



**FCAT 2.0 READING**  
**Test Item Specifications**  
**Grades 9–10**  
(Updated November 2012)



FLORIDA DEPARTMENT OF EDUCATION  
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## INTRODUCTION

In recent years, two realities focused attention on the need to reevaluate Florida's Sunshine State Standards. First, in 2005, outside consultants reviewed the 1996 Sunshine State Standards and suggested that the benchmark language offer greater specificity to indicate clearly what teachers should teach and what students should be able to do. Second, federal legislation through the *No Child Left Behind Act of 2001* (NCLB) holds schools and school districts accountable for how well each child is learning, which further emphasized the need to hone expectations for all students.

In January 2006, the Florida Department of Education (DOE) committed to a six-year cycle of review and revision of the K–12 content standards. The language arts standards were rewritten, and the Next Generation Sunshine State Standards (NGSSS) for language arts were adopted by the Florida State Board of Education on January 25, 2007 (available online at:

<http://www.floridastandards.org/Standards/FLStandardSearch.aspx>).

The NGSSS are divided into benchmarks that identify what a student should know and be able to do at each grade level. This document, *FCAT 2.0 Reading Test Item Specifications Grades 9–10 (Specifications)*, provides information about the benchmarks, the stimulus types, and the test items designed to assess the NGSSS for language arts.

The Florida Comprehensive Assessment Test® 2.0 (FCAT 2.0) measures achievement of Florida students in writing, reading, mathematics, and science. End-of-course (EOC) assessments measure achievement of Florida students who have completed coursework in Algebra 1, Geometry, Biology, and U.S. History.

### Mission Statement

Although not all benchmarks lend themselves to large-scale testing, successful schools recognize the need for students to master all of Florida's standards. The increased rigor exemplified in the NGSSS will enhance student performance in a rapidly advancing, global environment.

### Origin and Purpose of the *Specifications*

The Florida Department of Education and committees of experienced Florida educators developed and approved the *Specifications*. The *Specifications* is a resource that defines the content and format of the test and test items for item writers and reviewers. Each grade-level *Specifications* document indicates the alignment of items with the NGSSS. It also serves to provide all stakeholders with information about the scope and function of the FCAT 2.0.

### Scope of this Document

The *Specifications* provides general and grade-specific guidelines for the development of all test items used in the FCAT 2.0 Reading test for Grades 9–10. Two additional *Specifications* documents provide the same information for Grades 3–5 and 6–8.

The Criteria for FCAT 2.0 Reading Items section addresses the general guidelines used to develop multiple-choice items. The Cognitive Complexity of FCAT 2.0 Reading Items section addresses item difficulty and cognitive complexity. Information about reading reporting categories is provided in Appendix C. Additional information about test design is provided in Appendix F.

The Guide to the Grade-Level Specifications section provides an explanation of the reading benchmarks assessed by the test and identifies the ways in which each benchmark is assessed. This section also provides content limits and text attributes.

## Overall Considerations

This section of the *Specifications* describes the guidelines that apply to all test items developed for the FCAT 2.0 Reading test.

Overall considerations are broad item-development guidelines that should be addressed during the development of multiple-choice test items. Other sections of this document relate more specifically to the particular aspects of item development (for example, content limits).

1. Each item should be written to measure primarily one benchmark; however, other benchmarks may also be reflected in the item content.
2. Items should be grade-level appropriate in terms of item difficulty, cognitive demands, and reading level.
3. At a given grade, the items should exhibit a varied range of difficulty.
4. The reading level of items should be on or below the grade level of the test, with the exception of items that require the student to use context clues to determine the meaning of unfamiliar words and phrases, which may be two grade levels above the tested grade.
5. Items should not disadvantage or exhibit disrespect to anyone in regard to age, gender, race, ethnicity, language, religion, socioeconomic status, disability, occupation, or geographic region.
6. Items should require students to apply the reading skills described in the NGSSS benchmarks from lower grade levels. Skills previously taught in lower grades will continue to be tested at higher grade levels.
7. Some items may include an excerpt from the associated passage in addition to the item stem.
8. Items should provide clear, concise, and complete instructions to students.
9. Each item should be written clearly and unambiguously to elicit the desired response.

## CRITERIA FOR SELECTING FCAT 2.0 READING TEXTS

Reading texts form the basis for assessing the benchmarks identified in the NGSSS; therefore, it is important to select high-quality FCAT 2.0 Reading texts.

### Types

The purpose of FCAT 2.0 Reading is to measure student achievement in constructing meaning from a wide variety of texts. Reading texts may be either literary or informational.

Literary texts focus on the art of language as their medium. They provide insight, entertainment, or inspiration and include fiction and some types of nonfiction (e.g., biographies, speeches, essays, poetry, drama). Literary texts should address a variety of themes appropriate for and interesting to students at the designated grade level. Excerpts from literary texts must reflect qualities of good literature.

In informational texts, language is used to solve problems, raise questions, provide information, and present new ideas about the subject matter. Another form of informational text includes functional reading materials (e.g., websites, how-to's) encountered in real-world situations. Informational texts must include a variety of grade-appropriate information sources—both primary and secondary.

The texts should also represent different points of view while including issues and problems that persist across time. The texts should have identifiable key concepts and relevant supporting details. In addition, the texts should address the NGSSS subject areas that are not directly assessed by FCAT 2.0 Reading: social studies, science, foreign language, the arts, health education, physical education, and vocational education.

As students progress beyond the early grades, they will read informational texts with increasing frequency—in and out of school; therefore, the percentage of informational texts students will encounter on FCAT 2.0 Reading increases as they move up through the grades. The table below shows the percentages of FCAT 2.0 Reading items on a test for literary and informational texts by grade.

Grade	Literary Text	Informational Text
3	60%	40%
4	50%	50%
5	50%	50%
6	50%	50%
7	40%	60%
8	40%	60%
9	30%	70%
10	30%	70%

The following table lists examples of literary and informational texts that may be represented on FCAT 2.0 Reading. Poems, fables, and plays can be expected to make up only a small portion of the texts used on FCAT 2.0 Reading.

Types of Literary Text	Types of Informational Text
<p><b>Fiction</b></p> <ul style="list-style-type: none"> <li>• Short stories</li> <li>• Poetry</li> <li>• Historical fiction</li> <li>• Fables</li> <li>• Folk tales, tall tales</li> <li>• Legends</li> <li>• Myths</li> <li>• Fantasy</li> <li>• Drama</li> <li>• Excerpts from longer works</li> </ul> <p><b>Nonfiction</b></p> <ul style="list-style-type: none"> <li>• Biographical and autobiographical sketches</li> <li>• Diaries, memoirs, journals, letters</li> <li>• Essays (e.g., personal and classical narratives)</li> <li>• Critiques</li> </ul>	<p><b>Primary Sources/Nonfiction</b></p> <ul style="list-style-type: none"> <li>• Historical documents (e.g., Bill of Rights)</li> <li>• Essays (e.g., informational, persuasive, analytical, historical, scientific)</li> <li>• Letters, journals, diaries</li> </ul> <p><b>Secondary Sources/Nonfiction</b></p> <ul style="list-style-type: none"> <li>• Magazine articles</li> <li>• Newspaper articles</li> <li>• Editorials</li> <li>• Encyclopedia articles</li> </ul> <p><b>Functional Materials</b></p> <ul style="list-style-type: none"> <li>• Consumer documents (e.g., warranties, manuals, contracts, applications)</li> <li>• Embedded in text (e.g., tables, charts, maps, graphs, illustrations, photographs, captions, text boxes)</li> <li>• How-to articles</li> <li>• Brochures, fliers</li> <li>• Schedules</li> <li>• Website pages</li> </ul>

## Sources

Texts should be noncopyrighted selections in the public domain or commissioned by the contractor expressly for Florida. These selections should represent a wide variety of contexts and NGSSS subject areas, located at <http://fcap.fldoe.org/fcat2/pdf/ReadingAppendixA.pdf>. Published selections from the public domain will be selected from a wide variety of sources that are not likely to be familiar to students. These will be utilized on tests as they were published, or as closely and reasonably as can be accomplished. Commissioned texts produced by the contractor for Florida’s assessments and related products will be the property of the DOE.

The contractor is responsible for identifying a team of commissioned reading text authors. These authors should have been previously published in a critically reviewed publication, such as *Smithsonian*, *Crickets*, *Highlights*, etc., and must have their resumés approved by the DOE. Resumés should include detailed information about authors’ publications, samples of their work, and where other samples can be found. The contractor must submit examples of



prospective authors' works as the examples appear in publications with their names in the bylines (or copyright statements).

The contractor may use teachers from outside of Florida (no current public Florida teachers may write items) as writers/internal reviewers, or the contractor may use trained college-level instructors (from within or outside of Florida currently employed by a college or university) as writers/reviewers.

## **Characteristics**

Selections must be well-written and authentic. They should be cohesive, logically arranged, and stylistically consistent. Material that requires the reader to have prior or specialized knowledge that is not contained in the main text should include the necessary information in a separate insert, such as an introduction or a text box.

Excerpts must function as intact, stand-alone pieces. They must also contain recognizable key concepts; exemplify all the elements of good writing; and meet the requirements for complete selections with a readily identifiable beginning, middle, and end.

Commissioned materials written specifically for the FCAT 2.0 should reflect the same qualities and tone of good literature and include informational materials that are grade-level appropriate. The material should present subject matter that is of high interest and pertinent to students' lives. The format (i.e., the presentation of the text and graphics) should be grade-level appropriate.

The selection of public domain works should follow the same rigorous process as do all other types of reading selections. Public domain selections will be reviewed for any bias and sensitivity issues and grade-level appropriateness. The public domain selections must reflect the characteristics of good literature.

## **Content**

Content should be based on topics located at <http://fcab.fldoe.org/fcab2/pdf/ReadingAppendixA.pdf>. Vocabulary should be checked against accepted published word lists to ensure it is appropriate for the intended grade level. Texts must contain sufficient content, including details and idea development, to serve as a basis for at least 8 to 12 test items. During the initial development of items, 15 to 20 items should be written for a reading selection of medium or longer length. Items should also be developed for shorter selections that can be paired with selections of similar topics.

Texts should be interesting and appealing to students at the grades for which the selections are intended. Texts at a given grade level should include a range of age-appropriate selections that are representative of the material students may be expected to read and comprehend. Also, texts should be conceptually appropriate and relevant and should reflect real-world settings and events that are interesting to students and not limited to classroom or school-related situations. Texts with controversial or offensive content should not be included on the test. Confusing or emotionally charged subjects should also be avoided. References to trademarks, commercial products, and brand names should be checked by the contractor's legal department for permission to use. If there is any question about the accuracy of content, the DOE may require at least two additional sources to verify the information in the text.

## **Modifications**

A public domain or commissioned text or excerpt that is otherwise appropriate may be modified to remove, replace, or footnote a word or phrase that is above grade level; however, if the word or phrase has sufficient context, it may be tested. (See the Reading Level section below.) Footnotes may be used at Grade 4 and above. (Footnotes are counted in the total word count of the text but are not tested in items.) At Grade 3, words will be explained using editorial brackets within the body of text. Any modifications must be reviewed carefully to ensure they do not significantly alter the meaning, clarity, reading level, tone, etc., of the text. Selections may need to be edited simply to satisfy length requirements.

## **Text Features**

Graphics should be included with texts wherever possible. Graphics may include photographs, website features, illustrations, maps, charts, graphs, advertisements, and schedules. Maps, graphs, tables, text boxes, and other graphic stimuli must have appropriate labels, legends, keys, and/or captions. All graphics should help students understand the text and/or provide information supplemental to the text. Graphics should also reflect multicultural diversity and avoid gender stereotyping.

Item writers must not develop items where the stimulus, correct answer, or multiple-choice distractors are dependent upon recognition of color. If a reference to color is used in an item, the color must be labeled with appropriate text. All artwork must be high quality.

## **Diversity**

Texts should bring a range of cultural diversity to the test. Characters, settings, and situations should reflect the variety of interests and backgrounds that make up Florida's student population. Texts should be written by and about people of different cultures and races; however, selections about culture- or region-specific topics should not create an advantage or disadvantage for any particular group of students with a particular characteristic, including gender, race, ethnicity, religion, socioeconomic status, disability, or geographic region. These kinds of texts must contain sufficient information to allow a student to answer the accompanying test items.

Except as appropriate for historically accurate public domain pieces, texts should also be free from any bias or stereotyping (e.g., always having male doctors and female nurses).

## **Reading Level**

The reading level of each selection should be appropriate to the tested grade level. Selections for a given grade should represent a range of reading levels suitable for the beginning and through the end of the tested grade.

Indices of reading levels may be used to assist in making judgments about a text's appropriateness. When reading indices are used, multiple indices should be applied to the text. Because such indices often vary widely in their results, the nature and limitations of each index will be taken into account when interpreting results.

During the text review process, Florida educators use professional judgment and experience to determine whether the reading level of each selection is suitable for the grade level of the test. Decisions about the appropriateness of vocabulary are based on professional judgment and commonly accepted published word lists. Individual words or phrases no more than two grade levels beyond the tested grade may be used to assess benchmarks that include the use of context if the context is sufficient to determine the meaning of the unfamiliar word or phrase.

## Length of Texts

The length of reading selections should vary within grade levels and increase across grade levels. The table below suggests approximate average lengths of texts. Texts' lengths must not exceed the maximum number of words allowed at each grade level; however, poems may be shorter than the minimum indicated.

Grade	Range of Number of Words per Text	Average Number of Words per Text
3	100–700	500
4	100–900	500
5	200–1000	600
6	200–1100	700
7	300–1100	700
8	300–1200	700
9	300–1400	900
10	300–1500	1000

## **REVIEW PROCEDURES FOR FCAT 2.0 READING**

Before appearing on FCAT 2.0 Reading tests, all reading selections and items must pass several levels of review as part of the FCAT 2.0 development process. Florida educators and citizens, in conjunction with the DOE and FCAT 2.0 contractors, scrutinize all material prior to accepting it for placement on the tests. After the initial selection process, all reading texts are reviewed for content characteristics, potential bias, and any issues of concern to Florida stakeholders. Concerns expressed during the reviews must be resolved satisfactorily before item development begins.

### **Review of Reading Selections**

A committee made up of select Florida educators with experience and expertise in language arts and reading instruction at the appropriate grade levels review reading selections for potential use on the FCAT 2.0. Of extreme importance is the vital role the educators play in determining the appropriateness of selections for test use. After reviewing reading selections, the committee must reach a consensus as to whether a particular selection will be used on the FCAT 2.0. Each factor considered in this review process is identified in the previous section, Criteria for Selecting FCAT 2.0 Reading Texts.

### **Review for Potential Bias**

Reading selections are also reviewed by groups of Florida educators representative of Florida's geographic regions and culturally diverse population. Selections are reviewed for the following kinds of bias: gender, racial, ethnic, linguistic, religious, geographic, and socioeconomic. Reviews also include consideration of issues relevant to individuals with disabilities.

