that John is the snob. He is so preoccupied with his father's untidy appearance that it not only makes him disregard his father's feelings but ruins Grace's chance of getting to know John's family. John allows his family to make him feel inferior to another because of income differences. "John had kept on thinking of the plainness of his house...he resolved desperately that he must make Grace's people like him." Only a snobby attitude could allow you to reject your family in such a way.

Score Point: 3—Exemplary

In this response, the student effectively analyzes the idea that John is a snob (his family makes him feel inferior to another because of income differences, only a snobby attitude could allow you to reject your family). The clear, specific textual evidence (John had kept thinking of the plainness of his home...he resolved desperately that he must make Grace's people like him) strengthens this thoughtful response.

RG-14

29 The real snob in "The Snob" is John Harcourt. When John Harcourt sees his father in the bookstore and is ashamed by the way he was dressed, it implies that his father's appearance is more important to him than his father's determination to give his son a great life. John thinks to himself, "Why does he dress as if he's never owned a decent suit in his life," when he should be looking at his father with pride for all his hard work.

Score Point: 3—Exemplary

In this insightful response, the student highlights the conflict between appearances and substance. A direct quotation by John ("Why does he dress as if he never owned a decent suit in his life?"), combined with specific text references (his father's determination to give his son a great life, all his hard work), skillfully illustrates the implication that John is a snob.

RG-15

29 I think Grace IS the snob. Other shoppers in the crowded store have "hot red faces" and are getting in each other's way, "but Grace with her "expression of cool independence" was "splendidly alone. She was so sure of herself, her relation to the people in the aisles." Later she says that she hates every stupid person who bumps into her. John thinks Grace would see his father in the same way, which makes John doubt his place in her "private world."

Score Point: 3—Exemplary

The specific textual evidence provided in this response strongly supports the theory that Grace is the snob (so sure of herself, she hates every stupid person who bumps into her). The effective connections between text and analysis begin with the sharp contrast between the crowd and Grace and continue to contribute to the context of Grace's "private world" throughout this exemplary response.

RG-16

I believe that the snob is John because he is too ashamed about his
29 father's appearance to let his upper-class girlfriend meet him. John tries "[to justify]" his reason for not introducing Grace by saying that "it'll only embarrass [his dad] to see Grace" when in reality, it will only embarrass himself. John also is cold when he shifts his gaze when his father and him almost make eye contact. That is why I believe John is the real snob.

Score Point: 3—Exemplary

In this response, the premise that John is a snob because he is too ashamed of his father's appearance to let his girlfriend and father meet is supported with relevant textual evidence. Analyzing the specific text excerpt of John trying to justify his behavior, the student demonstrates a deeper understanding (when in reality, it will only embarrass John). The response paraphrases a specific incident of John's coldness toward his father (when he shifts his gaze), further reinforcing the idea of John's snobbish behavior.

Objective 3 – Expository Selection

- 30 In “Common Threads,” how does the author’s attitude toward her father change from the beginning to the end of the selection? Support your answer with evidence from the selection.

READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3

SCORE POINT 0 — INSUFFICIENT

In **insufficient** responses, the student

- may draw a conclusion, offer an interpretation, or make a prediction that is not based on the text
- may draw a conclusion, offer an interpretation, or make a prediction that does not address the question
- may draw a conclusion, offer an interpretation, or make a prediction that is not reasonable
- may draw a conclusion, offer an interpretation, or make a prediction that is too general or vague to determine whether it is reasonable
- may incorrectly analyze or evaluate a characteristic of the text
- may not address the question in any way or may answer a different question than the one asked
- may offer only incomplete or irrelevant textual evidence

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 0 Guide Responses for Objective 3 – Expository Selection

TAKS Exit Level
Spring 2004

RG-17

30 Her attitude changed after realizing her fathers struggle to giving his family a new and better life. Even at an old age he continues to work hard for his family, giving her a sence of pride

Score Point: 0—Insufficient

This response offers a general reference to when the change in Ana’s attitude occurred (after realizing her father’s struggle to giving his family a new and better life) but fails to address the specific question of how her attitude changed. Because it only presents the change in attitude (giving her a sense of pride), this response is insufficient.

RG-18

30 She appreciates him more than she did in the beginning of the story

Score Point: 0—Insufficient

This brief response fails to demonstrate a change. It provides no context for Ana’s attitude toward her father at the beginning of the selection.

30 Her attitude changes from the beginning to end because at first she is ashamed of her father from his appearance to how he moves around on the way to the graduation and at the graduation. Once the nephew walks across the stage her mind changes.

Score Point: 0—Insufficient

This response lacks clarity. After presenting the idea that the author is ashamed of her father's appearance, the student immediately launches into a vague reference (to how he moves around) that causes confusion about the source of Ana's shame. This response is insufficient because the change in attitude is not specified.

30 Her attitude in the beginning was not really embarrassed by her father's clothes but ashamed he would wear something like that. Yes it does change, she realizes that he is old and that is what he likes to wear.

Score Point: 0—Insufficient

In this response, the first part of the analysis offers a contradiction. The author is not embarrassed, but she is ashamed of her father's clothes. In the second part of the analysis, the realization that her father is old is too general to conclude if it is reasonable. The final phrase presents a text-based inference that could be drawn before the change in attitude (that is what he likes to wear).

READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3

SCORE POINT 1 — PARTIALLY SUFFICIENT

In **partially sufficient** responses, the student

- may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction that is supported only by general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable analysis or evaluation of a characteristic of the text that is supported only by general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all
- may offer a reasonable idea, analysis, or evaluation and may provide textual evidence, but this evidence is only weakly connected to the idea, analysis, or evaluation
- may offer accurate/relevant textual evidence without drawing a conclusion, offering an interpretation, making a prediction, or providing an analysis or evaluation

In addition, partially sufficient responses may be somewhat unclear or vague.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 1 Guide Responses for Objective 3 – Expository Selection

TAKS Exit Level
Spring 2004

RG-21

30 At the beginning, Ana shows her attitude when she says, "I can see my father in his ridiculous outfit and cringe." At the end you can see her attitude has changed when she talks about her father. "A man who has always managed to soldier on bravely."

Score point: 1—Partially Sufficient

This response only refers to the change. It offers accurate, relevant textual evidence as support without providing an analysis.

RG-22

30 In the beginning, she is embarrassed by the way her father is dressed, in his dress socks with sandals and boxer-like white shorts. At the end of the selection however, she realizes how proud of her father she is for coming to the U.S. and making a life for himself and his family here.

Score Point: 1—Partially Sufficient

This response offers specific, relevant textual evidence to support the author's initial attitude of embarrassment at the way her father is dressed (in his dress socks with sandals and boxer-like shorts). However, only general text references (coming to the U.S., making a life for himself and his family) denote her attitude change from embarrassment to pride. The lack of specific support for the author's attitude at the end of the selection weakens this response.

30 At first, the author of "Common Threads", Ana Veziana Suarez is embarrassed by her father. The feeling Suarez had seemed to have grown over time, starting with the embarrassment of her parents at an early age. However as she observes her father she begins to realize she should not hang on to those negative memories, that they don't matter but that she actually is proud of and admires him.

Score Point: 1—Partially Sufficient

This student accurately analyzes the change from embarrassment to pride, but the text references (the embarrassment of her parents at an early age, she realizes the negative memories don't matter) are too general for the response to be more than partially sufficient.

30 When she sees her father dressed in black socks, sandals, white Bermuda shorts, and the jersey. Her father is not dressed appropriate and will embarrass her. But it changes because she remembers when her father fled Communist Cuba in the dark of night on a 14 foot boat. Her father that gave up a stellar business career to start a new freedom.

Score Point: 1—Partially Sufficient

This response offers specific, relevant textual evidence to explain the author's embarrassment at her father's dress (black socks, sandals, white Bermuda shorts). The response explains why Ana's attitude changed (because she remembers when her father fled Communist Cuba), but fails to signify exactly how Ana's attitude changed.

**READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3**

SCORE POINT 2 — SUFFICIENT

In **sufficient** responses, the student

- must draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction and must support it with accurate/relevant textual evidence

- must offer a reasonable analysis or evaluation of a characteristic of the selection and must support it with accurate/relevant textual evidence

In addition, sufficient responses must be clear and specific.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 2 Guide Responses for Objective 3 – Expository Selection

TAKS Exit Level
Spring 2004

RG-25

30 At the beginning, the author is embarrassed by her father. She cringes at his choice in clothing and considers him well-meaning but clueless. However, she begins to admire him for leaving Cuba to build a life in America. She is proud of him for his struggles and sacrifice in coming to a strange land and raising an American family.

Score Point: 2—Sufficient

Through specific synopsis, this student paraphrases enough relevant text (cringes at his choice in clothing, considers him well-meaning but clueless, admires him for leaving Cuba, is proud of him for his struggles, coming to a strange land, raising an American family) to effectively support the change from embarrassment to pride.

RG-26

30 In the beginning of the selection, the author is embarrassed by her father because of his "ridiculous outfit" and "all the mortifications of the past." However, she begins to realize how brave and dignified he really is. She respects him for boldly leaving "Communist Cuba... to start anew in freedom." She admires his ability to live his life "no matter how alien or difficult the circumstances."

Score Point: 2—Sufficient

This response uses specific textual evidence to cohesively analyze the author's change in attitude. The embarrassment caused by her father (his ridiculous outfit, all the mortifications of the past) changes to respect for his bravery (leaving Communist Cuba to start anew in freedom) and admiration for his dignity (no matter how alien or difficult the circumstances).

RG-27

30 She begins quite embarrassed of her father's inappropriate style that shows his legs that are "whiter than a Canadian tourist's." This "ridiculous outfit" makes her cringe. But her attitude changes when she remembers her dad's history. She focuses on how proud she is of her father, "a man who has always managed to soldier on bravely."

Score Point: 2—Sufficient

This response offers a reasonable analysis of the author's change in attitude, from embarrassment at her father's inappropriate style of clothing to pride at his history. Clear and precise textual evidence (shows his legs that are whiter than a Canadian tourist's, a man who has always managed to soldier on bravely) provides strong support.

RG-28

30 Ana is very proud of her nephew, and decides to display her feelings by making sure the entire family is wearing bright red clothing, the battalion color. She is aghast to see that her father is not expressing pride through his outfit as everyone else will. At the end, she reflects on her father's own accomplishments and realizes that his "precise measure of pride beating fervent and steady in his chest" is stronger than visual representation.

Score Point: 2—Sufficient

In this response, the student focuses the analysis on pride. Ana, aghast at her father's failure to outwardly express pride through his clothing, comes to realize that her father's pride goes deeper than appearances. The textual evidence works in concert with the analysis, contrasting the father's "ridiculous outfit" with specific textual reference to the rest of the family (wearing bright red clothing, the battalion color). Then the student provides directly relevant textual support of Ana's epiphany (the precise measure of pride beating fervent and steady in his chest is stronger than visual representation).

READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3

SCORE POINT 3 — EXEMPLARY

In **exemplary** responses, the student

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

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

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 3 Guide Responses for Objective 3 – Expository Selection

TAKS Exit Level
Spring 2004

RG-29

30 At the beginning of the story, the author took one look at her father's "ridiculous outfit and cringed." She claimed that his shorts "looked like boxers!" Later in the story, she took another look at her father and saw a man who "fled Communist Cuba in the dark, a man who gave up a stellar career to start a new freedom" and she was proud of him. His appearance no longer mattered to her because she knew who he really is inside, a man capable of great courage.

Score Point: 3—Exemplary

This response tracks the unfolding of Ana's change in attitude with a concise, well-constructed analysis (At the beginning, the author took one look at her father...and cringed. Later she took another look...and she was proud of him). The carefully selected textual evidence (she claimed that his shorts looked like boxers, she saw a man who fled Communist Cuba...) illustrates the progression to an insightful conclusion (His appearance no longer mattered to her because she knows who he really is inside, a man capable of great courage).

RG-30

30 Suarez was first taken aback by the "tacky" taste of her father's clothing. She is thoroughly embarrassed by her father's jarring "white Bermuda shorts and... paisley jersey shirt..." However, as the story progresses, she reflects on her father's difficult life and how, as an immigrant, he "soldier[ed] on bravely, no matter how difficult or alien the circumstances." At the ceremony, Suarez sees how her father "holds his head high and smiles." With a sense of pride and respect for her father, Suarez realizes that no matter what her father might wear, he has sacrificed to come to America and is proud of his nation.

Score Point: 3—Exemplary

This thoughtful response sequentially presents relevant textual evidence that inclusively contributes to a thorough analysis. The well-supported change, from embarrassment (by her father's jarring white Bermuda shorts) to pride and respect (he soldiers on bravely), provides a solid foundation for Ana's realization (no matter what her father might wear).

RG-31

11 "Oh my God! No!" Ana thinks as she sees her father going out in public in black socks with white shorts that look like underwear. 30 All of her growing up years with her Papi replay like a horror movie as she relives her mortification at being the daughter of a "clueless" immigrant, "the chaperones... school lunches that smelled funny... out-of-date haircuts..." Then she remembers his sacrifices and struggles for his family. Her embarrassment disappears as she proudly assumes her role of worshipping daughter to an heroic man who "fled Communist Cuba in the dark of night."

Score Point: 3—Exemplary

Beginning with a direct quotation from the text ("oh, my God! No!"), this response skillfully integrates specific text with insightful analysis (All her growing-up years replay like a horror movie as she relives her mortification). The successful synthesis of text and analysis continues to elucidate Ana's change in attitude, from embarrassment to regard for her father's heroism, as she remembers his struggles (fleeing Communist Cuba).

RG-32

The author's attitude toward her father changes from chagrin at his appearance to 30 appreciation for his inner strength. Wanting her family to fit in at her nephew's graduation ceremony, Ana expects everyone to follow the request to wear red. When Ana's father appears in tacky clothes with "not even a touch of red," Ana cringes. At the ceremony, she watches her father "bending forward to relieve the pain in his back," as he continues to hold his head high. When she sees his dignity, "his ridiculous outfit that blares out his address, no longer matters to Ana. The man who wears it does.

Score Point: 3—Exemplary

This response states at the beginning that the author's attitude changes from chagrin to appreciation for her father's inner strength, revealing a deep understanding of the selection. Clear text reference and paraphrase (Ana expects everyone to follow the request to wear red, her father appears in tacky clothes, Ana cringes) and precise, relevant textual evidence (not even a touch of red, bending forward to relieve the pain, the ridiculous outfit that blares out its address) provide support. The conclusion reinforces and strengthens the original premise of the change in attitude. His clothes no longer matter to the author, the dignity of the man wearing them does.

Objective 3 – Literary/Expository Selection

- 31 Do John in “The Snob” and the author of “Common Threads” share a similar concern? Explain your answer and support it with evidence from both selections.

**READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3**

SCORE POINT 0 — INSUFFICIENT

In **insufficient** responses, the student

- may draw a conclusion, offer an interpretation, or make a prediction that is not based on the selections
- may draw a conclusion, offer an interpretation, or make a prediction that does not address the question
- may draw a conclusion, offer an interpretation, or make a prediction that is not reasonable
- may draw a conclusion, offer an interpretation, or make a prediction that is too general or vague to determine whether it is reasonable
- may incorrectly analyze or evaluate a characteristic of text based on both selections
- may not address the question in any way or may answer a different question than the one asked
- may offer only incomplete or irrelevant textual evidence from one or both selections

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 0 Guide Responses for Objective 3 – Literary/Expository Selection

TAKS Exit Level
Spring 2004

RG-33

31 Both point of views partly comes from the same situation or concern. They equally had a problem with their parents. Either they were treated correctly, or were not given an appropriate childhood, therefore were grown up in a way that they wish they hadn't.