### **Review for Community Sensitivity**

Florida citizens associated with a variety of organizations and institutions review all selections for issues of potential concern to members of the community at large. The purpose for this review is to ensure that the primary purpose of assessing reading achievement is not undermined by inadvertently including in the test any material that is deemed inappropriate by the committee. Reviewers are asked to consider the variety of cultural, regional, philosophical, political, and religious backgrounds throughout Florida and to determine whether the subject matter will be acceptable to Florida students, their parents, and other members of Florida communities. Test items are written for the types of texts that meet FCAT 2.0 criteria. Issues of sensitivity are distinct from bias because sensitivity issues do not necessarily affect student success on an item, whereas bias may. Examples of sensitive topics for Florida students may include wildfires, hurricanes, or other topics that may be considered offensive or distracting to students. With the addition of public domain works, the review committee will be informed of any historical impact and necessary information that is required for them to make a fair assessment of the selection.

## **Review of Test Items**

The DOE and test contractors review all test items during the item development process. Content specialists and copy editors review and edit items, judging them for overall quality and suitability for the tested grade level.

Groups of Florida educators and citizens are convened to review the items for content characteristics and item specifications. This review focuses on validity and determines if an item is a valid measure of the designated NGSSS benchmark, as defined by the grade-level specifications for test items. Separate reviews for bias and sensitivity issues are also conducted.

FCAT 2.0 items are field tested in Florida to ensure clarity of items before they count toward a student's score. In the event an item does not test well, it is either deleted or revised. Revised items will again require field testing prior to being scored.

## CRITERIA FOR FCAT 2.0 READING ITEMS

FCAT 2.0 Reading includes one type of test item: multiple-choice (MC).

### Item Style and Format

This section presents stylistic guidelines and formatting directions that should be followed while developing multiple-choice test items. Items should be written to measure the knowledge and skills in the designated benchmarks with the underlying expectation that students demonstrate critical thinking. For more information about test design, see Appendix F.

### General Guidelines

1. Items should be clear and concise, using vocabulary and sentence structure appropriate for the assessed grade level.
2. Item stems should be expressed either as a question or in an open-ended format.
3. On the rare occasion a multiple-choice item asks a question involving the word NOT, EXCEPT, or LEAST, the word should be emphasized by uppercase type.
4. As deemed grade-level appropriate, uppercase type may be used to emphasize key words in items (e.g., FIRST, MOST, MAIN, OPPOSITE, BEST).
5. In Grades 3 and 4, items calling for comparison or contrast should use all uppercase letters for the words ALIKE and DIFFERENT. In Grade 5, items should use all uppercase letters for the words OPPOSITE, NOT, EXCEPT, and LEAST.
6. Masculine pronouns should **not** be used to refer to both sexes. Plural forms should be used whenever possible to avoid gender-specific pronouns (e.g., instead of *The student will make changes so that he . . .*, use *The students will make changes so that they . . .*).
7. Graphics referenced in a test item will not be presented within the item itself.
8. Items should avoid clueing, also referred to as a *clang* (i.e., duplicating words from excerpted text used in a MC item), in answer choices (options).
9. Answer choices should not include *No change needed*, *Correct as is*, *None of the above*, *All of the above*, etc.
10. Answer choices such as *Not enough information* or *Cannot be determined* should **not** be used.
11. Incorrect answer choices (distractors) should be on or below grade level.
12. Because directions are given to students both before each reading selection and before the items, it is generally not necessary to begin an item with “According to the passage . . .” Occasionally, there will be a need to use the phrase “as used in the passage . . .” in the stimulus. This should be done sparingly.
13. Distractors should be text based or plausible according to the text.
14. Item stems can be written to direct students to a specific portion of the text instead of using an excerpt or quotation in the stem.
15. As needed, item stems may be constructed using more than one sentence.

## Multiple-Choice (MC) Items

1. MC items should take approximately one minute per item to answer.
2. MC items are worth one point each.
3. MC items should have four answer choices (A, B, C, D; or F, G, H, I for alternating items).
4. MC items should be clearly identified and have only one correct answer.
5. In most cases, answer choices should be parallel in concept and format and should be arranged vertically beneath the item stem.
6. In Grade 3, *story*, *article*, *play*, or *poem* should be used when referring to a reading selection. Grades 4–10 should use the terms *passage*, *article*, *play*, or *poem*. For all grades, functional material should be referred to by its specific format (e.g., *schedule*, *brochure*, *flier*, *webpage*).
7. In Grades 6–10, if more than one sentence is quoted from the passage or article, the term *excerpt* should be used. When just one sentence is quoted, the term *sentence* should be used. When ellipses are used to indicate an omission within a quoted sentence, the quoted text should be referred to as an *excerpt*. In poetry, the term *line* or *lines* should be used when referring to a quotation from a poem.
8. One-word answer choices should be arranged alphabetically and be balanced in the use of words beginning with a vowel or a consonant. Answer choices should be parallel in reference to parts of speech (i.e., options may all be the same part of speech, may all be different parts of speech, or may represent two parts of speech twice). Answer choices of more than one word should be arranged by length: short to long or long to short, depending on the position of the correct answer.
9. Distractors should relate to the context of the selection. Distractors should be incorrect and plausible based on the passage but not necessarily based on explicit details.
10. Outliers should be avoided because they are answer choices that clue or draw the student’s attention away from the other answer choices. Outliers may contain grammatical clues and may involve answer choices that are longer or more specific than other answer choices. A common type of outlier occurs when a date or proper noun appears in only one of the four options, or in three of four options, in which case the fourth option is the outlier.
11. Answer choices that are opposite of correct answer choices should not be used as distractors, except in items assessing synonyms or antonyms.

## Scope of Items

The scope of FCAT 2.0 Reading for Grades 3–10 is presented in Appendix B, which gives the NGSSS benchmarks for these grades. The benchmarks serve as the objectives to which the test items are written. There may be additional specifications or restrictions by grade level (e.g., specific word relationships used to determine the meaning of vocabulary); these are given under the content limits in the benchmark pages.

Some of the NGSSS benchmarks are assessed across Grades 3–10, as shown in Appendix B. These benchmarks are introduced at one grade with the understanding that they will be assessed at higher levels of difficulty in each succeeding grade.

## COGNITIVE COMPLEXITY OF FCAT 2.0 READING ITEMS

The degree of challenge of FCAT 2.0 items is currently categorized in two ways: **item difficulty** and **cognitive complexity**.

### Item Difficulty

The difficulty of FCAT 2.0 items is initially estimated by committees of educators participating in Item Content Review meetings each year. As each test item is reviewed, committee members make a prediction of difficulty based upon their knowledge of student performance at the given grade level. The classification scheme used for this prediction of item difficulty is based on the following:

<b>Easy</b>	More than 70 percent of the students are likely to respond correctly.
<b>Average</b>	Between 40 percent and 70 percent of the students are likely to respond correctly.
<b>Challenging</b>	Less than 40 percent of the students are likely to respond correctly.

After an item appears on a test, item difficulty refers to the actual percentage of students who chose the correct answer.

### Cognitive Complexity

Cognitive complexity refers to the cognitive demand associated with an item. In the early years of the FCAT program, the Florida Department of Education (DOE) used Bloom's Taxonomy<sup>1</sup> to classify test items; however, Bloom's Taxonomy is difficult to use because it requires an inference about the skill, knowledge, and background of the students responding to the item. Beginning in 2004, the DOE implemented a new cognitive classification system based upon Dr. Norman L. Webb's Depth of Knowledge (DOK) levels.<sup>2</sup> The rationale for classifying an item by its DOK level of complexity focuses on the *expectations made of the item*, not on the *ability of the student*. When classifying an item's demands on thinking (i.e., what the item requires the student to recall, understand, analyze, and do), it is assumed that the student is familiar with the basic concepts of the task. Test items are chosen for the FCAT 2.0 based on the NGSSS and their grade-level appropriateness, but the complexity of the items remains independent of the particular curriculum a student has experienced. On any given assessment, the cognitive complexity of a multiple-choice item may be affected by the distractors. The cognitive complexity of an item depends on the grade level of the assessment; an item that has a high level of cognitive complexity at one grade may not be as complex at a higher grade.

The categories—low complexity, moderate complexity, and high complexity—form an ordered description of the demands an item may make on a student. For example, low-complexity items may require a student to solve a one-step problem. Moderate-complexity items may require multiple steps. High-complexity items may require a student to analyze and synthesize information. The distinctions made in item complexity ensure that items will assess the depth of student knowledge at each benchmark. The intent of the item writer weighs heavily in determining the complexity of an item.

<sup>1</sup> Bloom, B.S., et al. *Taxonomy of Educational Objectives, Handbook I: Cognitive Domain*. New York: McKay, 1956.

<sup>2</sup> Webb, Norman L. and others. "Webb Alignment Tool" 24 July 2005. Wisconsin Center of Educational Research. University of Wisconsin-Madison. 2 Feb. 2006. <http://www.wcer.wisc.edu/WAT/index.aspx>.



The pages that follow illustrate some of the varying demands that items might make at each complexity level for FCAT 2.0 Reading. Note that items may fit one or more descriptions. In most instances, these items are classified at the highest level of complexity demanded by the item. Caution must be used in referring to the table (page 15) that describes activities at each cognitive complexity level. This table is provided for ease of reference, but the ultimate determination of item complexity should be made considering the overall cognitive demand placed on a student. Another table (page 16) provides the breakdown of the percentage of points by cognitive complexity level.

Item writers are expected to evaluate their items in terms of cognitive complexity and include this on the item template. Items should generally be targeted to the highest level of complexity as appropriate to the assessed benchmark, though some benchmarks call for items at varying levels. When this is the case, writers should take care to cover the range of levels that are appropriate and not create items only at the lower ranges.

### Low Complexity

FCAT 2.0 Reading low-complexity items require students to recall, observe, question, or represent basic facts. For a low-complexity item, the student would be expected to demonstrate simple skills or abilities. A low-complexity item requires only a basic understanding of text—often verbatim recall from text or simple understanding of a single word or phrase.

Below is an example of a low-complexity item that is based on “Swing Is the Thing!” on page G–6. For more information about this item type, see Benchmark LA.910.1.7.2, which begins on page 33.

In the author’s opinion, who is the most important swing musician of all time?

- A. Glenn Miller
- ★ B. Duke Ellington
- C. Benny Goodman
- D. Louis Armstrong

## Moderate Complexity

FCAT 2.0 Reading moderate-complexity items require two steps: comprehension and subsequent processing of text. Students are expected to make inferences within the text and may encounter items that include words such as *summarize*, *infer*, *classify*, *gather*, *organize*, *compare*, and *display*. Depending on the objective of a particular moderate-level item, students may also be required to explain, describe, or interpret.

Below is an example of a moderate-complexity item that is based on “Swing Is the Thing!” on page G–6. For more information about this item type, see Benchmark LA.910.1.7.3, which begins on page 36.

Which statement best expresses the main idea of this article?

- A. Art forms are fads that are enjoyed temporarily.
- B. Personal preferences influence musical appreciation.
- ★ C. The value of music lies in how it enhances human lives.
- D. The success of an artist is measured by future generations.

## High Complexity

FCAT 2.0 Reading high-complexity items make heavy demands on student thinking. Students may be asked to explain, generalize, or make multiple connections. High-complexity items require several steps involving abstract reasoning and planning. Students must be able to support their thinking. Items may involve identifying the theme and the implicit main idea and making complex inferences within or across texts. Students may also be asked to take information from at least one portion of the text and apply the information to a new task. They may be asked to perform complex analyses of the connections among texts.

Below is an example of a high-complexity item that is based on “A Day in the Stream” on page G–2. For more information about this item type, see Benchmark LA.910.2.1.5, which begins on page 48.

According to the essay, the client’s most notable quality is his

- A. desire for a peaceful vacation.
- B. enthusiasm for a new experience.
- C. admiration for nature’s array of colors.
- ★ D. appreciation for life’s simple pleasures.

Items developed for each selection should be written to reflect a range of low, moderate, and high complexities. The table on the following page is provided for ease of reference; however, caution must be used in referring to this table describing activities at each cognitive complexity level. The ultimate determination of an item’s cognitive complexity should be made considering the intent of the overall cognitive demand placed on a student.

Examples of FCAT 2.0 Reading Activities Across Cognitive Complexity Levels		
Low Complexity	Moderate Complexity	High Complexity
<ul style="list-style-type: none"> <li>• Identify the correct meanings of grade-level appropriate words.</li> <li>• Locate details in a text.</li> <li>• Locate details on a graph, chart, or diagram.</li> <li>• Recognize the correct order of events in a text.</li> <li>• Identify figurative language in a text.</li> </ul>	<ul style="list-style-type: none"> <li>• Use context clues to identify the meanings of unfamiliar words.</li> <li>• Analyze word structure to determine the meaning of unfamiliar words.</li> <li>• Determine how details support the main idea.</li> <li>• Interpret the information found in text features (e.g., graphs, charts, diagrams, subheadings).</li> <li>• Identify cause-and-effect relationships.</li> <li>• Determine an author’s main purpose or perspective.</li> <li>• Identify similarities and differences.</li> <li>• Demonstrate an understanding of plot development.</li> <li>• Recognize elements of plot.</li> <li>• Recognize text structures/patterns of organization in a text.</li> <li>• Recognize summary statements pertaining to a text.</li> <li>• Compare word meanings.</li> <li>• Identify the main idea.</li> <li>• Draw conclusions; make inferences.</li> <li>• Determine the correct meaning of words with multiple meanings in context.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze the use of figurative language in a text.</li> <li>• Determine how text features (e.g., graphs, charts, diagrams, subheadings) contribute to a text.</li> <li>• Determine an author’s purpose, perspective, and/or bias and describe how it affects the text.</li> <li>• Evaluate strong vs. weak arguments in a text.</li> <li>• Analyze similarities and differences.</li> <li>• Describe and analyze the characteristics of various types of literature.</li> <li>• Describe and illustrate how common themes are found across texts.</li> <li>• Analyze cause-and-effect relationships.</li> <li>• Determine the validity and reliability of information within/across texts.</li> <li>• Identify and analyze the meaning of affixes and words and phrases with Greek/Latin derivations.</li> </ul>

Items are classified on the cognitive demand inherent in the test item, not on assumptions about the student’s approach to the item. The table below presents the range for the percentage of points by cognitive complexity level on each FCAT 2.0 Reading test.