Score Point: 0—Insufficient

This response provides a general premise (They equally had a problem with their parents). Rather than contributing to the idea of a shared concern, the vague analysis causes confusion about whether it is even based on both selections (Either they were treated correctly or were not given an appropriate childhood).

31 Yes they share a similar concern because they don't want others to judge their fathers by the way they dress because they are proud of their fathers.

Score Point: 0—Insufficient

This response is inaccurate. In "The Snob," John worried about how he would be judged by Grace because of his father's appearance. The author of "Common Threads" worried about her nephew being judged because of her father's inappropriate clothes. John was not proud of his father; he was ashamed of him.

31 These two story are similiar in one the son is the one not wanting to be embarese& in the other one the family is not wanting to visit their son at boot camp and embarese him.

Score Point: 0—Insufficient

This response is too general. The allusion to “Common Threads” fails to address the specific question about the author’s concern. Instead, it focuses on her relatives (the family does not want to visit).

31 Yes I believe that they feel the same about their parents and they share the same interests about how they are viewed as children of their adults. Their parents truly love them but it takes time for them to realize that.

Score Point: 0—Insufficient

In this response, the vagueness of the attempted analysis interferes with clarity (they feel the same, they share the same interests about how they are viewed). The last statement of the response is incorrect. Neither selection questions the parents' love for their children.

READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3

SCORE POINT 1 — PARTIALLY SUFFICIENT

In **partially sufficient** responses, the student

- may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections but supported only by general, incomplete, or partially accurate/relevant textual evidence from one or both selections
- may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections but may offer textual support from only one selection or may offer no textual support at all
- may offer a reasonable analysis or evaluation of a characteristic of text based on both selections that is supported only by general, incomplete, or partially accurate/relevant textual evidence from one or both selections
- may offer a reasonable analysis or evaluation of a characteristic of text based on both selections but may offer textual support from only one selection or may offer no textual support at all
- may offer a reasonable idea, analysis, or evaluation based on both selections and may provide textual evidence from both selections, but this evidence is only weakly connected to the idea, analysis, or evaluation
- may offer accurate/relevant textual evidence from both selections but may draw a conclusion, offer an interpretation, make a prediction, or provide an analysis or evaluation based on only one selection
- may offer accurate/relevant textual evidence from both selections without drawing a conclusion, offering an interpretation, making a prediction, or providing an analysis or evaluation

In addition, partially sufficient responses may be somewhat unclear or vague or may indicate that the student has difficulty making connections across selections.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 1 Guide Responses for Objective 3 – Literary/Expository Selection

TAKS Exit Level
Spring 2004

RG-37

31 I think that John and Ana share a similar concern and that is what they thought about how their dads would embarrass them. John didn't want Grace to meet his dad because he might say something that is embarrassing. Then Ana is embarrassed by what her dad is wearing and what he might do to embarrass her.

Score Point: 1—Partially Sufficient

This response contains an inaccuracy in the reference to “The Snob” (he might say something that is embarrassing). The textual reference to what Ana’s father is wearing is general. Because the idea of a shared concern is reasonable (what they thought about how their Dads would embarrass them), this response receives partial credit.

31. They are both apprehensive about their parents, mainly their fathers meeting anyone else because they are embarrassed of their father's appearances. John with his father in ragged clothes and long hair while Anna with her father in tacky, expensive attire.

Score Point: 1—Partially Sufficient

This response offers the reasonable idea that both characters are apprehensive about their parents because they are embarrassed by their appearances. However, the first line contains an inaccuracy (They are both apprehensive about...their fathers meeting anyone else). John is apprehensive about his father meeting Grace, but this interpretation does not apply to Ana in "Common Threads." The text references to their fathers' attire supports the idea of appearances but does not specifically address the characters' apprehension.

31 Yes, both share a similar concern. They are both concerned that their fathers are going to embarrass them. In "The Snob" John said that he told him a hundred times he ought to wear his good clothes. The author of "Common Threads" also said, "He cannot understand why we think he needs to change."

Score Point: 1—Partially Sufficient

In this response, the student attempts to support the characters' similar concern (that their fathers are going to embarrass them). For "The Snob," relevant textual evidence lends clear support (John said he told him a hundred times). However, support for the concern of the author in "Common Threads" provides only a weak connection to the premise (He cannot understand why we think he needs to change).

31 Both authors get caught up in the material world. In both stories, the parents came from poorer backgrounds where clothing is not a statement, But who work hard all their lives so their kids can have it better than they did. When their kids grow up, they put a premium on clothing, Seeing as they live in societies with emphasis on appearance, and forget where they come from in doing so— when they see what they left behind (i.e. their parents) they are jolted back and become ashamed of what they once were and either avoid or try to change their parents' "transgressions."

Score Point: 1—Partially Sufficient

This response offers a lengthy, reasonable analysis of the characters' concern with the "material world." However, the text references (who work hard all their lives, become ashamed of what they once were) are too general to provide adequately specific textual evidence.

**READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3**

SCORE POINT 2 — SUFFICIENT

In **sufficient** responses, the student

- must draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections and must support it with accurate/relevant textual evidence from both selections

- must offer a reasonable analysis or evaluation of a characteristic of text based on both selections and must support it with accurate/relevant textual evidence from both selections

In addition, sufficient responses indicate that the student is able to make clear and specific connections across selections.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 2 Guide Responses for Objective 3 – Literary/Expository Selection

TAKS Exit Level
Spring 2004

RG-41

31 John, from "The Snob", and Ana, from "Common Threads", share the same concern by being embarrassed by their fathers' outward appearances. John describes his father by saying, "Why does he dress as if he has never owned a decent suit in his life?" and also, "his hair was too long, and in his rather shabby clothes he looked very much like a working man!" Ana describes her father in this way, "He is wearing—oh, my God! No!—black Nylon socks and inexpensive black rubber sandals w/ white Bermuda shorts."

Score Point: 2—Sufficient

This clear response provides descriptive, relevant textual evidence from both selections (Why does he dress as if, his hair was too long, He is wearing) as support for the idea of a shared concern (being embarrassed by their fathers' outward appearances).

31 John and the author of "Common Threads" share concern. John is concerned that Grace would look down upon his father, with his "hair too long and shabby clothes" because she doesn't "like simple, honest people." Ana Nickana-Sweeney was afraid the "crowd of tias and tios chattering in Spanish" would embarrass the "teenage recruit." At some point or another, we've all worried about the impression we give, especially in the presence of people with a different culture and social status than ours.

Score Point: 2—Sufficient

This response supports the idea of a shared concern with specific, relevant textual evidence from both selections (his father with his hair too long and shabby clothes; the crowd of tias and tios chattering in Spanish). The analysis encompasses both John's concern that Grace would look down on his father and Ana's concern that his relatives would embarrass the teenage recruit (we've all worried about the impression we gave).

31 John and the author of "Common Threads" share similar concerns over how their father looks to other people. Ana Veciana-Suarez "sees her father in his ridiculous outfit and cringes..." John "wanted to cry out bitterly 'Why does he dress as if he never owned a decent suit in his life? He doesn't care what the whole world thinks of him. He never did. I've told him a hundred times he ought to wear his good clothes when he goes out'"

Score Point: 2—Sufficient

This response offers a reasonable conclusion that John and Ana share a similar concern (how their fathers appeared to other people). Specific, relevant textual evidence from both selections supports this premise (sees her father in his ridiculous outfit and cringes, John wanted to cry out bitterly).

31 They are not exactly the same. John is self-absorbed and paranoid, "his voice became little more than a whisper, as if he were afraid everybody in the store might recognize it." Ana is mostly concerned for her nephew, "this clamoring of tias and tios chattering in Spanish does have the potential for embarrassment."

Score Point: 2—Sufficient

This response presents the view that the characters' concerns are different. The analysis examines the contrast between John's exaggerated concern for himself (self-absorbed and paranoid) and Ana's selfless concern for her nephew. The clear and relevant textual evidence selected to illustrate each concern reinforces this reasonable interpretation (his voice became little more than a whisper, as if he were afraid everyone in the store might recognize it; this clamoring of tias and tios...does have the potential for embarrassment).

**READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3**

SCORE POINT 3 — EXEMPLARY

In **exemplary** responses, the student

- ☐ must offer a particularly thoughtful or insightful conclusion, interpretation, or prediction based on both selections and strongly support it with accurate/relevant textual evidence from both selections

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

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

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.

Score Point 3 Guide Responses for Objective 3 – Literary/Expository Selection

TAKS Exit Level
Spring 2004

RG-45

31 Ana's father dresses for her nephew's Marine Ceremony in what looks like his "underwear." John questions why his father dresses "as if he never owned a decent suit in his life." Both are concerned about the effects of their fathers' appearance. Ana doesn't want her nephew to be embarrassed in a public ceremony to honor his achievement. John doesn't want to be publicly embarrassed by his father's shabbiness. Knowing he owes his father respect, John is humiliated by his inability to rise above his "dreadful uneasiness." Ana "cringes with mortification," but her respect for her father eventually lifts her above her petty concern.

Score Point: 3—Exemplary

This response presents a specific synopsis, effectively connecting textual evidence to a thorough analysis of the characters' mutual concern about the effects of their fathers' appearances. The response begins with relevant textual support (Ana's father dresses... in what looks like his underwear, John questions why his father dresses as if he never owned a decent suit). The analysis then describes the public embarrassment both characters want to avoid, concluding with the skillful pairing of particularly relevant textual support and the actual effects of the fathers' appearances (John is humiliated by his inability to rise above his "dreadful uneasiness." Ana "cringes with mortification," but her respect...lifts her above her petty concern).

31 In "The Knot" the hardworking Old Harcourt had "sent John to the university and was eager to have him distinguish himself. "Now, moving in higher circles, John thought he was better than his father. He was ashamed of those unworthy feelings, but he was more ashamed of his father's shabbiness. "I can't introduce him." Ana of "Common Threads" had her fair share of humbling experiences growing up with "out-of-date haircuts given at home" and the like. She gets perturbed at her father's "tacky" clothes but overcomes those feelings when she remembers the sacrifices he made on her behalf, giving up "a stellar business career" to take his family to freedom. Ana and John can't share the same concerns because they are at different levels of maturity.

Score Point: 3—Exemplary

This response draws the thoughtful conclusion that because Ana demonstrates greater maturity than John, their concerns differ. With supportive, relevant textual evidence, the analysis effectively compares the merits of both fathers (the hardworking Old Harcourt had sent John to the university; the sacrifices her father made on her behalf, giving up a stellar business career). The response contrasts the different ways the characters handle the situations, reinforcing the idea of immaturity versus maturity. John is more ashamed of his father's shabbiness than his own unworthy feelings ("I can't introduce him"), but Ana, remembering her own "out-of-date" haircuts, puts aside her feelings of embarrassment when she remembers her father's sacrifices.

31 The father's of John and Ana march to the beat of different drummers, causing their kids distress. Old Harcourt comes across as a "red-faced, happy-dreamer, his nose stuck in a book with no thought of the outward effect of his shabby clothes. John complains that his father doesn't care what the whole world thinks of him." Ana's father wears nylon socks with rubber sandals, white shorts that look like underwear, + his single look just fine. "He can't go out like that," Ana cringes at the sight of her Papi "who just doesn't get it and maybe never will." Neither father conforms to their children's idea of what a presentable father should look like.

Score Point: 3—Exemplary

In this exemplary response, the student presents the insightful analysis that neither father conforms to his child's ideals. Relevant, accurate textual evidence (his father "doesn't care what the whole world thinks of him," "He can't go out like that") shows that the student can effectively connect textual evidence to the idea.

31 John of "The Snob" and the author of "Common Threads" feel like outsiders and have issues about being identified with their fathers. John is climbing the social ladder by dating Grace, whose father had the smooth confident manner of the rich. In contrast to this, John's father looks shabby, like a working man, which makes John anxious about being rejected by Grace. Ana Veronica Suarez wants to be accepted and to "blend in", but she has always found this hard to do. When she was little, she thought her Mami and Papi were clueless and embarrassing. She still sees her father this way right before the ceremony. "I see my father in his ridiculous outfit and cringe, for this and all the other mortifications of the past." Unlike John, though, she learns to appreciate her father as he is.

Score Point: 3--Exemplary

This response presents an insightful analysis of the premise that John and Ana resist identification with their fathers because they feel like outsiders. Precise and relevant textual evidence supports the idea of John's social climbing by contrasting Grace's father (his smooth confident manner) with John's (shabby, like a workingman). Supporting the idea of Ana wanting to "blend in," direct textual evidence links the childhood embarrassment of clueless parents with her current mortification (I see my father in his ridiculous outfit and cringe).

WRITTEN COMPOSITION

Rubrics and Sample Responses

Write an essay explaining the importance of accepting others as they are.

The information in the box below will help you remember what you should think about when you write your composition.

REMEMBER—YOU SHOULD

- write about the assigned topic
- make your writing thoughtful and interesting
- make sure that each sentence you write contributes to your composition as a whole
- make sure that your ideas are clear and easy for the reader to follow
- write about your ideas in depth so that the reader is able to develop a good understanding of what you are saying
- proofread your writing to correct errors in spelling, capitalization, punctuation, grammar, and sentence structure

The names of individuals mentioned in the compositions have been changed to protect the confidentiality of the students whose responses appear in this guide.

SCORE POINT 1

EACH COMPOSITION AT THIS SCORE POINT IS AN INEFFECTIVE PRESENTATION OF THE WRITER'S IDEAS.

Focus and Coherence

- Individual paragraphs and/or the composition as a whole are not focused. The writer may shift abruptly from idea to idea, making it difficult for the reader to understand how the ideas included in the composition are related.
- The composition as a whole has little, or no, sense of completeness. The introduction and conclusion, if present, may be perfunctory.
- A substantial amount of writing may be extraneous because it does not contribute to the development or quality of the composition. In some cases, the composition overall may be only weakly connected to the prompt.

Organization

- The writer's progression of thought from sentence to sentence and/or paragraph to paragraph is not logical. Sometimes weak progression results from an absence of transitions or from the use of transitions that do not make sense. At other times, the progression of thought is simply not evident, even if appropriate transitions are included.
- An organizational strategy is not evident. The writer may present ideas in a random or haphazard way, making the composition difficult to follow.
- Wordiness and/or repetition may stall the progression of ideas.

Development of Ideas

- The writer presents one or more ideas but provides little or no development of those ideas.
- The writer presents one or more ideas and attempts to develop them. However, this development is so general or vague that it prevents the reader from understanding the writer's ideas.
- The writer presents only a plot summary of a published piece of writing, a movie, or a television show.
- The writer omits information, which creates significant gaps between ideas. These gaps prevent the reader from clearly understanding those ideas.

Voice

- The writer does not engage the reader, therefore failing to establish a connection.
- There may be little or no sense of the writer's individual voice. The composition does not sound authentic or original. The writer is unable to express his/her individuality or unique perspective.

Conventions

- There is little or no evidence in the composition that the writer can correctly apply the conventions of the English language. Severe and/or frequent errors in spelling, capitalization, punctuation, grammar, usage, and sentence structure may cause the writing to be unclear or difficult to read. These errors weaken the composition by causing an overall lack of fluency.
- The writer may misuse or omit words and phrases and may frequently write awkward sentences. These weaknesses interfere with the effective communication of ideas.