<b>FCAT 2.0 Reading Percentage of Points by Cognitive Complexity Level</b>			
<b>Grade(s)</b>	<b>Low Complexity</b>	<b>Moderate Complexity</b>	<b>High Complexity</b>
3	25–35%	50–70%	5–15%
4	20–30%	50–70%	10–20%
5–7	15–25%	50–70%	15–25%
8	10–20%	50–70%	20–30%
9	10–20%	50–70%	20–30%
10	10–20%	45–65%	25–35%

## **Universal Design**

The application of universal design principles helps develop assessments that are usable by the greatest number of test takers, including those with disabilities and nonnative speakers of English. To support the goal of providing access to all students, the test maximizes readability, legibility, and compatibility with accommodations, and test development includes a review for potential bias and sensitivity issues.

The DOE trains both internal and external reviewers to revise items, allowing for the widest possible range of student participation. Item writers must attend to the best practices suggested by universal design, including, but not limited to

- reduction of wordiness;
- avoidance of ambiguity;
- selection of reader-friendly construction and terminology; and
- consistently applied concept names and graphic conventions.

Universal design principles also inform decisions about test layout and design, including, but not limited to, type size, line length, spacing, and graphics.

Throughout the development process for FCAT 2.0 Reading, these elements are carefully monitored. The review processes and field testing are used to ensure appropriateness, clarity, and fairness.

## Guidelines for Item Writers

FCAT 2.0 Reading item writers must have a comprehensive knowledge of the assessed reading curriculum and a strong understanding of the cognitive abilities of the students taking the test. Item writers should know and respect the guidelines established in the *Specifications* as well as appreciate the spirit of developing test content that allows students to perform at their best. Item writers are also expected to use their best judgment in writing items that measure the reading benchmarks of the NGSSS without introducing extraneous elements that may interfere with the test's validity.

Item writers for FCAT 2.0 Reading must submit items in a particular format and must include the following information about each item. Because items are rated by committees of Florida educators following submission to the DOE, familiarity with the directions for rating items (found in Appendix E) would prove useful to all item writers.

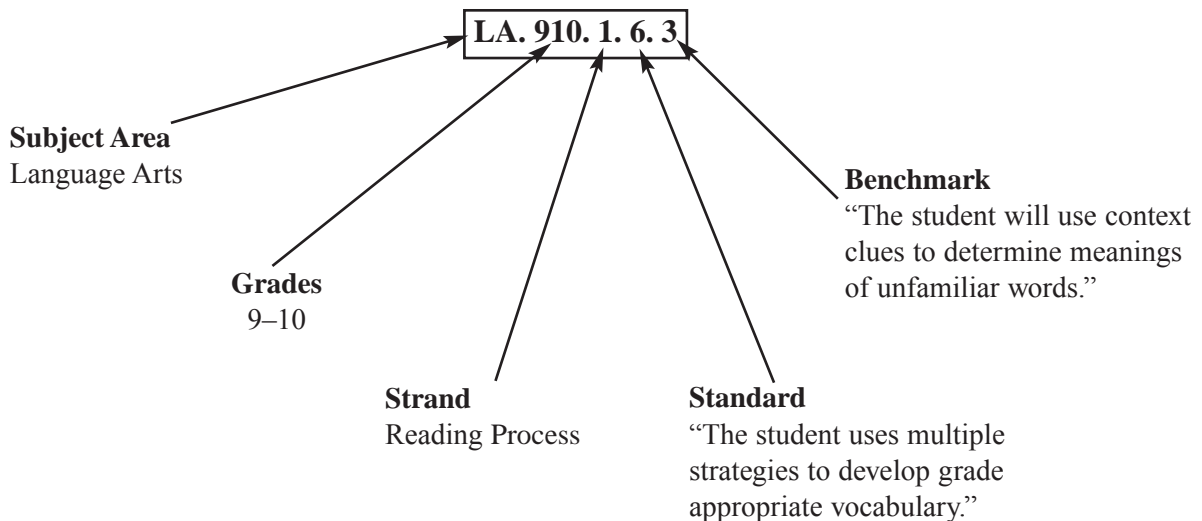
<b>Format</b>	Item writers must submit items in the agreed-upon template. All appropriate sections of the template should be completed before the items are submitted.
<b>Sources</b>	Item writers are expected to provide sources for all verifiable information included in the item. Acceptable sources include up-to-date textbooks, magazines, and journals respected by the reading community, as well as Internet sites operated by reputable organizations, such as universities. It may be necessary to provide sources verifying why a correct answer is correct as well as why other answer choices are incorrect.
<b>Correct Response</b>	Item writers must indicate which option is the correct answer.
<b>Item Difficulty</b>	Item writers are expected to evaluate their items in terms of item difficulty and include this information on the item template.
<b>Cognitive Complexity</b>	Item writers are expected to evaluate their items in terms of cognitive complexity and include this on the item template. Items should generally be targeted to the highest level of complexity as appropriate to the assessed benchmark, though some benchmarks call for items at varying levels. When this is the case, writers should take care to cover the range of levels that are appropriate and to not create items only at the lower ranges.
<b>Submission of Items</b>	When submitting items, item writers must balance several factors. Item submissions should <ul style="list-style-type: none"><li>• include items of varying difficulty;</li><li>• include items of each cognitive complexity (approximately 25% low, 50% moderate, and 25% high);</li><li>• have an approximate balance of the correct response between the four answer choices for multiple-choice items; and</li><li>• have an equal balance of male and female names and include names representing different ethnic groups in Florida.</li></ul>

## GUIDE TO THE GRADE-LEVEL SPECIFICATIONS

### Benchmark Classification System

Each benchmark in the NGSSS is coded with a system of numbers and letters.

- The two letters in the *first position* of the code identify the **Subject Area** (e.g., LA for Language Arts).
- The number in the *second position* (first number) represents the **Grade Level**.
- The number in the *third position* (second number) represents the **Strand**, or category of knowledge, to which the benchmark belongs. In Language Arts, the FCAT 2.0 assesses six strands: (1) Reading Process; (2) Literary Analysis; (3) Writing Process; (4) Writing Applications; (5) Communication; and (6) Information and Media Literacy. FCAT 2.0 Reading assesses Reading Process (Strand 1), Literary Analysis (Strand 2), and Information and Media Literacy (Strand 6).
- The number in the *fourth position* of the code represents the **Standard** for the benchmark.
- The number in the *fifth position* shows the specific **Benchmark** that falls under the specified strand and within the standard.



GRADES 9–10	
<b>Strand 1</b>	Reading Process
<b>Standard 6</b>	The student uses multiple strategies to develop grade appropriate vocabulary.
<b>LA.910.1.6.3</b>	The student will use context clues to determine meanings of unfamiliar words.

## Definitions of Benchmark Specifications

The *Specifications* documents identify how Florida’s NGSSS benchmarks are assessed on the FCAT 2.0 at Grades 3–10. The four reading **reporting categories** used for FCAT 2.0 design, scoring, and reporting are Vocabulary, Reading Application, Literary Analysis—Fiction/Nonfiction, and Informational Text/Research Process. For each benchmark assessed in reading, the following information is provided in each grade-level *Specifications* section.

<b>Strand</b>	A strand is a broad category of knowledge within a content area in the NGSSS. The strands are the same for all grade levels.
<b>Standard</b>	Each standard is a general statement of expected student achievement within a strand at each grade level in the NGSSS.
<b>Benchmark</b>	Benchmarks are grade-level specific statements of expected student achievement under each reading standard. In some cases, two or more related benchmarks are grouped together because the assessment of one benchmark necessarily addresses another benchmark. Such groupings are indicated in the benchmark statement.
<b>Clarification</b>	The clarification statement explains how the achievement of the benchmark will be demonstrated by students for each specific item type. Clarification statements explain what the student will do when responding to items of each type.
<b>Content Focus</b>	The content focus defines the specific content measured by each FCAT 2.0 item.
<b>Content Limits</b>	The content limits define the scope of content knowledge that will be assessed (e.g., specific elements that can be compared or contrasted) and, in some cases, indicate areas of the benchmark that will not be assessed. For some benchmarks, additional information is provided to clarify specific directions in developing test items.
<b>Text Attributes</b>	Text attributes define the types of texts that will be used in the development of items, including appropriate context or content suitable for assessing the particular benchmark. The texts may also contain certain stimuli that contribute to the development of items (e.g., illustrations with captions, charts, graphs).
<b>Distractor Attributes</b>	The distractor attributes give specific descriptions of the distractors for items at each grade level.
<b>Sample Items</b>	Sample multiple-choice items that assess each benchmark are provided at each grade level. The sample items are presented in a format similar to the test, and the correct answer for each sample item is indicated.

**SPECIFICATIONS  
FOR  
GRADES 9–10**



GRADES 9–10			
Reporting Category 1: Vocabulary			
Benchmark			Content Focus
Grades 9–10	LA.910.1.6.3	The student will use context clues to determine meanings of unfamiliar words.	<ul style="list-style-type: none"> <li>Context Clues</li> </ul>
Grades 9–10	LA.910.1.6.7	The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. <i>Also assesses LA.910.1.6.11 The student will identify the meaning of words and phrases from other languages commonly used by writers of English (e.g., ad hoc, post facto, RSVP).</i>	<ul style="list-style-type: none"> <li>Analyze Word Structure (e.g., affixes, root words)</li> <li>Analyze Words/Phrases Derived from Latin, Greek, or Other Languages</li> </ul>
Grades 9–10	LA.910.1.6.8	The student will identify advanced word/phrase relationships and their meanings.	<ul style="list-style-type: none"> <li>Analyze Words/Phrases</li> <li>Word Relationships</li> </ul>
Grades 9–10	LA.910.1.6.9	The student will determine the correct meaning of words with multiple meanings in context.	<ul style="list-style-type: none"> <li>Multiple Meanings</li> </ul>

### **BENCHMARK LA.910.1.6.3**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>6</b> The student uses multiple strategies to develop grade appropriate vocabulary.
<b>Benchmark</b>	<b>LA.910.1.6.3</b> The student will use context clues to determine meanings of unfamiliar words.
<b>Clarification</b>	The student, using context clues, will identify the meaning of an unfamiliar word.
<b>Content Focus</b>	Context Clues
<b>Content Limits</b>	Grade-level appropriate texts should be used to assess a word unfamiliar to most students.  Excerpted text should contain clear and sufficient context for determining the meaning of the assessed word.  If an item stem directs the student back to the text to determine the meaning of an unfamiliar word, the text should contain clear and sufficient context for determining the meaning of the assessed word.  The assessed word should be no more than two grade levels above the tested grade.
<b>Text Attributes</b>	Texts should be literary or informational.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.  Texts must contain a word unfamiliar to most students, and clear and sufficient context must be present for students to determine the meaning of the word.
<b>Distractor Attributes</b>	Distractors may include, but are not limited to <ul style="list-style-type: none"><li>• incorrect meanings of the assessed word;</li><li>• meanings of the assessed word that are correct but are not appropriate for the context surrounding the assessed word;</li><li>• contextual meanings drawn from the text but unrelated to the assessed word; and</li><li>• plausible but incorrect distractors based on the text.</li></ul>

**Sample Item 1**                      **Context Clues**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Read this sentence from the essay.

**The warmth of the sun raised the water temperature enough to awaken the rainbow and cutthroat trout that slumbered, and the caddis flies were dancing their erratic dance, here and there, over the water.**

What does the word *erratic* mean as used in the sentence above?

- ★ A. aimless
- B. graceful
- C. leisurely
- D. swift

**Sample Item 2**                      **Context Clues**

The Grade 10 sample item below is based on “Walking” on page G–12.

Read this sentence from “Walking.”

**They are all, somehow, one plant, each with a share of communal knowledge.**

What does the word *communal* mean as used in the sentence above?

- A. actual
- B. basic
- C. diverse
- ★ D. mutual

## **BENCHMARK LA.910.1.6.7**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>6</b> The student uses multiple strategies to develop grade appropriate vocabulary.
<b>Benchmark</b>	<b>LA.910.1.6.7 The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words.</b>  <i>Also assesses LA.910.1.6.11 The student will identify the meaning of words and phrases from other languages commonly used by writers of English (e.g., ad hoc, post facto, RSVP).</i>
<b>Clarification</b>	The student will analyze affixes, or root words, or words/phrases derived from other languages, including Greek and Latin, to determine meaning in a text. Appropriate word strategies, simple analysis, and/or direct inference may be required.
<b>Content Focus</b>	Analyze Word Structure (e.g., affixes, root words) Analyze Words/Phrases Derived from Latin, Greek, or Other Languages
<b>Content Limits</b>	Grade-level appropriate texts should contain vocabulary for assessing the analysis of word structure and for assessing words and phrases derived from other languages, including Greek and Latin.  Assessed words should be no more than two grade levels above the tested grade.  If a stem directs the student back to the text to determine the meaning of an unfamiliar word, or when assessing foreign words and phrases, the text should contain clear and sufficient context for determining the meaning of the assessed word or phrase.
<b>Text Attributes</b>	Texts should be literary or informational.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.  Texts must contain appropriate words to assess affixes, root words, and foreign words and phrases.
<b>Distractor Attributes</b>	Distractors may include, but are not limited to <ul style="list-style-type: none"><li>• incorrect meanings of words, based on structural analysis, that do not fit the context;</li><li>• incorrect meanings of foreign words/phrases that do not fit the context;</li><li>• words with construct similar to the correct response (e.g., same prefix); and</li><li>• plausible but incorrect distractors based on the text.</li></ul>

**Sample Item 3                      Analyze Word Structure**

The Grade 9 sample item below is based on “National Park Service Homepage” on page G–4.

Read the section *National Park Service African American History Month Observance 2008* in the National Park Service homepage.

*Culture* comes from the Latin word *cultura*, which came from *colere*, meaning “to cultivate.” Based on the meaning of the root word *culture*, what does the “theme . . . of *Multiculturalism*” mentioned in this section suggest about groups of people in a society?

- A. Many people in a society are responsible for determining the customs within their group.
- B. Different groups of people in a society will support the views expressed by its scholars.
- ★ C. A society is enriched by various groups who merit equal respect and scholarly interest.
- D. An informed discussion among groups in a society can reveal many conflicting views.

**Sample Item 4                      Analyze Words/Phrases Derived from Latin, Greek, or Other Languages**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Read this excerpt from the essay.

**Although it maintained a humble exterior, the Montana dude ranch where I was to meet my latest client was much more than a corral-and-bunkhouse affair. A chef with a tall white hat prepared gourmet meals; the massage sign-up sheet was posted on an easel by the front desk; the fax and copy machine were to the left.**

The words *chef*, *gourmet*, and *massage* are French words that have been absorbed into the English language. What does the use of these words tell readers about the services being provided by the dude ranch?

- A. The dude ranch provides activities and services that appeal to the children of the clients who come to fish.
- ★ B. The dude ranch appeals to clients who are looking for more refined services during their fishing vacation.
- C. The dude ranch allows its staff to participate during their free time in the many activities that are available.
- D. The dude ranch mainly attracts those clients who will need to continue working during their vacation.

**Sample Item 5                      Analyze Word Structure**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18.

Read this sentence from the article.