It is incredibly important to accept people for who they are. Everyone is different and everyone deserves to be valued.

In today's society there are many people from all corners of the world all in search for the same thing, peace and freedom. Although their motives might differ they all share a common goal, a common purpose.

To respect others is to respect yourself. Everyone, no matter the differences they have, deserves to have a voice and deserves to have it heard.

The outward appearance of a person does not even begin to describe the inner qualities they possess. We as a society, and as a human, must learn to look past the outside and look to the inside.

Over time many great advances have been made to this cause, of accepting people for who they are. Today, you can continue this trend by learning to look past, with an open mind, to what is within.

Score Point: 1

The writer begins with the idea that everyone is different and deserves to be valued and then presents vague, general, and brief discussions of peace and freedom, respecting yourself, and outward appearances. The abrupt shifts weaken the focus and coherence of the composition, making it difficult for the reader to understand how the ideas are related.

Accepting others as they are plays a major role in friendship and family. Judging others by the way they dress and act doesn't provide much support for these things.

For example, in the passage "The Snob" John feels embarrassed by the way that his father is dressed that he has second thoughts on introducing him to his girlfriend. Since he couldn't accept how his father was dressed he began to take it out on his girlfriend by telling her she was a snob and that she wouldn't like his family because they were so different from hers. She became angry and started to walk off but as she did John begged for her forgiveness.

Another example is from the passage "Common Threads." Before going to see a military ceremony, Ana feels a rush of embarrassment as she sees what her father is wearing to the graduation. She tries and persuades him to change but he sees no reason why he should. She was then pushed back into remembering such embarrassments she had encountered in her childhood. As she saw her father struggle to get into the van with a look of pain from the aches of old age her sense of embarrassment melted into a feeling of admiration of her father who she remembers as a hard working man who fled Communist Cuba and gave up a business career for freedom.

Reading this essay has hopefully given a different perspective on how people look at one another and the importance of accepting others the way they are.

Score Point: 1

The composition is ineffective because it is, for the most part, a plot summary of "The Snob" and "Common Threads" with little or no sense of the writer's own ideas or voice. The writer attempts to draw some conclusions about how accepting others as they are can play a major role in friendship and family (Judging others by the way they dress and act doesn't provide much support for these things), but the assertions are so vague and general that it is difficult to determine what the writer is trying to say.

I remember when I was in fourth grade there was this little girl ^{SUSAN} she was not the prettiest or the wealthiest and was not even close to being popular all the kids would make fun of her because her clothes were always dirty she smelt kinda bad. The boys were the worst at making her cry I have to admit I said a couple of things then one day I went to the restroom and I heard her crying in the stall when she came out I being nosie asked why are you crying she said that one of the girls called her poor and ugly she kept crying I was standing there listening to this little girl who was probly 7 or 8 my about problems now coming from my family children were not supposed to worry about anything I felt bad for her so out of no wear I gave her a hug and said I will be your friend you can eat lunch with me if you would like she agreed and we went about our busness and we went to lunch people started talking oh ^{CHERYL} is sitting by ^{SUSAN} she smelt's and I stood up and

Day I gave them what they desired and when I did that they sat down later & I explained to them that she doesn't smell she is not that poor and most of all she is very nice and pretty people started slowly talking to her she started to make friends and one day I saw her coming to school she actually had a smile on her face all because all the kids excepted her I think that the importance of accepting others as they are is that you see happiness in the persons faces you become a friend and you make a world a different to some who probably had not very much

Score Point: 1

The writer uses a narrative organizational strategy to develop the importance of being a friend to someone who is not accepted by others. The focus on this theme is consistent, there is some superficial development, and a sense of voice is present. However, the frequent and severe errors in grammar and spelling, as well as a recurrent lack of sentence boundaries, overwhelm the composition's strengths, interfering with the reader's understanding of the writing. This lack of control of the conventions of written English results in an ineffective presentation of the writer's ideas.

It is very important to accept people the way they are. A person must accept it because that is the only way to make true friend. Also you should not want to change the people you love. By accepting the people you meet you know that real person, not some fake.

A person should not get embarrassed when you have friends. You should like them how they are if they are your real friend. The outer appearance and the way they look does not matter at all. In addition, you should try and keep the people you love the way they are. It would be unfair to change people so close to you. You would not like it if a close person to you tried to change the way you are so why should you do that to them. Also, by accepting that person the way they are you are getting to know the real him or her. You do not need to judge them off looks. All of this comes down to your feelings on that person, and not the way the person dresses.

It is very important in life to accept people the way they are. There is no need to judge people off the way they dress. Clothes have no say on what kind of a person they are, it is the inside that counts.

Score Point: 1

In a weak introduction, the writer states you should not try to change the people you love. In an attempt to develop this theme, the writer presents random, repetitive ideas (you should try and keep the people you love the way they are, it would be unfair to change people so close to you), which disrupts the sentence-to-sentence progression. Overall, the development is so vague and general that it prevents the reader from understanding the writer's ideas.

SCORE POINT 2

EACH COMPOSITION AT THIS SCORE POINT IS A SOMEWHAT EFFECTIVE PRESENTATION OF THE WRITER'S IDEAS.

Focus and Coherence

- Individual paragraphs and/or the composition as a whole are somewhat focused. The writer may shift quickly from idea to idea, but the reader has no difficulty understanding how the ideas included in the composition are related.
- The composition as a whole has some sense of completeness. The writer includes an introduction and conclusion, but they may be superficial.
- Some of the writing may be extraneous because it does not contribute to the development or quality of the composition as a whole.

Organization

- The writer's progression of thought from sentence to sentence and/or paragraph to paragraph may not always be smooth or completely logical. Sometimes the writer needs to strengthen the progression by including more meaningful transitions; at other times the writer simply needs to establish a clearer link between ideas.
- The organizational strategy or strategies the writer chooses do not enable the writer to present ideas effectively.
- Some wordiness and/or repetition may be evident, but these weaknesses do not completely stall the progression of ideas.

Development of Ideas

- The writer attempts to develop the composition by listing ideas or briefly explaining them. In both of these cases, the development remains superficial, limiting the reader's understanding and appreciation of the writer's ideas.
- The writer presents one or more ideas and attempts to develop them. However, there is little evidence of depth of thinking because this development may be somewhat general, inconsistent, or contrived.
- The writer may omit small pieces of information that create minor gaps between ideas. However, these gaps do not prevent the reader from understanding those ideas.

Voice

- There may be moments when the writer engages the reader but fails to sustain the connection.
- Individual paragraphs or sections of the composition may sound authentic or original, but the writer has difficulty expressing his/her individuality or unique perspective.

Conventions

- Errors in spelling, capitalization, punctuation, grammar, usage, and sentence structure throughout the composition may indicate a limited control of conventions. Although these errors do not cause the writing to be unclear, they weaken the overall fluency of the composition.
- The writer may include some simple or inaccurate words and phrases and may write some awkward sentences. These weaknesses limit the overall effectiveness of the communication of ideas.

These days it's getting harder for people to be accepted for who they are. Some people become so judgemental that they start picking fights or put people down. Two things that people pick at are how a person dresses and how a person acts.

To some people the way a person dresses is important. Some person might not like one person who isn't wearing Gucci designer clothes or Tommy Hilfiger. Some people might dress kind of wierd or freaky looking. I know a person that will dress according to how she feels before she comes to school. To me, dressing according to how you feel is cool. It can say "I'm angry", "happy", or "tired". These days in society people are influenced by media. Whether you watch the news or read a magazine, there is always a model showing off the latest Fad and some people dive right into it. What ever the case, people should accept someone no matter how good or bad they dress.