**Jaded thrill seekers must be wondering why there are so few really tall mountain ranges on Earth, and why the ones we have aren’t taller.**

The word *jaded* comes from the Middle English word *iade*, which means “a worn-out horse, a nag.” Based on the meaning of the root word, the sentence implies that some mountain climbers have become

- ★ A. bored with the sport of scaling Earth’s available mountain peaks.
- B. resentful of the superior skill to climb Earth’s mountains shown by others.
- C. frustrated at their inability to successfully ascend Earth’s highest mountains.
- D. exhausted by their efforts to reach the summits of Earth’s highest mountain peaks.

## **BENCHMARK LA.910.1.6.8**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>6</b> The student uses multiple strategies to develop grade appropriate vocabulary.
<b>Benchmark</b>	<b>LA.910.1.6.8 The student will identify advanced word/phrase relationships and their meanings.</b>
<b>Clarification</b>	The student will analyze the meanings of words, phrases, and word relationships by using strategies including, but not limited to, context clues and word structure.
<b>Content Focus</b>	Analyze Words/Phrases Word Relationships
<b>Content Limits</b>	Grade-level appropriate texts should be used to assess the analysis of words and phrases and the identification of word relationships (e.g., synonyms, antonyms).  Analogies should <b>not</b> be assessed.  When assessing Analyze Words/Phrases <ul style="list-style-type: none"><li>• excerpted text should contain clear and sufficient context for determining the meaning of the phrase being assessed; and</li><li>• if an item stem directs a student back to the text to determine the meaning of an unfamiliar phrase, the text should contain clear and sufficient context for determining the meaning of the assessed phrase.</li></ul> When assessing Word Relationships <ul style="list-style-type: none"><li>• the terms <i>synonym</i> and <i>antonym</i> should <b>not</b> be used in stem construction. Wording should be <i>most similar in meaning</i> or <i>most opposite in meaning</i>;</li><li>• only grade-level appropriate words found within the text should be assessed; and</li><li>• the text should contain clear and sufficient context for determining the meaning of the assessed words.</li></ul>

**Text Attributes**            Texts should be literary or informational.

Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.

Texts must contain appropriate words, phrases, and word relationships to assess knowledge of vocabulary at grade level.

**Distractor Attributes**    Distractors may include, but are not limited to

- incorrect meanings of assessed phrases found within the excerpted text;
- meanings of the assessed phrases that are correct but are not appropriate for the context;
- word relationships constructed similarly to the correct response;
- details drawn from the text but unrelated to the assessed phrases or test item; and
- plausible but incorrect distractors based on the text.

Note: When constructing answer choices using word pairs, the words within the pair should be the same part of speech.

**Sample Item 6            Analyze Words/Phrases**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

Read this sentence from the article.

**Though swing never completely died out, it wasn’t until the late 1980s that the music experienced a true rebirth.**

What does the sentence above tell readers about swing music during the late 1980s?

- ★ **A.** Swing music once again became popular.
- B.** Swing music was rewritten into modern versions.
- C.** Modern instruments gave swing music a new sound.
- D.** Unpublished compositions of swing music were discovered.



**Sample Item 7**                      **Word Relationships**

The Grade 9 sample item below is based on “National Park Service Homepage” on page G–4.

As used on the homepage, which two words are most similar in meaning?

- A. future, unspoiled
- B. important, majestic
- C. centennial, seasonal
- ★ D. extraordinary, remarkable

**Sample Item 8**                      **Analyze Words/Phrases**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Read these lines from “Woman with Flower.”

**The leaf’s inclined to find its own direction;  
Give it a chance to seek the sunlight for itself.**

Based on the rest of the poem, which sentence best restates the meaning of the lines above?

- A. The leaf isolates itself from other leaves.
- B. The leaf wants to create its own illusions.
- ★ C. The leaf prefers to seek its own destination.
- D. The leaf avoids previously established paths.

**Sample Item 9**                      **Word Relationships**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Read this line from the poem “Offspring.”

**Face slanted upward toward a threatening sky,**

Which word from the poem “Woman with Flower,” if used to replace *threatening*, would create the most opposite image of the sky?

- A. eager
- ★ B. nurturing
- C. prodding
- D. watchful

### **BENCHMARK LA.910.1.6.9**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>6</b> The student uses multiple strategies to develop grade appropriate vocabulary.
<b>Benchmark</b>	<b>LA.910.1.6.9</b> The student will determine the correct meaning of words with multiple meanings in context.
<b>Clarification</b>	The student will analyze words that have multiple meanings and determine the correct meaning of the word as used in the text.
<b>Content Focus</b>	Multiple Meanings
<b>Content Limits</b>	Grade-level appropriate texts should be used to assess words with multiple meanings.  Words with multiple meanings should be assessed using words on grade level or not more than two grades above or below grade level.  Excerpted text must contain clear and sufficient context for determining the meaning of the assessed word.
<b>Text Attributes</b>	Texts should be literary or informational.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.  Texts must contain words with multiple meanings and must provide clear and sufficient context for the student to determine the correct meaning.
<b>Distractor Attributes</b>	Distractors may include, but are not limited to <ul style="list-style-type: none"><li>• correct meanings of the assessed word but inappropriate to the text;</li><li>• meanings drawn from the text but unrelated to the meaning of the assessed word or test item;</li><li>• words constructed similarly to the correct response (e.g., same affix, same tense); and</li><li>• plausible but incorrect distractors based on the text.</li></ul>

**Sample Item 10 Multiple Meanings**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Read this excerpt from the essay.

**I showed him how to keep his fly from dragging, how to fish the deeper pools. He was absorbed by the whys and the hows and the execution.**

In which sentence does *execution* have the same meaning as used in the excerpt above?

- A. After an execution of this computer program, the entire system might shut down.
- ★ B. Their plan was sound, but its faulty execution caused a delay in starting the project.
- C. After agreeing on the terms of the sale, the execution of the deed to the house will be finalized.
- D. The execution of the terms of his final will and testament should occur as soon as the judge approves it.

**Sample Item 11 Multiple Meanings**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Read these lines from “Woman with Flower.”

**The leaf’s inclined to find its own direction;  
Give it a chance to seek the sunlight for itself.**

In the lines above, what does the word *inclined* reveal about the leaf?

- A. The leaf grows at an angle to find its own direction.
- B. The leaf bends down to find its own direction.
- C. The leaf hesitates to find its own direction.
- ★ D. The leaf prefers to find its own direction.

**Sample Item 12 Multiple Meanings**

The Grade 10 sample item below is based on “Quest-4 Cell Phone—User Manual” on page G–16.

Read this sentence from the user manual.

**To obtain *Week View* mode when in *Month View* mode, simply highlight any day in the desired week and choose *Week* at the bottom left of the display.**

In which sentence does *mode* have the same meaning as in the sentence above?

- A. She reacted to the change in the mode of the teacher’s voice.
- B. The instructor asked the students to find the mode of a set of numbers.
- ★ C. She switched the computer’s application from keyboard to voice mode.
- D. The subway is her favorite mode of transportation when she visits the city.

<b>GRADES 9–10</b>		
<b>Reporting Category 2: Reading Application</b>		
<b>Benchmark</b>		<b>Content Focus</b>
Grades 9–10	LA.910.1.7.2	<p>The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning.</p> <ul style="list-style-type: none"> <li>• Author’s Purpose (within/across texts)</li> <li>• Author’s Perspective (within/across texts)</li> <li>• Author’s Bias (within/across texts)</li> </ul>
Grades 9–10	LA.910.1.7.3	<p>The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.</p> <ul style="list-style-type: none"> <li>• Main Idea (stated or implied)</li> <li>• Summary Statement</li> <li>• Relevant Details</li> <li>• Conclusions/Inferences</li> <li>• Predictions</li> </ul>
Grades 9–10	LA.910.1.7.4	<p>The student will identify cause-and-effect relationships in text.</p> <ul style="list-style-type: none"> <li>• Cause and Effect</li> </ul>
Grades 9–10	LA.910.1.7.5	<p>The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.</p> <ul style="list-style-type: none"> <li>• Text Structures/ Organizational Patterns (e.g., comparison/contrast, cause/effect, chronological order, argument/support, definition/explanation, question/answer, listing/description)</li> </ul>
Grades 9–10	LA.910.1.7.7	<p>The student will compare and contrast elements in multiple texts.</p> <ul style="list-style-type: none"> <li>• Compare (similarities within/across texts)</li> <li>• Contrast (differences within/across texts)</li> </ul>

## **BENCHMARK LA.910.1.7.2**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>7</b> The student uses a variety of strategies to comprehend grade level text.
<b>Benchmark</b>	<b>LA.910.1.7.2 The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning.</b>
<b>Clarification</b>	The student will identify the author’s purpose or perspective. The student will analyze the impact of the author’s purpose or perspective within or across texts.
<b>Content Focus</b>	Author’s Purpose (within/across texts) Author’s Perspective (within/across texts) Author’s Bias (within/across texts)
<b>Content Limits</b>	Grade-level appropriate texts used in assessing author’s purpose should contain an identifiable author’s purpose for writing, including, but not limited to, persuading, entertaining, conveying a particular tone or a mood, informing, or expressing an opinion. The author’s purpose, perspective, and bias should be recognizable within or across texts.
<b>Text Attributes</b>	Texts should be literary or informational.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.  Texts may include, but are not limited to, persuasive articles, essays, editorials, and informational articles.
<b>Distractor Attributes</b>	Distractors may include, but are not limited to <ul style="list-style-type: none"><li>• facts and details that do not support the author’s purpose or represent the author’s perspective or bias;</li><li>• incorrect interpretations of the author’s purpose, perspective, or bias;</li><li>• incorrect analysis or evaluation of the impact of the author’s purpose, perspective, or bias; and</li><li>• plausible but incorrect distractors based on the text.</li></ul> Note: Distractors should <b>not</b> be a list of general categories (e.g., to inform, to persuade) but should include specific examples related to the texts.

**Sample Item 13**                      **Author’s Purpose**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Read this sentence from the essay.

**And the fish, whether six inches or ten, were praised like precious stones.**

The author uses this comparison to

- A. reveal the assorted colors of fish.
- B. describe the various sizes of fish.
- ★ C. show the client’s appreciation for each catch.
- D. focus on the client’s preference for material goods.

**Sample Item 14**                      **Author’s Bias**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Which statement from the essay reveals the author’s initial bias toward her client?

- ★ A. “Typical beginner, I thought.”
- B. “First, I turned his reel around.”
- C. “He looked like a model for an outdoor catalogue.”
- D. “The felt on his wading boots was as white as snow.”

**Sample Item 15**                      **Author’s Purpose**

The Grade 10 sample item below is based on “Walking” on page G–12.

What was the author’s purpose in writing this essay?

- A. to relate an outdoor walking experience
- ★ B. to emphasize the importance of observing nature
- C. to describe some of the changes that occur in nature
- D. to illustrate the interdependence among plants and animals

**Sample Item 16**                      **Author’s Perspective**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18.

The author of this article would most likely make the statement that mountains must

- A. move with Earth’s crust.
- B. crumble when faults occur.
- ★ C. yield to the forces of nature.
- D. sink under their own weight.

**Sample Item 17**                      **Author’s Bias**

The Grade 10 sample item below is based on “Quest-4 Cell Phone—User Manual” on page G–16.

Read this excerpt from the section *USING THE CALENDAR*.

**The calendar in your Quest-4 cell phone is a convenient way to keep track of important reminders; tasks that need to be completed; people who must be called; and special events such as concerts, ball games, graduations, and vacations. Your Quest-4 cell phone will hold up to 300 calendar entries.**

In this excerpt, the author’s information displays a bias against all the following groups EXCEPT

- ★ A. busy young adults who participate in many activities.
- B. retired adults who get involved in very few volunteer activities.
- C. single adults who relocate to another city where they have no family or friends.
- D. dedicated young adults who spend most of their time working alone on a research project.

### **BENCHMARK LA.910.1.7.3**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>7</b> The student uses a variety of strategies to comprehend grade level text.
<b>Benchmark</b>	<b>LA.910.1.7.3</b> The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.
<b>Clarification</b>	The student will determine the main idea (stated or implied), identify a correct summary statement, locate relevant details and facts, draw logical conclusions, make appropriate inferences, and use details to make predictions beyond a text within or across grade-level appropriate texts.
<b>Content Focus</b>	Main Idea (stated or implied) Summary Statement Relevant Details Conclusions/Inferences Predictions
<b>Content Limits</b>	Grade-level appropriate texts should include an identifiable main idea (stated or implied) and relevant details from which students may draw logical conclusions or make inferences within or across texts.  Paraphrasing should <b>not</b> be assessed.  Items may assess a student’s ability to identify a correct summary statement.
<b>Text Attributes</b>	Texts should be literary or informational.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.  The text should include a main idea (stated or implied) with relevant details, which will enable students to draw logical conclusions and make appropriate inferences.



**Distractor Attributes**

Distractors may include, but are not limited to

- details that do not support the main idea;
- incorrect interpretations of the main idea that are too broad, too narrow, or are a specific fact;
- incorrect inferences, conclusions, or predictions based on details found in the text;
- incorrect summary statements; and
- plausible but incorrect distractors based on the text.

Note: Items should **not** assess a student’s ability to identify details of least importance when assessing a summary or main idea statement.

Note: A main idea should be stated in a complete sentence.

Note: A summary statement should be expressed in a complete sentence.

Note: When the main idea is assessed in a literary text, it should be assessed as a summary statement (e.g., “Which statement best summarizes the events in the passage?”). When the main idea is assessed in an informational text, it should be assessed as a main idea statement (e.g., “Which sentence best expresses the main idea of the article?”).

**Sample Item 18**      **Main Idea**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

Which statement best expresses the main idea of the article?

- A. Art forms are fads that are enjoyed temporarily.
- B. Personal preferences influence musical appreciation.
- ★ C. The value of music lies in how it enhances human lives.
- D. The success of an artist is measured by future generations.

**Sample Item 19**      **Summary Statement**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Which sentence from the essay best summarizes the narrator’s “lesson in living” from her experience with the client?

- A. “To my surprise, he was one of those rare people who connect with a fly rod almost immediately.”
- B. “His wife, who was waiting on the front porch of their cabin, embraced him and asked how he had done.”
- C. “Even in hip waders we were overdressed for the ankle-deep creek, but we stepped in, waded out to the middle and faced upstream.”
- ★ D. “To be with someone who was able to treasure the moment the way he did made me feel like I was exploring fly-fishing for the first time.”

**Sample Item 20**      **Relevant Details**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

According to the article, which musician helped America rediscover swing music?

- A. Frank Sinatra
- B. Duke Ellington
- C. Louis Armstrong
- ★ D. Harry Connick Jr.

**Sample Item 21**      **Predictions**

The Grade 9 sample item below is based on “National Park Service Homepage” on page G–4.