One should accept the way one acts on a daily basis. For all someone might know the person might be sensitive of how they act. Constant teasing could lead to serious consequences. Like what happened at the Columbin shooting. The person couldn't stand the way people made fun of him, so he lost it. Other times in some cases it could lead to suicide. Today's society is harsh on judging people. One moment your at the top. the next your at the bottom of the barrel.

In time comes change, and with change comes benefits or disasters. But in the end we must all accept people for the way people act, dress, and for who they are.

Score Point: 2

In the introduction, the writer presents the theme that it is hard for people to be accepted as they are. Although the writer shifts quickly from a discussion on clothing to a discussion on constant teasing, the reader does not have difficulty understanding how the two ideas are related to the thesis. However, the overall development remains superficial, and the conclusion adds nothing new to the composition.

"Learn to accept others and you will always be respected." My mother always used to say that when I would make fun of someone. I have learned that accepting people for who they are is very important.

When you meet people, some times they are very different compared to what you are used to. It is important to accept them anyway, or at least give them a fair chance. You may find out why they are the way they are. I once met a man who always spoke very loudly, but I continued to talk to him. He later told me that he was hard of hearing and had trouble controlling the level of his voice. When you accept people, you make more friends and they trust you and want to talk to you.

Some people are not very accepting. People who are not accepting are often rude and very shallow. They are sometimes superficial and always judge people by outside appearances. If an unaccepting person had met me the same man I did, they probably would have ignored him and hurt his feelings.

Accepting people is mostly about the Golden rule, "Treat people as you want to be treated." If you follow this rule people are more likely to be kind and accepting of you if you are kind and accepting of them.

In conclusion, accepting people is very important. It helps peoples confidence, and in the long run helps you.

Score Point: 2

The writer attempts to develop the theme that learning to accept others will lead to being respected. The writer provides an example of how accepting a man's hearing loss led to gaining friends and trust and then quickly shifts to a discussion about how not accepting the man's disability would have the opposite effect. Although there is a small amount of voice present, the overall composition is too superficially developed to be considered more than a 2.

Accepting others as they are. -
It is a difficult thing to have to live through these days as more and more people are buying name-brand clothes and the most expensive shoes. Some people just plain cannot afford it, and are looked at differently, and don't get accepted as a person in society.

These situations both occur in the 2 passages that I have read. A boy doesn't want to introduce his own father, that he loves dearly, and has listened to him all of his life, just because of the way that he was dressed, and being afraid that his girlfriend would not accept him. A woman is embarrassed by what her father looked like at a graduation and embarrassed by her family's accent, comparing hers to a beautiful southern accent. That is what I think the

problem is, is comparing people to what other people have.

Some people just may not be fortunate enough to be able to be accepted. Whether it is your clothes, color, job, education or have a disability, you are always going to run into ignorant people that may not be able to accept you. That's just the way life is.

Luckily, each member of the family in the stories I read was able to overcome, and see the ignorance they had. I just wish that people could actually do that in real life, and the world, I know for a fact, would be a safer and peaceful place to live.

Score Point: 2

The writer begins by discussing the difficulty people have being accepted by society if they cannot afford expensive clothing and shoes. The writer uses information from the literary and expository selections along with a small amount of analysis in the form of reflective commentary (That is what I think the problem is, comparing people to what other people have) in an attempt to support this thesis. The composition is not developed with enough depth to be considered more than somewhat effective.

Have you noticed during High School that all the relationships are based on looks? The kids never go for a person's personality, sense of humor, or point of view. Since they base relationships on appearance, the relationships do not last very long.

When I first came to High School, kids were automatically put into groups. There are jocks, cheerleaders, bandgeeks, nerds, and many more. Well I would like to say that I have friends from each one of those groups. I never went off looks or what people do, I judged them by personality. All my friends have a good sense of humor and are kind.

When I am at the mall with my friends and we are looking at girls, and I point one out. They always say, her head is too small or that she has no butt. Well, I don't care what they think because I don't really care what she looks like. I would rather find out what she is like before I judge her.

So, what people need to learn is that looks can be deceiving, there could always be a kind-hearted person underneath. Learn to accept people for who they are.

Score Point: 2

The writer maintains focus on the theme that relationships should not be based on appearance. The writer gives two superficially developed personal examples (when I first came to high school, when I am at the mall) to support this theme. Although there is a sense of individuality present, neither example is developed enough to provide evidence of depth of thought.

SCORE POINT 3

EACH COMPOSITION AT THIS SCORE POINT IS A GENERALLY EFFECTIVE PRESENTATION OF THE WRITER'S IDEAS.

Focus and Coherence

- Individual paragraphs and the composition as a whole are, for the most part, focused. The writer generally shows the clear relationship between ideas, making few sudden shifts from one idea to the next.
- The composition as a whole has a sense of completeness. The introduction and conclusion add some depth to the composition.
- Most of the writing contributes to the development or quality of the composition as a whole.

Organization

- The writer's progression of thought from sentence to sentence and paragraph to paragraph is generally smooth and controlled. For the most part, transitions are meaningful, and the links between ideas are logical.
- The organizational strategy or strategies the writer chooses are generally effective.
- Wordiness and/or repetition, if present, are minor problems that do not stall the progression of ideas.

Development of Ideas

- The writer attempts to develop all the ideas included in the composition. Although some ideas may be developed more thoroughly and specifically than others, the development overall reflects some depth of thought, enabling the reader to generally understand and appreciate the writer's ideas.
- The writer's presentation of some ideas may be thoughtful. There may be little evidence that the writer has been willing to take compositional risks when developing the topic.

Voice

- The writer engages the reader and sustains that connection throughout most of the composition.
- For the most part, the composition sounds authentic and original. The writer is generally able to express his/her individuality or unique perspective.

Conventions

- The writer generally demonstrates a good command of spelling, capitalization, punctuation, grammar, usage, and sentence structure. Although the writer may make minor errors, they create few disruptions in the fluency of the composition.
- The words, phrases, and sentence structures the writer uses are generally appropriate and contribute to the overall effectiveness of the communication of ideas.

My mother was putting her shoes on one Saturday morning, when my sister came down stairs ready to leave. After seeing my mother she refused to get into the car with her unless she changed. You see my mom was wearing black clogs, navy capri pants, a red T-shirt, a black leather hooded jacket, her turtle shell glasses, and her hair was a mess because she had just gotten out of bed. While this outfit is not one my mother would normally wear into public, my sister was horrified. But this outfit was worn because it was a ten minute drive to the high school down the road and back. So it would have been pointless for her to change when my sister was already late for basketball practice and she planned on going back to bed afterwards.

If my mom had made an unscheduled stop, having to get out of the car into a public area, she would not be the only one "acclectically" dressed. The grocery store is a common place to view such "Saturday morning" outfits. I, myself have had to leave the house in my pajamas. Though it was embarrassing for me, my mom was completely comfortable. If the person dressed acclectically

is not embarrassed, then the person with them wouldn't be either.

Generally as a society we judge people for their outward appearance. Where the latest magazines tell us what's "in" and what's not. But as individuals we decide for ourselves what's "cool."

What I think is "cool" is my mom, because she works fulltime Mondays through Fridays and still maintains a 4.0 in her night classes at a local university. She also has four children and a husband, who live in a house with three cats and two dogs. Though her weekend outfits are something to consider, I accept her for who she is, even her flaws (not remembering to pick me up after school, making up tests - twice). I know her as my mom, my friend, and as my personal chauffeur. But as every day goes by I love and respect her more than the day before. Not for the things she has done but for the person I have come to know and admire.

Score Point: 3

The writer uses a narrative organizational strategy to reflect on the respect she has for her mother. The implied link to the prompt is strong, and the progression of thought from sentence to sentence is generally smooth and controlled. The specific details (she also has four children and a husband who live in a house with three cats and two dogs) provide evidence of some depth of thought. The affectionate tone also adds to the authenticity of the response.