Read this excerpt from the National Park Service homepage.

**Junior Ranger Essay Contest Announced**

**(Washington, DC) The winner of this year’s 2008 Junior Ranger essay contest will receive an all expense paid family vacation to one of the country’s most remarkable national parks and a starring role in an electronic field trip seen by millions of school children across the country. Full Story | Get Involved**

From the information provided in the excerpt and the text links, the reader can predict that

- A. the names of all the participants in the essay contest are listed on a linked webpage.
- B. a complete analysis of the most remarkable parks is provided on a linked webpage.
- ★ C. a more detailed explanation of the essay contest is available on a linked webpage.
- D. the participating schools across the country are revealed on a linked webpage.

**Sample Item 22                      Relevant Details**

The Grade 10 sample item below is based on “Walking” on page G–12.

According to the essay, the language of the Earth is

- ★ **A.** visible and audible.
- B.** silent and indescribable.
- C.** heard at certain times of the year.
- D.** learned through studying sunflowers.

**Sample Item 23                      Conclusions/Inferences**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18.

From reading the article, the reader can infer that the “world’s roof” will

- A.** be avoided by adventure seekers.
- B.** increase in elevation in the future.
- ★ **C.** continue to be studied by geologists.
- D.** be affected by major fault movements.

**Sample Item 24                      Predictions**

The Grade 10 sample item below is based on “Walking” on page G–12.

Based on the essay, which action will the narrator most likely take in the future?

- A.** She will transplant the lonely sunflower to a place with fertile soil.
- B.** She will collect seeds from the sunflowers along the unpaved road.
- ★ **C.** She will return to the spot where the sunflower bloomed in the spring.
- D.** She will explore a new walking path where numerous sunflowers grow.

### **BENCHMARK LA.910.1.7.4**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>7</b> The student uses a variety of strategies to comprehend grade level text.
<b>Benchmark</b>	<b>LA.910.1.7.4 The student will identify cause-and-effect relationships in text.</b>
<b>Clarification</b>	The student will identify cause-and-effect relationships within texts. Additionally, the student may need to discern a causal relationship implied in the text through the assimilation of facts and details provided.
<b>Content Focus</b>	Cause and Effect
<b>Content Limits</b>	Grade-level appropriate texts used in assessing cause-and-effect relationships should contain identifiable causal relationships embedded in the text and/or contain sufficient facts and details to assist students in discerning implied causal relationships.
<b>Text Attributes</b>	<p>Texts should be literary or informational.</p> <p>Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.</p> <p>Texts should include an identifiable cause-and-effect relationship that may be stated and/or implied.</p>
<b>Distractor Attributes</b>	<p>Distractors may include, but are not limited to</p> <ul style="list-style-type: none"><li>• incorrect causal relationships based on the text;</li><li>• incorrect rationales and/or interpretations of implied causal relationships; and</li><li>• plausible but incorrect distractors based on the text.</li></ul> <p>Note: When constructing cause-and-effect items using literary texts, it is preferred that interactions and situations between characters be attributed to Benchmark LA.910.2.1.5 and the content focus of character development and/or character point of view.</p>

**Sample Item 25**                      **Cause and Effect**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

According to the article, what is one reason for swing music losing its role as a major form of entertainment?

- A. Swing music fans began wearing unusual clothing.
- B. Young people chose to attend summer music camps.
- C. Swing music concerts started to attract unruly crowds.
- ★ D. People became interested in listening to individual singers.

**Sample Item 26**                      **Cause and Effect**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18.

What caused Nicholas Brozović and his fellow geologists to first believe that glaciers influence the height of mountain ranges?

- A. models of mountain terrain
- B. analysis of prominent features
- C. pictures of the mountain summits
- ★ D. measurements of various elevations

### **BENCHMARK LA.910.1.7.5**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>7</b> The student uses a variety of strategies to comprehend grade level text.
<b>Benchmark</b>	<b>LA.910.1.7.5</b> The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.
<b>Clarification</b>	The student will identify and analyze text structures/organizational patterns and determine how they impact meaning in texts.
<b>Content Focus</b>	Text Structures/Organizational Patterns (e.g., comparison/contrast, cause/effect, chronological order, argument/support, definition/explanation, question/answer, listing/description)
<b>Content Limits</b>	<p>Text structures found within grade-level appropriate texts should be identifiable and may include, but are not limited to, comparison/contrast, cause/effect, chronological order, and argument/support.</p> <p>Text features should <b>not</b> be assessed in this benchmark but will be assessed in LA.910.2.2.1 for literary text and in LA.910.6.1.1 for informational text.</p>
<b>Text Attributes</b>	<p>Texts should be literary or informational.</p> <p>Informational texts are more suited than literary texts toward item development for this benchmark; however, a literary text may occasionally be appropriate (e.g., one that utilizes chronological order, comparison/contrast, or cause/effect).</p> <p>Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.</p> <p>Text structures must be clearly evident as indicated by signal words and phrases.</p> <p>Texts must contain identifiable organizational patterns.</p> <p>Texts may include identifiable viewpoints, positions, or persuasive arguments. Support should be objective and substantial. Paired texts or different sections within a text should include similar or opposing viewpoints, positions, or arguments.</p>

**Distractor Attributes**

Distractors may include, but are not limited to

- incorrect interpretations of text structures/organizational patterns;
- incorrect relationships (e.g., cause/effect, comparison/contrast) within the organizational pattern;
- incorrect chronological order;
- incorrect details drawn from the text;
- incorrect rationale as support for or against an argument; and
- plausible but incorrect distractors based on the text.

Note: Distractors should include a brief elaboration on how the organizational pattern impacts meaning in the text and should **not** be a list of general categories (e.g., chronological order, comparison/contrast, cause/effect).

**Sample Item 27**

**Text Structures/Organizational Patterns**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

Based on the main heading and subheadings, the reader can determine that the main organizational structure of the article is

- A. a comparison of Big Band music to other musical styles of the time.
- B. a description of the effects of Big Band era music on other musical styles.
- ★ C. a chronological history of the highlights and musicians of the Big Band era.
- D. a listing of the artists and composers who contributed to the emergence of Big Band music.

**Sample Item 28**

**Text Structures/Organizational Patterns**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18.

How does Ken Howard organize the article “Cutting Off the World’s Roof”?

- A. He writes mainly about his personal experiences.
- ★ B. He describes differences between several theories.
- C. He answers questions about different mountain ranges.
- D. He persuades readers to accept one theory over another.

### **BENCHMARK LA.910.1.7.7**

<b>Strand</b>	<b>1</b> Reading Process
<b>Standard</b>	<b>7</b> The student uses a variety of strategies to comprehend grade level text.
<b>Benchmark</b>	<b>LA.910.1.7.7 The student will compare and contrast elements in multiple texts.</b>
<b>Clarification</b>	The student will identify similarities between elements within or across texts or will identify differences between elements within or across texts.
<b>Content Focus</b>	Compare (similarities within/across texts) Contrast (differences within/across texts)
<b>Content Limits</b>	Grade-level appropriate texts should include elements that can be compared or contrasted and may include, but are not limited to, character, setting, descriptive language, subject, author’s purpose, author’s perspective, main idea, themes, and topics.
<b>Text Attributes</b>	Texts should be literary or informational.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.  Texts should provide sufficient information that establishes a clear relationship between the similarities or a clear relationship between the differences.  Texts should include elements that compare or contrast.  To assess this benchmark within a text, items should be based on elements that can be compared or contrasted.  To assess this benchmark across texts, items should be based on two related texts that contain elements that can be compared or contrasted.



**Distractor Attributes**     Distractors may include, but are not limited to

- incorrect comparisons;
- incorrect contrasts;
- similarities or differences drawn from the text but unrelated to the test item;
- facts and details drawn from the text but unrelated to the test item; and
- plausible but incorrect distractors based on the text.

Note: When constructing a comparison item, distractors should **not** contrast elements. When constructing a contrast item, distractors should **not** compare elements.

Note: For differentiating between Benchmark LA.910.1.7.7 and Benchmark LA.910.6.2.2, items that require students to compare or contrast specific details within the text should be aligned with Benchmark LA.910.1.7.7. Items that require students to synthesize similarities or differences and to draw conclusions from those similarities or differences within or across text(s) should be aligned with Benchmark LA.910.6.2.2.

**Sample Item 29                      Compare**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

According to the article, what do musicians Benny Goodman, Elvis Presley, and the Beatles have in common?

- A. All studied music in New Orleans.
- ★ B. All attracted audiences of enthusiastic fans.
- C. All helped to revive interest in swing music.
- D. All performed for soldiers serving in World War II.

**Sample Item 30                      Contrast**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

How does the narrator’s impression of her client and his wife change throughout the essay?

- A. At first, she sees the couple as idle, but then she realizes they have earned the right to relax.
- ★ B. At first, she assumes the couple values wealth, but then she sees they really value each other.
- C. At first, she sees the couple as mismatched, but then she realizes they are devoted to each other.
- D. At first, she assumes the couple is too sophisticated for the ranch, but then she sees they appreciate nature.

**Sample Item 31 Contrast**

The Grade 10 sample item below is based on “Quest-4 Cell Phone—User Manual” on page G–16.

The *CALENDAR SYMBOLS* chart is different from the other text features in the user manual because it

- A. lists events in order of importance.
- B. illustrates how to input calendar dates.
- ★ C. provides a key for categories of calendar entries.
- D. clarifies the operating instructions of the cell phone.

**Sample Item 32 Contrast**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

In “Offspring,” how are the images of nature in the first stanza different from those presented in the second stanza?

- A. While the images in the first stanza are realistic, those in the second stanza are surreal.
- B. While the images in the first stanza are extraordinary, those in the second stanza are commonplace.
- C. The images in the first stanza refer primarily to the speaker, while those in the second stanza refer to the general reader.
- ★ D. The images in the first stanza show the dependence of the daughter, while those in the second stanza demonstrate her independence.

<b>GRADES 9–10</b>		
<b>Reporting Category 3: Literary Analysis—Fiction/Nonfiction</b>		
<b>Benchmark</b>		<b>Content Focus</b>
Grades 9–10	LA.910.2.1.5	<p>The student will analyze and develop an interpretation of a literary work by describing an author’s use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery).</p>
		<ul style="list-style-type: none"> <li>• Theme</li> <li>• Character Development (e.g., protagonist, antagonist)</li> <li>• Character Point of View</li> <li>• Setting</li> <li>• Plot Development</li> <li>• Conflict (e.g., internal or external)</li> <li>• Resolution</li> </ul>
Grades 9–10	LA.910.2.1.7	<p>The student will analyze, interpret, and evaluate an author’s use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts.</p>
		<ul style="list-style-type: none"> <li>• Descriptive Language (e.g., tone, irony, mood, imagery, alliteration, onomatopoeia, allusion, satire)</li> <li>• Figurative Language (e.g., simile, metaphor, symbolism, personification, hyperbole, pun)</li> </ul>

**BENCHMARK LA.910.2.1.5**

<b>Strand</b>	<b>2</b> Literary Analysis
<b>Standard</b>	<b>1</b> The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.
<b>Benchmark</b>	<b>LA.910.2.1.5</b> The student will analyze and develop an interpretation of a literary work by describing an author’s use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery).
<b>Clarification</b>	The student will identify, analyze, and interpret elements of plot development (foreshadowing, flashback, theme, and setting) within or across texts. The student will also identify, analyze, and interpret other literary elements, such as character development, character point of view, and conflict and resolution within or across texts. In addition, the student will identify, analyze, and interpret how plot events contribute to conflict and resolution within or across texts.
<b>Content Focus</b>	Theme Character Development (e.g., protagonist, antagonist) Character Point of View Setting Plot Development Conflict (e.g., internal or external) Resolution
<b>Content Limits</b>	Texts should be grade-level appropriate and contain identifiable literary elements (e.g., theme, character development, character point of view, setting, plot development, conflict, resolution).  Figurative language should <b>not</b> be assessed in this benchmark but should be assessed in Benchmark LA.910.2.1.7.
<b>Text Attributes</b>	Texts should be literary and may include, but are not limited to, fiction, nonfiction (e.g., biographies, autobiographies, personal and historical essays, diary entries, memoirs), poetry, and drama.  When assessing theme, the text must have a strongly implied theme.  Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.

To assess this benchmark within or across texts, items may be based on

- one text that contains a variety of literary elements; or
- two texts with related literary elements (e.g., theme, characterization, conflict, resolution).

**Distractor Attributes**

Distractors may include, but are not limited to

- details that may contribute to but do not significantly support the conflict, plot, theme, etc.;
- facts, details, or ideas drawn from the text but unrelated to the test item;
- inaccurate interpretations of character, point of view, plot development, setting, conflict, or theme;
- a summary statement that is unrelated to the overall theme; and
- plausible but incorrect distractors based on the text.

Note: Theme is neither the plot nor the story’s topic expressed in a word or phrase (e.g., the strength of love, the importance of nature, childhood, friendship). A theme should be stated in a complete sentence. For example, rather than just a phrase such as *the rewards of old age*, this phrase should be in the form of a sentence: *Old age can be a time of great satisfaction.*

**Sample Item 33**

**Character Point of View**

The Grade 9 sample item below is based on “Finding the Center” on page G–9.

Which sentence from the passage indicates that Jonathan wants to gain control over his hectic schedule?

- A. “Glancing at the clock, Jonathan cupped his hands around the clay, trying to center it in the middle of the wheel.”
- B. “Jonathan threw together a peanut butter sandwich, avoiding his mother’s advice about proper nutrition, and raced out the door again.”
- C. “Glancing at his watch, Jonathan sighed and pushed himself upright—practice was over, but he had only twenty minutes to cool down and shower.”
- ★ D. “Jonathan nodded in frustration and stood up to wedge another ball of clay—he’d have to start over, but this time he’d pay more attention to the clay and less to the clock.”

**Sample Item 34                      Setting**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

How does the setting of the essay contribute to the development of the narrative?

- A. The description of the creek provides an opportunity to explain how the fishing gear is used.
- B. The abundance of fish in the wilderness stream allows for a detailed description of fly-fishing.
- ★ C. The remote dude ranch furnishes the background for the fly-fishing adventure experienced by the client.
- D. The family vacation destination presents a location where the family members can enjoy activities together.

**Sample Item 35                      Plot Development**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Which event in the essay is most important in changing the narrator’s opinion of the client?

- A. the manner in which the client was greeted by his children after he and the narrator returned from fishing
- ★ B. the client’s confession to the narrator that being very sick had given him a new appreciation of life
- C. the trip down the bumpy road to the creek where the narrator took the client to fish
- D. the client’s appearance when the narrator first saw him in his new fishing clothes

**Sample Item 36                      Conflict**

The Grade 9 sample item below is based on “Finding the Center” on page G–9.

Which sentence best expresses the central conflict in the passage?