Each of the selections that we were given to read or to look at focused on clothing. In our society, these things are focused on way too much. In "The snob," a son hurts his father's feelings so badly that one could sense his father's pain in his gait. From the selection "Common Threads," a daughter almost loses sight of the pride and respect she should harbor towards her certainly noteworthy father.

The "average Joe" isn't really going to care what sort of clothes they wear, or what others think. If you'd simply look past their clothing, you'd find a person worth a page or two in a text book. Take my younger brother, for example. He would wear a trash bag to school if you let him, but he's one of the smartest people you'll ever meet. He plans to be an engineer one day, and I have faith he'll invent something incredible someday.

In the two reading selections we read today, the persons in question for their clothing were both part of an older generation. This is often the way things are. As one ages, you begin to care less and less about the way you look. I don't know of many average 70-year-olds who would care what we thought of their outward appearance. Albert Einstein certainly wasn't a man of fashion, but look at what he accomplished.

One person that I'd have to say I have great

respect for regardless of clothing is my swim coach. He works hard and is a great, intelligent person. However, we wouldn't know it by first glance. When I arrive at practice and see him, I have to swear that he gets dressed each morning in a pitch black room. This lack of style, however, does not make him any less of a man, sharply contradicting the opinion of the visual we were given to answer questions over.

To conclude this essay, I would have to say that I whole-heartedly agree with the opinions exuded by our reading selections. I sincerely felt sorry for Veciana-Suarez' father when they "ambushed him" regarding his clothing. I felt the same way for John's father when he walks away. As Americans, we should strive not to judge and label others based on outward appearance. As Americans, we should strive to have pride in each other. As Americans, we should strive to accept one another as we are.

Score Point: 3

The writer focuses on the role clothing plays in the acceptance of others. The writer's ability to connect information from "The Snob" and "Common Threads" with her own personal experience not only enhances the coherence of the composition but also adds depth and authenticity. The writer also demonstrates a good command of conventions, which contributes to the overall effectiveness of the composition.

Many times today people tend to look at the outward appearance of people and judge them before they have had the chance to meet them and find out about the true heart of a person. If you have judged or been judged before then you know what I am talking about. In today's society we need to learn how to accept people as they are.

Do you remember when you were a little kid and you didn't care about what you or anybody else looked like, acted like or even what they smelt like. Well I do. When I was still a little kid I accepted anybody and everybody just so I could have a friend or maybe even two friends. Most little kids when they see another little kid having a blast playing in the water and mud. They don't care how rich or poor that kid is or what kind of clothes they are wearing they will just go and jump in with them. Today's society needs to be more like little kids and accept people for who they are or what they are.

But when kids get around fifth grade they tend to start caring more about how cool they are and how much better they are than some of the less fortunate kids in their school and community. As they reach this age they want to be one of the more popular kids in school and fit in. When there is more people

around they tend to forget about accepting other kids and care about more of who ~~they~~ ~~what~~ they are and it also depends on how much money their parents make. Even though they are just kids the way they are treated and accepted usually depends on the way that they will act when they get into Jr. High or High School. These kids need to be taught how to accept others for who they are.

Even as these kids get older (into High School) they still haven't learned the values of accepting young adults for what they are in fact sometimes it is worse in High School. In High School if young adults aren't accepted for who they are, there tend to be more dramatic effects like a mental illness so young adults need to be more acceptant of each other.

If everybody would accept each other for who they are the world would be a better place to live.

Score Point: 3

In an effective introduction, the writer presents the idea that we need to learn how to accept people as they are and sustains focus on this theme throughout. The progression of ideas moves logically from early childhood to elementary school to high school. This organizational strategy enhances the coherence of the response and also adds authenticity to this unique composition. The minor conventions errors do not interrupt the fluency of the response.

As I was headed out to my car with two hands full of groceries, I stumbled upon a rock and all of my groceries fell to the ground. A man who appeared to be in his mid-thirties with long, dark, greasy hair stopped right next to me. His appearance made me have an uneasy feeling. He wore jeans that looked to be three sizes too big for him with holes on each pant leg. His white t-shirt had multiple stains on it which reminded me of a polka-dotted shirt I used to own. Without a single word, the man picked up the groceries that had fallen and placed them back in my hand. He then smiled, turned around and walked off.

I have learned from this experience not to judge people for what they look like. People need to accept others as they are. The saying, "don't judge a book by its cover" has a very important meaning in this issue. Some of the nicest people around may not have lots of money or wear expensive-looking clothes, but it's in the inside that counts. Lets compare this to a car. It may not be a brand-new model with

a nice paint job or expensive rims, but as long as what's under the hood is in good condition, it is a great car! If you happen to see someone who is fat, thin, short, tall, deaf or even blind, you need to look beyond their outward appearance and focus on the person's personality.

The next time you see someone who has some kind of disorder or who doesn't have the nice clothes that you do, put yourself in their shoes. How would you feel if people wouldn't even give you a chance to become their friend, or even just an acquaintance? Probably not very well. With this in mind, go talk to them. Give them a chance. Make them feel wanted. Most of all, accept them for who they are.

Score Point: 3

The writer successfully combines organizational strategies – a narrative introduction moving into personal reflection – while maintaining focus on the need to not judge others by how they look. An effective transition (I have learned from this experience not to judge people for what they look like) adds coherence to the composition. Despite some awkward phrasing (it's in the inside that counts), the conventions are generally appropriate and add to the overall effective communication of ideas.

SCORE POINT 4

EACH COMPOSITION AT THIS SCORE POINT IS A HIGHLY EFFECTIVE PRESENTATION OF THE WRITER'S IDEAS.

Focus and Coherence

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

Organization

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

Development of Ideas

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

Voice

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

Conventions

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

The earth abounds with meadows and rolling fields, beautiful landscapes that create an elatedness in people. These meadows and fields are often times sprinkled with flowers and plants of all types and colors, growing together harmoniously and adding to the beauty of the world. In the same sense, we live in a world where seeds from all different cultures and socioeconomic backgrounds have been scattered in all different parts of the world, a world where the importance of accepting others as they are is key to survival.

Perception is something that is easily altered. Society, movies, music, and the like have severely marred our perceptions about what is acceptable and what is not. It has caused us to judge quickly, decisively, and unfairly. If something is not accepted by the majority it can't possibly be accepted by a minority. Society has unfairly defined what is acceptable and what, or rather who, is not, creating an unfair standard in a world where appearances are very deceiving. Underneath what society has deemed unacceptable, underneath humble clothing, moderate economic means, a different race or culture, a different size and shape, there may actually be someone quite different than the stereotype that has defined him or her. By not accepting others as they are, we may be missing out on a wonderful attribute that he or she may have to offer. We must learn to lower any shield of judgement that has covered our fair perception of others, and accept others as they are, judging them not

by outward appearances or false precepts but for their motives, their actions, by how they truly are inside.

Accepting others as they are also expands our knowledge about other cultures and customs. Although it is a sad fact, most people do not know much about the race and culture of many other individuals besides themselves. Race and culture has been stereotyped throughout the years, placing at times the caucasian race superior to others, the African American race as subjugates, and such. Many people do not know these races and cultures beyond the stereotype. Society has contributed to a phobia of other people that are different than oneself. Because of this, people have forgotten the importance of accepting people as they are, and have consequently been robbed of a vast knowledge about race and culture. If at once we learn to put aside our differences, to grow next to the cactus or tulip instead of the same roses, we will be rewarded with a profound and privileged knowledge that we would have otherwise not had. We will take another step away from a world that in past years unjustly criticized the appearance, race, culture, and so on, of others.

Though tractors and plagues may try to destroy the harmony of the countless flowers in the meadows, they will not succeed in pulling up the roots that hold them together. Society will also not be successful in uprooting our meadows if we accept the importance of accepting others as they are.