- A. “When classes ended for the day, he slipped into the art room, planning to throw a vase on the potter’s wheel in the hope of finishing at least one thing before reporting for cross country practice.”
- ★ B. “Sometimes his crammed schedule seemed barely manageable, a whirl of commitments and responsibilities encircling him, with each on the brink of spinning beyond his reach at any moment.”
- C. “A handful of his teammates had already completed the practice course, but others still trailed behind.”
- D. “The uncooperative clay slumped to one side and collapsed into a misshapen pile.”

**Sample Item 37**                      **Theme**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Which line from the poem “Woman with Flower” most clearly reveals its theme?

- A. “I wouldn’t coax the plant if I were you.”
- B. “And wait until it’s dry before you water it.”
- C. “Much growth is stunted by too careful prodding.”
- ★ D. “The things we love we have to learn to leave alone.”

**Sample Item 38**                      **Character Development**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Which phrase best describes both the gardener in “Woman with Flower” and the speaker in “Offspring”?

- ★ A. devoted but anxious
- B. distressed but cautious
- C. attentive but impractical
- D. industrious but indecisive

**Sample Item 39**                      **Character Point of View**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Which statement best expresses the speaker’s point of view in the first stanza of the poem “Offspring”?

- A. Children are destined to fulfill their parents’ dreams.
- ★ B. Children should follow the path set for them by their parents.
- C. Parents should teach their children about their family heritage.
- D. Parents will be overshadowed by their children’s accomplishments.

**Sample Item 40**                      **Resolution**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

Which statement best conveys the resolution in the poem “Offspring”?

- A. The daughter fulfills the speaker’s wishes.
- ★ B. The speaker recognizes the daughter’s individuality.
- C. The daughter discovers a past connection with the speaker.
- D. The speaker accepts a superficial relationship with the daughter.

**BENCHMARK LA.910.2.1.7**

<b>Strand</b>	<b>2</b> Literary Analysis
<b>Standard</b>	<b>1</b> The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.
<b>Benchmark</b>	<b>LA.910.2.1.7</b> The student will analyze, interpret, and evaluate an author’s use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts.
<b>Clarification</b>	<p>The student will identify, analyze, interpret, and evaluate the author’s use of descriptive or figurative language and will determine how the author’s use of language impacts meaning in a variety of grade-level appropriate texts.</p> <p>Note: As recommended by Florida educators, <i>pun</i> should be assessed as a type of figurative language device used by authors and <b>not</b> as a type of descriptive language device, as indicated in the original benchmark language above.</p>
<b>Content Focus</b>	<p>Descriptive Language (e.g., tone, irony, mood, imagery, alliteration, onomatopoeia, allusion, satire)</p> <p>Figurative Language (e.g., simile, metaphor, symbolism, personification, hyperbole, pun)</p>
<b>Content Limits</b>	<p>Grade-level appropriate texts should contain clear examples of descriptive language (e.g., tone, irony, mood, imagery, alliteration, onomatopoeia, allusion, satire) and figurative language (e.g., symbolism, simile, metaphor, personification, hyperbole, pun).</p> <p>Idioms should <b>not</b> be assessed.</p>
<b>Text Attributes</b>	<p>Texts may be literary or informational and may include, but are not limited to, fiction, nonfiction (e.g., biographies, autobiographies, personal and historical essays, diary entries, memoirs, speeches, editorials), poetry, and drama.</p> <p>Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.</p>



**Distractor Attributes**

Distractors may include, but are not limited to

- examples of descriptive language or figurative language drawn from the text but unrelated to the test item;
- inaccurate interpretations of descriptive language or figurative language; and
- plausible but incorrect distractors based on the text.

Note: If two descriptive language distractors are used, they must be balanced with two figurative language distractors. The correct answer determines the content focus for the item.

Note: Distractors may also include either all descriptive language examples or all figurative language examples.

Note: When assessing the author’s tone (e.g., melancholic, nostalgic, forlorn) and mood (e.g., sorrowful, gloomy, optimistic) in a text, distractors should **not** be a list of words but should include specific examples related to the text.

**Sample Item 41                      Descriptive Language**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Read this sentence from the essay.

**To be with someone who was able to treasure the moment the way he did made me feel like I was exploring fly-fishing for the first time.**

What type of literary device does the author use in the sentence above?

- ★ A. irony, expressing a contrast to the narrator’s skill at fly-fishing
- B. imagery, creating a vivid picture of the sport of fly-fishing
- C. tone, emphasizing the narrator’s attitude toward her client
- D. onomatopoeia, using a word that sounds like its meaning

**Sample Item 42                      Figurative Language**

The Grade 10 sample item below is based on “Walking” on page G–12.

Read this sentence from the essay.

**It was a green and sleeping bud, raising itself toward the sun.**

What literary device does the writer use in the sentence above?

- A. metaphor, comparing the sunflower to a tired child
- B. hyperbole, exaggerating the fast growth of the sunflower
- C. symbolism, representing the season of spring as a sunflower
- ★ D. personification, portraying the sunflower as a person waking up

<b>GRADES 9–10</b>			
<b>Reporting Category 4: Informational Text/Research Process</b>			
<b>Benchmark</b>			<b>Content Focus</b>
Grades 9–10	LA.910.2.2.1	The student will analyze and evaluate information from text features (e.g., transitional devices, table of contents, glossary, index, bold or italicized text, headings, charts and graphs, illustrations, subheadings).	<ul style="list-style-type: none"> <li>• Text Features (e.g., titles, subtitles, headings, subheadings, sections, charts, tables, graphs, illustrations, maps, diagrams, captions, italicized text, text boxes)</li> </ul>
Grades 9–10	LA.910.6.1.1	The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.	<ul style="list-style-type: none"> <li>• Text Features (e.g., headings, subheadings, sections, titles, subtitles, charts, tables, maps, diagrams, captions, illustrations, graphs, italicized text, text boxes)</li> </ul>
Grades 9–10	LA.910.6.2.2	The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.	<ul style="list-style-type: none"> <li>• Synthesize Information (within/across texts)</li> <li>• Analyze and Evaluate Information (within/across texts)</li> <li>• Determine the Validity and Reliability of Information (within/across texts)</li> </ul>

**BENCHMARK LA.910.2.2.1**

<b>Strand</b>	<b>2</b> Literary Analysis
<b>Standard</b>	<b>2</b> The student identifies, analyzes, and applies knowledge of the elements of a variety of nonfiction, informational, and expository texts to demonstrate an understanding of the information presented.
<b>Benchmark</b>	<b>LA.910.2.2.1 The student will analyze and evaluate information from text features (e.g., transitional devices, table of contents, glossary, index, bold or italicized text, headings, charts and graphs, illustrations, subheadings).</b>
<b>Clarification</b>	The student will identify, explain, analyze, and determine meaning from a variety of text features.
<b>Content Focus</b>	Text features (e.g., titles, subtitles, headings, subheadings, sections, charts, tables, graphs, illustrations, maps, diagrams, captions, italicized text, text boxes)
<b>Content Limits</b>	Text features should be assessed within grade-level appropriate literary nonfiction texts (e.g., biographies, autobiographies, diary entries, memoirs) or literary fictional texts when appropriate.  Texts should include a single, identifiable text feature or should contain a variety of text features.  Transitional devices, tables of contents, glossaries, bold text, and indices should <b>not</b> be assessed.
<b>Text Attributes</b>	Literary nonfiction texts are more suited than literary fictional texts toward item development for this benchmark; however, a literary text may occasionally be appropriate.  Stimuli found in texts may include titles, headings, subheadings, sections, charts, tables, graphs, illustrations, maps, diagrams, captions, italicized text, and text boxes.

**Distractor Attributes**

Distractors may include, but are not limited to

- incorrect analysis and interpretation of text features;
- facts, details, or other information drawn from the text features but unrelated to the test item;
- incorrect or irrelevant information drawn from text features; and
- plausible but incorrect distractors based on text features.

Note: Items should **not** ask the student for literal references, such as

- *On what page would you find...?;*
- *In which chapter would you find...?;* or
- *In what kind of reference book would you find information about...?*

Note: When assessing a text feature (e.g., subheadings, captions), answer choices may be developed from other areas of the text but should be parallel and balanced.

Note: When assessing a text feature in a fiction or literary nonfiction passage, Benchmark LA.910.2.2.1 should be used. When assessing a text feature in an informational/expository nonfiction article or in a functional selection (how-to documents, webpages, etc.), Benchmark LA.910.6.1.1 should be used.

**Sample Item 43                      Text Features**

The Grade 9 sample item below is based on “A Day in the Stream” on page G–2.

Based on the essay “A Day in the Stream,” which caption would be most appropriate for the picture on the first page of the essay?

- ★ **A.** a celebration of life
- B.** a chance to use the new gear
- C.** an exceptional day for fishing
- D.** an eagerness to catch the first one

**Sample Item 44                      Text Features**

The Grade 9 sample item below is based on “Finding the Center” on page G–9.

The text box “Is Your Schedule Too Busy?” helps the reader to understand the

- A.** series of events that affect the resolution.
- B.** indoor and outdoor settings described in the passage.
- ★ **C.** resolution to the internal conflict faced by the protagonist.
- D.** motivation of the protagonist at the beginning of the passage.

**Sample Item 45**                      **Text Features**

The Grade 10 sample item below is based on “Woman with Flower/Offspring” on page G–15.

The text box that accompanies the poems “Woman with Flower” and “Offspring” was most likely included to

- ★ **A.** provide the poet’s biographical information.
- B.** document the poet’s publishing experiences.
- C.** authenticate the poet’s training in creative writing.
- D.** explain the poet’s inspiration for writing the poems.

**BENCHMARK LA.910.6.1.1**

<b>Strand</b>	<b>6</b> Information and Media Literacy
<b>Standard</b>	<b>1</b> The student comprehends the wide array of informational text that is part of our day to day experiences.
<b>Benchmark</b>	<b>LA.910.6.1.1 The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.</b>
<b>Clarification</b>	The student will identify, explain, analyze, and determine meaning from a variety of text features.
<b>Content Focus</b>	Text Features (e.g., headings, subheadings, sections, titles, subtitles, charts, tables, maps, diagrams, captions, illustrations, graphs, italicized text, text boxes)
<b>Content Limits</b>	Text features should be assessed using grade-level appropriate texts that may include, but are not limited to, informational articles and functional reading materials (e.g., websites, consumer documents, how-to articles, brochures, fliers, other real-world documents).  Texts should include a single, identifiable text feature or should contain a variety of text features.
<b>Text Attributes</b>	Texts should be informational.  Texts may include, but are not limited to, grade-level appropriate informational articles and functional reading materials (e.g., websites, consumer documents, how-to articles, brochures, fliers, other real-world documents).  Stimuli found in text may include headings, subheadings, sections, titles, subtitles, charts, tables, maps, diagrams, captions, illustrations, graphs, or italicized text.

**Distractor Attributes**     Distractors may include, but are not limited to

- incorrect analysis and interpretation of text features;
- facts, details, or other information drawn from the text features but unrelated to the test item;
- incorrect or irrelevant information drawn from text features; and
- plausible but incorrect distractors based on text features.

Note: Items should **not** ask the student for literal references, such as

- *On what page would you find...?;*
- *In which chapter would you find...?;* or
- *In what kind of reference book would you find information about...?*

Note: When assessing a text feature (e.g., subheadings, captions), answer choices may be developed from other areas of the text but should be parallel and balanced.

Note: When assessing a text feature in an informational/expository nonfiction article or in a functional selection (how-to documents, webpages, etc.), Benchmark LA.910.6.1.1 should be used. When assessing a text feature in a fiction or literary nonfiction passage, Benchmark LA.910.2.2.1 should be used.

**Sample Item 46                      Text Features**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

From the photographs and headings of this article, the reader can conclude that

- A. swing music was not popular for dancing.
- ★ B. several great musicians played swing music.
- C. swing music did not remain popular for long.
- D. many swing musicians played the same instrument.

**Sample Item 47                      Text Features**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18 and references the diagram on page G–20.

Which statement from the article is best supported by the diagram on the third page of the passage?

- A. “And in any case, Brozović points out, it’s unlikely that faults would turn up in just the right places to make terrain taper off right above the snow line.”
- B. “As the Himalayan mountains come up, glaciers shear off their tops like a buzz saw.”
- ★ C. “They start to form after a mountaintop pokes up past the snow line.”
- D. “The tallest, pointiest peaks, then, can become glacier-proof.”

## **BENCHMARK LA.910.6.2.2**

<b>Strand</b>	<b>6</b> Information and Media Literacy
<b>Standard</b>	<b>2</b> The student uses a systematic process for the collection, processing, and presentation of information.
<b>Benchmark</b>	<b>LA.910.6.2.2</b> The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
<b>Clarification</b>	<p>The student will use a variety of techniques and strategies to analyze and evaluate information within or across texts.</p> <p>The student will identify the validity (i.e., correctness or soundness) and reliability (i.e., dependability) of information in a text by identifying supporting facts and analyzing the development of argument(s) within or across texts. In addition, the student may be asked to apply information from a text in a valid and/or reliable way.</p> <p>The student will identify relationships between two or more ideas or among other textual elements found within or across texts (i.e., synthesize information).</p>
<b>Content Focus</b>	<p>Synthesize Information (within/across texts)</p> <p>Analyze and Evaluate Information (within/across texts)</p> <p>Determine the Validity and Reliability of Information (within/across texts)</p>
<b>Content Limits</b>	<p>Texts should be grade-level appropriate and present information in order to</p> <ul style="list-style-type: none"> <li>• aid the student’s determination of validity and reliability of information;</li> <li>• express a relationship among two or more ideas;</li> <li>• express a relationship among ideas and certain text features; and</li> <li>• reflect ideas that can be analyzed and evaluated.</li> </ul> <p>This type of information may come from both primary and/or secondary sources.</p> <p>Synthesis should be assessed by identifying the relationships among two or more ideas.</p>



**Text Attributes**

Texts should be informational but on occasion may be literary; both may include either primary or secondary sources.

Primary sources may include, but are not limited to, eyewitness accounts of events, such as letters, journals, diaries, and historical documents.

Secondary sources may include, but are not limited to, encyclopedias, books, newspapers, and magazine articles.

Other stimuli may include, but are not limited to, illustrations with captions, graphics, and charts.

Evidence presented in texts should be logical, internally consistent, and clearly developed by the author in order to assess the validity and reliability of information.

**Distractor Attributes**

Distractors may include, but are not limited to

- incorrect analysis of validity and/or reliability of the text;
- facts and details drawn from the text but unrelated to the test item;
- incorrect interpretations of the accuracy of information found in the text;
- incorrect synthesis of information; and
- plausible but incorrect distractors based on the text.

Note: Whenever possible, validity and reliability items should utilize direct quotations from the text in the answer choices.

Note: For differentiating between Benchmark LA.910.1.7.7 and Benchmark LA.910.6.2.2, items that require students to compare or contrast specific details within the text should be aligned with Benchmark LA.910.1.7.7. Items that require students to synthesize similarities or differences and to draw conclusions from those similarities or differences within or across text(s) should be aligned with Benchmark LA.910.6.2.2.

**Sample Item 48 Analyze and Evaluate Information**

The Grade 9 sample item below is based on “National Park Service Homepage” on page G–4.

The homepage of the National Park Service website would be useful for all of the following purposes EXCEPT

- A. planning a family vacation.
- B. locating information about a summer job.
- ★ C. comparing mountain ranges around the world.
- D. writing a research report about weather conditions.

**Sample Item 49 Determine the Validity and Reliability of Information**

The Grade 9 sample item below is based on “Swing Is the Thing!” on page G–6.

Which sentence from the article best explains why big-band music appeals to several generations?

- ★ A. “The infectious, up-tempo beat and rich orchestration were—and still are—tailor-made for dancing.”
- B. “The music provided a real-life soundtrack for two of America’s most trying eras—the Depression and World War II.”
- C. “President Franklin Roosevelt even declared that the music could ‘inspire a fervor for the spiritual values in our way of life and strengthen democracy.’ ”
- D. “Though swing music came of age in the 1930s, its roots go back much earlier to the blending of African and Euro-American musical traditions that flourished in New Orleans in the early 20th century.”

**Sample Item 50                    Synthesize Information**

The Grade 10 sample item below is based on “Quest-4 Cell Phone—User Manual” on page G–16.

To correctly add an entry to the cell phone calendar, the user must read which two sections of the manual?

- ★ **A.** *ADDING CALENDAR ENTRIES* and *CALENDAR SYMBOLS*
- B.** *ADDING CALENDAR ENTRIES* and *USING THE CALENDAR*
- C.** *ADDING CALENDAR ENTRIES* and *ACCESSING CALENDARS*
- D.** *ADDING CALENDAR ENTRIES* and *DELETING CALENDAR ENTRIES*

**Sample Item 51                    Determine the Validity and Reliability of Information**

The Grade 10 sample item below is based on “Cutting Off the World’s Roof” on page G–18.

What is the strongest evidence in support of the glacial erosion theory?

- ★ **A.** The tallest mountains are those closest to the equator.
- B.** The faults are forty miles long and several miles deep.
- C.** Angles of mountain slopes increase below the snow line.
- D.** Rocks of similar ages appear at different heights and locations.

## APPENDIX A FCAT 2.0 TOPICS FLORIDA’S NEXT GENERATION SUNSHINE STATE STANDARDS (NGSSS), GRADES 3–10

Appendix A is provided to item and reading passage writers as a guide to possible topics for item contexts or for commissioned or public-domain reading passages, where appropriate. Item or passage contexts must be grade appropriate and must be appropriate for use on a large-scale assessment.

For many items, the topics for item contexts are dictated by the assessed benchmarks in each content area. For other items, contexts may be very limited, or there may be no context at all, depending on the content limits of the benchmark. The topics listed are adapted from Florida’s NGSSS and are not intended to be an exhaustive or exclusive list for writers to consider.

### **Essential Skills**

- Literacy
- Communication
- Teamwork
- Leadership

### **Science, Technology, Engineering, and Mathematics**

- Earth/ Space Science
- Life Science
- Physical Science
- Concepts of Technology
- Communications Technology
- Computer Technology
- Information Technology
- Technology Processes
- Concepts of Engineering
- Engineering Tools
- Engineering Design and Testing
- Mathematics

### **Health and Physical Education**

- Movement Competency
- Cognitive Abilities
- Lifetime Fitness
- Personal Health
- Health Care

### **Business Management and Administration**

- Finance
- Financial Literacy
- Business Plans
- Marketing
- Entrepreneurship
- Transportation of Goods
- Manufacturing

### **Business Management and Administration (continued)**

- Agriculture
- Hospitality Industry
- Tourism Industry

### **Social Studies**

- U.S. History
- Civics and Government
- Geography
- Economics

### **World Languages**

- Culture Perspectives
- Culture Comparisons
- Culture Communities

### **Arts**

- Dance
- Music
- Theater
- Visual Arts

### **Reading and Literature**

- Adventure
- Animals
- Careers
- Entertainment
- Family
- Friendship
- Hobbies/ Crafts
- Humor
- Mystery
- Romance
- School
- Sports/ Games
- Trips/ Journey

### APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0

<b>Strand 1 Reading Process</b>						
<b>Standard 6 The student uses multiple strategies to develop grade appropriate vocabulary.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<b>LA.3.1.6.3</b> use context clues to determine meanings of unfamiliar words.	<b>LA.4.1.6.3</b> use context clues to determine meanings of unfamiliar words.	<b>LA.5.1.6.3</b> use context clues to determine meanings of unfamiliar words.	<b>LA.6.1.6.3</b> use context clues to determine meanings of unfamiliar words.	<b>LA.7.1.6.3</b> use context clues to determine meanings of unfamiliar words.	<b>LA.8.1.6.3</b> use context clues to determine meanings of unfamiliar words.	<b>LA.910.1.6.3</b> use context clues to determine meanings of unfamiliar words.
<b>LA.3.1.6.6</b> identify shades of meaning in related words (e.g., blaring, loud).  Assessed by LA.3.1.6.9.	<b>LA.4.1.6.6</b> identify shades of meaning in related words (e.g., blaring, loud).  Assessed by LA.4.1.6.9.	<b>LA.5.1.6.6</b> identify shades of meaning in related words (e.g., blaring, loud).  Assessed by LA.5.1.6.9.				
<b>LA.3.1.6.7</b> use meaning of familiar base words and affixes (prefixes and suffixes) to determine meanings of unfamiliar complex words.	<b>LA.4.1.6.7</b> use meaning of familiar base words and affixes to determine meanings of unfamiliar complex words.	<b>LA.5.1.6.7</b> use meaning of familiar base words and affixes to determine meanings of unfamiliar complex words.  Also assesses LA.5.1.6.11.	<b>LA.6.1.6.7</b> identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words.  Also assesses LA.6.1.6.11.	<b>LA.7.1.6.7</b> identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words.  Also assesses LA.7.1.6.11.	<b>LA.8.1.6.7</b> identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words.  Also assesses LA.8.1.6.11.	<b>LA.910.1.6.7</b> identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words.  Also assesses LA.910.1.6.11.

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 1 Reading Process</b>						
<b>Standard 6 The student uses multiple strategies to develop grade appropriate vocabulary.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<p><b>LA.3.1.6.8</b> use knowledge of antonyms, synonyms, homophones, and homographs to determine meanings of words.</p>	<p><b>LA.4.1.6.8</b> use knowledge of antonyms, synonyms, homophones, and homographs to determine meanings of words.</p>	<p><b>LA.5.1.6.8</b> use knowledge of antonyms, synonyms, homophones, and homographs to determine meanings of words.</p>	<p><b>LA.6.1.6.8</b> identify advanced word/phrase relationships and their meanings.</p>	<p><b>LA.7.1.6.8</b> identify advanced word/phrase relationships and their meanings.</p>	<p><b>LA.8.1.6.8</b> identify advanced word/phrase relationships and their meanings.</p>	<p><b>LA.910.1.6.8</b> identify advanced word/phrase relationships and their meanings.</p>
<p><b>LA.3.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p> <p>Also assesses LA.3.1.6.6.</p>	<p><b>LA.4.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p> <p>Also assesses LA.4.1.6.6.</p>	<p><b>LA.5.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p> <p>Also assesses LA.5.1.6.6.</p>	<p><b>LA.6.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p>	<p><b>LA.7.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p>	<p><b>LA.8.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p>	<p><b>LA.910.1.6.9</b> determine the correct meaning of words with multiple meanings in context.</p>

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 1 Reading Process</b>						
<b>Standard 6 The student uses multiple strategies to develop grade appropriate vocabulary.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
		<p><b>LA.5.1.6.11</b> use meaning of familiar roots and affixes derived from Greek and Latin to determine meanings of unfamiliar complex words.</p> <p>Assessed by LA.5.1.6.7.</p>	<p><b>LA.6.1.6.11</b> identify the meaning of words and phrases derived from Greek and Latin mythology (e.g., mercurial, Achilles’ heel) and identify frequently used words from other languages (e.g., laissez faire, croissant).</p> <p>Assessed by LA.6.1.6.7.</p>	<p><b>LA.7.1.6.11</b> identify the meaning of words and phrases derived from Anglo-Saxon, Greek, and Latin mythology.</p> <p>Assessed by LA.7.1.6.7.</p>	<p><b>LA.8.1.6.11</b> identify the meaning of words and phrases derived from Anglo-Saxon, Greek, and Latin mythology.</p> <p>Assessed by LA.8.1.6.7.</p>	<p><b>LA.910.1.6.11</b> identify the meaning of words and phrases from other languages commonly used by writers of English (e.g., ad hoc, post facto, RSVP).</p> <p>Assessed by LA.910.1.6.7.</p>

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 1 Reading Process</b>						
<b>Standard 7 The student uses a variety of strategies to comprehend grade level text.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<b>LA.3.1.7.2</b> identify the author’s purpose (e.g., to inform, entertain, or explain) in text and how an author’s perspective influences text.	<b>LA.4.1.7.2</b> identify the author’s purpose (e.g., to inform, entertain, explain) in text and how an author’s perspective influences text.	<b>LA.5.1.7.2</b> identify the author’s purpose (e.g., to persuade, inform, entertain, explain) and how an author’s perspective influences text.	<b>LA.6.1.7.2</b> analyze the author’s purpose (e.g., to persuade, inform, entertain, or explain) and perspective in a variety of texts and understand how they affect meaning.	<b>LA.7.1.7.2</b> analyze the author’s purpose (e.g., to persuade, inform, entertain, explain) and perspective in a variety of texts and understand how they affect meaning.	<b>LA.8.1.7.2</b> analyze the author’s purpose and/or perspective in a variety of texts and understand how they affect meaning.	<b>LA.910.1.7.2</b> analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning.
<b>LA.3.1.7.3</b> determine explicit ideas and information in grade-level text, including but not limited to main idea, relevant supporting details, strongly implied message and inference, and chronological order of events.	<b>LA.4.1.7.3</b> determine explicit ideas and information in grade-level text, including but not limited to main idea, relevant supporting details, implied message, inferences, chronological order of events, summarizing, and paraphrasing.	<b>LA.5.1.7.3</b> determine the main idea or essential message in grade-level text through inferring, paraphrasing, summarizing, and identifying relevant details.	<b>LA.6.1.7.3</b> determine the main idea or essential message in grade-level text through inferring, paraphrasing, summarizing, and identifying relevant details.	<b>LA.7.1.7.3</b> determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.	<b>LA.8.1.7.3</b> determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.	<b>LA.910.1.7.3</b> determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.



## APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0

<b>Strand 1 Reading Process</b>						
<b>Standard 7 The student uses a variety of strategies to comprehend grade level text.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<b>LA.3.1.7.4</b> identify cause-and-effect relationships in text.	<b>LA.4.1.7.4</b> identify cause-and-effect relationships in text.	<b>LA.5.1.7.4</b> identify cause-and-effect relationships in text.	<b>LA.6.1.7.4</b> identify cause-and-effect relationships in text.	<b>LA.7.1.7.4</b> identify cause-and-effect relationships in text.	<b>LA.8.1.7.4</b> identify cause-and-effect relationships in text.	<b>LA.910.1.7.4</b> identify cause-and-effect relationships in text.
<b>LA.3.1.7.5</b> identify the text structure an author uses (e.g., comparison/contrast, cause/effect, and sequence of events) and explain how it impacts meaning in text.	<b>LA.4.1.7.5</b> identify the text structure an author uses (e.g., comparison/contrast, cause/effect, sequence of events) and explain how it impacts meaning in text.	<b>LA.5.1.7.5</b> identify the text structure an author uses (e.g., comparison/contrast, cause/effect, sequence of events) and explain how it impacts meaning in text.	<b>LA.6.1.7.5</b> analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.	<b>LA.7.1.7.5</b> analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.	<b>LA.8.1.7.5</b> analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.	<b>LA.910.1.7.5</b> analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 1 Reading Process</b>						
<b>Standard 7 The student uses a variety of strategies to comprehend grade level text.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<b>LA.3.1.7.6</b> identify themes or topics across a variety of fiction and nonfiction selections.	<b>LA.4.1.7.6</b> identify themes or topics across a variety of fiction and nonfiction selections.	<b>LA.5.1.7.6</b> identify themes or topics across a variety of fiction and nonfiction selections.				
<b>LA.3.1.7.7</b> compare and contrast elements, settings, characters, and problems in two texts.	<b>LA.4.1.7.7</b> compare and contrast elements in multiple texts (e.g., setting, characters, problems).	<b>LA.5.1.7.7</b> compare and contrast elements in multiple texts.	<b>LA.6.1.7.7</b> compare and contrast elements in multiple texts.	<b>LA.7.1.7.7</b> compare and contrast elements in multiple texts.	<b>LA.8.1.7.7</b> compare and contrast elements in multiple texts (e.g., setting, characters, problems).	<b>LA.910.1.7.7</b> compare and contrast elements in multiple texts.

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 2</b>							<b>Literary Analysis</b>						
<b>Standard 1</b>							<b>The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.</b>						
<b>The student will:</b>													
<b>Grade 3</b>		<b>Grade 4</b>		<b>Grade 5</b>		<b>Grade 6</b>		<b>Grade 7</b>		<b>Grade 8</b>		<b>Grades 9–10</b>	
<b>LA.3.2.1.2</b> identify and explain the elements of story structure, including character/character development, setting, plot, and problem/resolution in a variety of fiction.		<b>LA.4.2.1.2</b> identify and explain the elements of plot structure, including exposition, setting, character development, problem/resolution, and theme in a variety of fiction.		<b>LA.5.2.1.2</b> locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, problem/resolution, and theme in a variety of fiction.		<b>LA.6.2.1.2</b> locate and analyze the elements of plot structure, including exposition, setting, character development, rising/falling action, conflict/resolution, and theme in a variety of fiction.		<b>LA.7.2.1.2</b> locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.		<b>LA.8.2.1.2</b> locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.			

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 2</b>							<b>Literary Analysis</b>
<b>Standard 1</b>							<b>The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.</b>
<b>The student will:</b>							
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>	
						<b>LA.910.2.1.5</b> analyze and develop an interpretation of a literary work by describing an author’s use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery).	