Score Point: 4

The writer of this composition uses an analogy comparing the world to a flower-filled meadow in order to frame the philosophical discussion about the role society plays in altering our perception of what is acceptable. The writer's willingness to take the compositional risk to make this interesting connection enhances the quality of the piece. The composition as a whole has a strong sense of completeness, and the introduction and conclusion add meaning and depth to this highly effective response.

It is part of our human nature to judge others by our own opinions + standards. Judging others is a habit that cannot be altogether avoided, which is why it is important that we accept others for who they are as much as possible. Most of us have been at both ends of the spectrum: the judge and the judged. Most of us have also realized that not accepting others for who they are is damaging to both parties.

We all learned early on in elementary school that not being accepted is no fun. While we laughed at poor Susanne's nickname, "Smelly Suzy," was funny, we most likely turned a blind eye to her red, swollen eyes and tear-streaked face. Not until we received some equally evil nickname from our designated bully did we understand the torment of such mockery. We would sit out at recess and think, "I don't stutter, so why did he give me the name?" But to the others, that didn't matter, because a bully said you stuttered and it was now set in stone. No one wanted to play with you. That is, until the new girl walked up and offered to play barbies. She obviously cared nothing about the bully.

And so now you had yourself a new friend to ride bikes with, play barbies with, play house with, and to occasionally catch toads and climb trees with. The closing of every school week brightened as the prospect of the weekly sleep-over neared. If only everyone could have such fond childhood memories. However, those who made fun of you did not know that you could ride a bike while standing up on the seat, or that you could climb any tree in less than ten seconds flat, that you could make frogs croak, that you could create a waterpark in your own back yard by simply placing a sprinkler under the trampoline. And so, they had missed a chance to know YOU, to broaden their horizons and to claim you as their friend. Instead, they would have to ^{find the} best dewberry patch in the neighborhood on their own.

As middle school, and especially high school, came rolling around, accepting people was not as big of an issue because most people tended to do so anyway. Instead of

sitting in class all day with the same twenty people who knew you better as "Stuttering Stacey" than just plain Stacey, each class had different people. Thus led to friendships with a couple of kids from this clique, a few from that. And so you had learned more in these few years than if you had only belonged to one clique. Perhaps this is what your parents had meant by self-growth. It wasn't too bad.

Now as a working adult, you know the importance of accepting others for who they are because of your experiences growing up. While life will never be rid of people we simply cannot get along with, we may still try to grasp an understanding of why they do what they do & where they come from in order that we may not be so unkind as that one bully who mistakenly named you "Stuttering Stacey."

Score Point: 4

In the introduction, the writer presents the idea that to be the judge or the judged is equally damaging and sustains the focus on this theme throughout the composition. The progression of ideas moves smoothly from childhood to high school to adulthood, exhibiting a strong organizational strategy. The writer's effective use of language (Not until we received some equally evil nickname from our designated bully did we understand the torment of such mockery) and consistent control of conventions further enhance the quality of this composition.

"Suffering the embarrassments of parents is a verity of childhood" is a phrase written by Ana Veziana-Suarez. Accepting people, especially parents, for who they really are is an important concept that people learn as they get older. I have experienced this. My father is a truck driver. When I grew up, he was never at home because he drove his 18-wheeler across country all the time. He didn't even have a high school diploma! I never really knew him, never really accepted him for who he was because I wanted to have a lawyer or doctor for a father like other kids here at my school. In the two stories, "The Snob" and "Common Threads" we read for the test, the two main characters, like me, don't accept their fathers for who they are.

In "The Snob" John Harcourt is embarrassed by the clothes his father wears. The younger Harcourt thinks when he sees his father in the department store, "why does he dress as if he never owned a decent suit in his life?" Harcourt is embarrassed by his father especially when he compares his father to Grace's "smooth, confident" father. John feels embarrassed that he doesn't accept his father for who he is because he wants his father to be someone different, not realizing that the loving environment he grew up in has shaped him into the person that he now is. John states that when he came home from his classes at the university, he would walk into his mother and father's bedroom, turn on the light, and tell them about the day he had. John's parents have molded him into the person he has become because without that loving home life, he would never have had the courage to ask Grace, a woman with class, out on a date in the first place.

Like John, Suarez ^{at} first is embarrassed by her father. She sees him

wearing the "oh my God! No!" black socks and sandals and is immediately embarrassed by him. But then she comes to realize that her father has made her into the person she has become. By moving from his native Cuba to the United States, her father has allowed her to be the person she is now. Had he not moved the whole family, her nephew would not look like the other Marine Corps as they march to the ceremony. He would not look the same. As a matter of fact, Suarez would not "look the same" because she would not be writing the same story of Cuban children and grandchildren becoming "as American as frijoles. As American as Marines."

Although my ^{family} has been in America for a while, I have felt out of place with the American ideal of "family." Because my father was never around, my mother had to raise all of us on her own. Eventually, I came to realize that through my father's long-distance trips, he has provided our family with the money we need to survive. If he had not, life for me would have been much different. This realization I came to just a few weeks ago. He was in a wreck and had to be in the hospital for a few days in Phoenix. He's all right now, but on the way to see him in Arizona, I started to think how life would be without him around. I now realize how he has helped the family out even though he is always so far away. I realized that I had no right to be embarrassed about him. I am thankful for the fact that he is still around so that I can get to know him better. He's even asked me to help him study for his GED!

Score Point: 4

After reading "The Snob" and "Common Threads," the writer realizes that it is important to accept your parents as they are. The writer successfully explores this theme by seamlessly weaving together personal reflection and references to "The Snob" and "Common Threads." This is a difficult and risky task, but the writer handles it thoughtfully and effectively. This approach is insightful and engages the reader throughout the composition.

Every day I come home to find my mother sitting in the living room waiting for my sister and I to pour out all the events of the day. We would eagerly share our days experience, when suddenly if she heard about someone doing something great, she would add, "PATSY, why didnt you do it?"

"Mom! Just because everyone else does something talented in their own way doesn't mean that I must do it too. You must realize that I have a lot going for myself already!" I would retort back practically yelling at her. If its one thing I can't stand, it's being compared to other people. I would stomp away with a rage of anger and not talk to her, even though she said only one little thing. My father would come home and secretly ask my sister if my mom and I were in a fight again. As he found out he would come barging into my room and say, "You have no right to tell your mother what to do. You have to learn to accept her nature of dealing with certain things. You need to go right now and apologize!"

I would unwillingly go and say sorry, not really meaning it, and then get back with my work. From my room, I would hear my mother and sister giggling about something that I longed to join in. But wait, I am mad at my mom, and I know she is mad at me too because of the way I yelled at her.

If it's one thing she can't stand, it's me yelling at her. These fights always take forever to resolve.

Then I realized that if I had just accepted her criticism in the first place, I could probably be there with them giggling along. From that day onwards I learned to accept my mom for who she was, because everyone has their own way of dealing with things. We now hold a much better relationship and continue to accept each other. Twenty years from now, I would not want to look back at all the times we fought, because there were so many, but all the good times we had. If we kept looking for each other's faults, then there would be only bad memories.

It is really important to accept others for who they are because nobody is perfect. Everyone has flaws; that is what makes us all human beings. Relationships between parent + sibling, teacher + student, best friends, girlfriend + boyfriend, and relatives would be a lot stronger if we started disregarding their flaws and admiring their good qualities. My relationship with my mother has improved so much that I can count on her as my best friend. If it weren't for forgiveness and acceptance, this relationship might have been non-existent, something I would have regretted forever.

Score Point: 4

In this focused, insightful composition, the writer examines her complicated relationship with her mother. The writer successfully uses a combination of strategies – part narrative, part reflective – to relate how the relationship evolved from conflict to acceptance. The writer's thorough account of this difficult time in her life creates depth of thought and clearly demonstrates a strong sense of voice and authenticity.