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 2 Literary Analysis</b>						
<b>Standard 1 The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<p><b>LA.3.2.1.7</b> identify and explain an author’s use of descriptive, idiomatic, and figurative language (e.g., personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects.</p>	<p><b>LA.4.2.1.7</b> identify and explain an author’s use of descriptive, idiomatic, and figurative language (e.g., personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects.</p>	<p><b>LA.5.2.1.7</b> identify and explain an author’s use of descriptive, idiomatic, and figurative language (e.g., personification, similes, metaphors, symbolism), and examine how it is used to describe people, feelings, and objects.</p>	<p><b>LA.6.2.1.7</b> locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice sets the author’s tone and advances the work’s theme.</p>	<p><b>LA.7.2.1.7</b> locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice is used to appeal to the reader’s senses and emotions, providing evidence from text to support the analysis.</p>	<p><b>LA.8.2.1.7</b> locate and analyze an author’s use of allusions and descriptive, idiomatic, and figurative language in a variety of literary text, identifying how word choice is used to appeal to the reader’s senses and emotions, providing evidence from text to support the analysis.</p>	<p><b>LA.910.2.1.7</b> analyze, interpret, and evaluate an author’s use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts.</p>

## APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0

<b>Strand 2 Literary Analysis</b>						
<b>Standard 2 The student identifies, analyzes, and applies knowledge of the elements of a variety of nonfiction, informational, and expository texts to demonstrate an understanding of the information presented.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<b>LA.3.2.2.1</b> identify and explain the purpose of text features (e.g., table of contents, glossary, headings, charts, graphs, diagrams, illustrations).	<b>LA.4.2.2.1</b> locate, explain, and use information from text features (e.g., table of contents, glossary, headings, charts, graphs, diagrams, illustrations).	<b>LA.5.2.2.1</b> locate, explain, and use information from text features (e.g., table of contents, glossary, index, transition words/phrases, headings, subheadings, charts, graphs, illustrations).	<b>LA.6.2.2.1</b> locate, use, and analyze specific information from organizational text features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indices, key/guide words).	<b>LA.7.2.2.1</b> locate, use, and analyze specific information from organizational text features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indices, key/guide words).	<b>LA.8.2.2.1</b> locate, use, and analyze specific information from organizational text features (e.g., table of contents, headings, captions, bold print, italics, glossaries, indices, key/guide words).	<b>LA.910.2.2.1</b> analyze and evaluate information from text features (e.g., transitional devices, table of contents, glossary, index, bold or italicized text, headings, charts and graphs, illustrations, subheadings).

Note: Beginning spring 2013, this benchmark will be reported in Reporting Category 4.

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 6 Information and Media Literacy</b>						
<b>Standard 1 The student comprehends the wide array of informational text that is part of our day to day experiences.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
<p><b>LA.3.6.1.1</b> read informational text (e.g., graphs, charts, manuals) and organize information for different purposes, including but not limited to being informed, following multi-step directions, making a report, conducting interviews, preparing to take a test, and performing a task.</p>	<p><b>LA.4.6.1.1</b> read informational text and text features (e.g., format, graphics, legends, illustrations, diagrams) to organize information for different purposes (e.g., being informed, following multi-step directions, creating a report, conducting interviews, preparing to take a test, performing a task).</p>	<p><b>LA.5.6.1.1</b> read and interpret informational text and organize the information (e.g., use outlines, timelines, and graphic organizers) from multiple sources for a variety of purposes (e.g., multi-step directions, problem solving, performing a task, supporting opinions, predictions, and conclusions).</p>	<p><b>LA.6.6.1.1</b> explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.</p>	<p><b>LA.7.6.1.1</b> explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.</p>	<p><b>LA.8.6.1.1</b> explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.</p>	<p><b>LA.910.6.1.1</b> explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.</p>

**APPENDIX B: READING CONTENT ASSESSED BY THE FCAT 2.0**

<b>Strand 6 Information and Media Literacy</b>						
<b>Standard 2 The student uses a systematic process for the collection, processing, and presentation of information.</b>						
<b>The student will:</b>						
<b>Grade 3</b>	<b>Grade 4</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Grade 7</b>	<b>Grade 8</b>	<b>Grades 9–10</b>
		<p><b>LA.5.6.2.2</b> read and record information systematically, evaluating the validity and reliability of information in text by examining several sources of information.</p>	<p><b>LA.6.6.2.2</b> collect, evaluate and summarize information using a variety of techniques from multiple sources (e.g., encyclopedias, websites, experts) that includes paraphrasing to convey ideas and details from the source, main idea(s) and relevant details.</p> <p>Assessed with LA.5.6.2.2.</p>	<p><b>LA.7.6.2.2</b> assess, organize, and check the validity and reliability of information in text, using a variety of techniques by examining several sources of information, including both primary and secondary sources.</p>	<p><b>LA.8.6.2.2</b> assess, organize, synthesize, and evaluate the validity and reliability of information in text, using a variety of techniques by examining several sources of information, including both primary and secondary sources.</p>	<p><b>LA.910.6.2.2</b> organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.</p>



## APPENDIX C: FCAT 2.0 READING REPORTING CATEGORIES AND CONTENT FOCUS CHART

<b>FCAT 2.0 Reading Benchmarks Grades 9–10</b>		
<b>Reporting Category 1: Vocabulary</b>		<b>Content Focus</b>
<b>Grades 9-10</b> <b>LA.910.1.6.3</b>	The student will use context clues to determine meanings of unfamiliar words.	<ul style="list-style-type: none"> <li>• Context Clues</li> </ul>
<b>Grades 9-10</b> <b>LA.910.1.6.7</b>	The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. <i>Also assesses LA.910.1.6.11 The student will identify the meaning of words and phrases from other languages commonly used by writers of English (e.g., ad hoc, post facto, RSVP).</i>	<ul style="list-style-type: none"> <li>• Analyze Word Structure (e.g., affixes, root words)</li> <li>• Analyze Words/ Phrases Derived from Latin, Greek, or Other Languages</li> </ul>
<b>Grades 9-10</b> <b>LA.910.1.6.8</b>	The student will identify advanced word/phrase relationships and their meanings.	<ul style="list-style-type: none"> <li>• Analyze Words/Phrases</li> <li>• Word Relationships</li> </ul>
<b>Grades 9-10</b> <b>LA.910.1.6.9</b>	The student will determine the correct meaning of words with multiple meanings in context.	<ul style="list-style-type: none"> <li>• Multiple Meanings</li> </ul>
<b>Reporting Category 2: Reading Application</b>		<b>Content Focus</b>
<b>Grades 9-10</b> <b>LA.910.1.7.2</b>	The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning.	<ul style="list-style-type: none"> <li>• Author’s Purpose (within/across texts)</li> <li>• Author’s Perspective (within/across texts)</li> <li>• Author’s Bias (within/across texts)</li> </ul>
<b>Grades 9-10</b> <b>LA.910.1.7.3</b>	The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details.	<ul style="list-style-type: none"> <li>• Main Idea (stated or implied)</li> <li>• Summary Statement</li> <li>• Relevant Details</li> <li>• Conclusions/ Inferences</li> <li>• Predictions</li> </ul>
<b>Grades 9-10</b> <b>LA.910.1.7.4</b>	The student will identify cause-and-effect relationships in text.	<ul style="list-style-type: none"> <li>• Cause and Effect</li> </ul>
<b>Grades 9–10</b> <b>LA.910.1.7.5</b>	The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.	<ul style="list-style-type: none"> <li>• Text Structures/ Organizational Patterns (e.g., comparison/contrast, cause/effect, chronological order, argument/support, definition/explanation, question/answer, listing/description)</li> </ul>
<b>Grades 9–10</b> <b>LA.910.1.7.7</b>	The student will compare and contrast elements in multiple texts.	<ul style="list-style-type: none"> <li>• Compare (similarities within/across texts)</li> <li>• Contrast (differences within/across texts)</li> </ul>

## FCAT 2.0 READING REPORTING CATEGORIES AND CONTENT FOCUS CHART

<b>Reporting Category 3: Literary Analysis—Fiction/Nonfiction</b>		<b>Content Focus</b>
<b>Grades 9–10 LA.910.2.1.5</b>	The student will analyze and develop an interpretation of a literary work by describing an author’s use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery).	<ul style="list-style-type: none"> <li>• Theme</li> <li>• Character Development (e.g., protagonist, antagonist)</li> <li>• Character Point of View</li> <li>• Setting</li> <li>• Plot Development</li> <li>• Conflict (e.g., internal or external)</li> <li>• Resolution</li> </ul>
<b>Grades 9–10 LA.910.2.1.7</b>	The student will analyze, interpret, and evaluate an author’s use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts.	<ul style="list-style-type: none"> <li>• Descriptive Language (e.g., tone, irony, mood, imagery, alliteration, onomatopoeia, allusion, satire)</li> <li>• Figurative Language (e.g., simile, metaphor, symbolism, personification, hyperbole, pun)</li> </ul>
<b>Reporting Category 4: Informational Text/Research Process</b>		<b>Content Focus</b>
<b>Grades 9–10 LA.910.2.2.1</b>	The student will analyze and evaluate information from text features (e.g., transitional devices, table of contents, glossary, index, bold or italicized text, headings, charts and graphs, illustrations, subheadings).	<ul style="list-style-type: none"> <li>• Text Features (e.g., titles, subtitles, headings, subheadings, sections, charts, tables, graphs, illustrations, maps, diagrams, captions, italicized text, text boxes)</li> </ul>
<b>Grades 9–10 LA.910.6.1.1</b>	The student will explain how text features (e.g., charts, maps, diagrams, sub-headings, captions, illustrations, graphs) aid the reader’s understanding.	<ul style="list-style-type: none"> <li>• Text Features (e.g., headings, subheadings, sections, titles, subtitles, charts, tables, maps, diagrams, captions, illustrations, graphs, italicized text, text boxes)</li> </ul>
<b>Grades 9–10 LA.910.6.2.2</b>	The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.	<ul style="list-style-type: none"> <li>• Synthesize Information (within/across texts)</li> <li>• Analyze and Evaluate Information (within/across texts)</li> <li>• Determine the Validity and Reliability of Information (within/across texts)</li> </ul>



## APPENDIX D

### FCAT 2.0 READING GLOSSARY

*The following glossary is a reference list provided for item writers and is not intended to comprise a comprehensive vocabulary list for students. The terms defined in this glossary pertain to the NGSSS in reading and language arts for Grades 3–10 and the content assessed on FCAT 2.0 Reading.*

**Affix**—A word part that cannot stand alone (morpheme) and that changes the meaning or function of a base word to which it is attached, such as the prefix *ad-* and the suffix *-ing* in *adjoining*.

**Alliteration**—The repetition of the same sound, usually of a consonant, at the beginning of two or more words immediately succeeding each other or at short intervals. Example: The repetition of *f* and *g* in *fields ever fresh, groves ever green*.

**Allusion**—A reference to a statement, well-known person, place, or event from literature, history, mythology, politics, sports, science, or the arts. Allusions usually come from a body of information that the author presumes the reader will know.

**Analyze**—To analyze a literary work, parts are examined to understand how they work together to create meaning as a whole. Examples of analysis are to compare, to contrast, to deduce, or to categorize.

**Antagonist**—A principal character or force in opposition to a protagonist, or main character. The antagonist is usually another character but sometimes can be a force of nature, a set of circumstances, some aspect of society, or a force within the protagonist. The antagonist is often, but not always, the villain in a literary work.

**Antonym**—A word having a meaning opposite to that of another word.

**Argument/support**—A text structure/organizational pattern that uses reason to try to lead a reader to think or act in a certain way. Argument begins with a statement of an idea or opinion, which is then supported with facts and logical reasoning to achieve its purpose. Argument may be found in a single text or paired texts in which opposing views are expressed.

**Author's bias**—A personal judgment either for or against a particular person, position, or thing. Bias can be favorable or unfavorable and can be used to sway an audience. An important skill of critical reading is the ability to detect an author's bias and prejudice.

**Author's perspective**—The viewpoint that an author brings to a piece of writing. Sometimes the author's perspective is recognizable through the tone of a piece.

**Author’s purpose**—An author’s purpose is his or her reason for creating a particular work. The purpose may be to entertain, to explain or to inform, to express an opinion, or to persuade readers to do or believe something. An author may have more than one purpose for writing, but usually one is the most important.

**Base word**—A complete word that can stand alone. Other words or word parts (affixes) can be added to base words to form new words (e.g., *teach* in *reteach* or *teaching*).

**Cause and effect**—Two events are related as cause and effect when one event brings about the other. The following statement shows a cause-and-effect relationship: *Because of my broken arm, the doctor said I couldn’t play baseball.* Cause and effect is also a text structure/organizational pattern that presents relationships between ideas in a text. In this method of development, the writer analyzes the reason(s) for an action, event, or decision, or analyzes resulting consequences to support a point.

**Character development**—The method(s) a writer uses to create and develop characters. To develop a character, (a) a writer may describe a character’s physical appearance; (b) the speech, thoughts, feelings, or actions of a character may be used to reveal the character’s nature; (c) the speech, thoughts, feelings, or actions of other characters may be used to develop a character; or (d) the narrator may make direct comments about a character.

**Character point of view**—An important aspect within character development is character point of view. The viewpoint or voice of a character is developed by a writer and enables readers to better understand the events of a text through a character’s thoughts, feelings, beliefs, motives, or actions.

**Chart**—A type of graphic aid that presents information, shows a process, or makes comparisons, usually in rows and columns.

**Chronological order**—The order in which events happen in time (sequence of events). A writer may use clue words or signal words to alert the reader to these events, such as *first*, *next*, *then*, *finally*, etc. Chronological order (sequence) is also a text structure/organizational pattern in which ideas are grouped on the basis of order or time.

**Compare/contrast**—Writing that examines the similarities and differences between two or more subjects. The writer uses transitions to signal similarities and differences, such as *like*, *likewise*, *in contrast*, *similarly*, and *in the same way*. As a text structure/organizational pattern, compare/contrast writing may end with a conclusion that explains a decision or provides new understanding of the subjects.

**Comparison**—The process of pointing out what two or more things have in common.

**Conflict**—A struggle or clash between opposing characters, forces, or emotions that moves the plot forward in literary text. Almost every story has a main conflict (or problem)—a conflict that is the story’s focus.

**Consumer documents**—Printed materials that accompany products and services. They are intended for the buyers or users of the products or services and usually provide information about use, care, operation, or assembly. Some common consumer documents are applications, contracts, warranties, manuals, instructions, package inserts, labels, brochures, and schedules.

**Context clues**—Unfamiliar words are often surrounded by words or phrases called context clues that help readers understand their meanings. A context clue may be a definition, a synonym, an example, a comparison or a contrast, or any other expression that enables readers to infer the word’s meaning. When readers meet unfamiliar words, context clues narrow the possible word choices, thereby making word identification more accurate.

**Contrast**—To emphasize the dissimilarities and differences of things, qualities, events, or problems.

**Definition/explanation**—An organizational pattern that is devoted to defining a complex term or idea. The concept is initially defined and then further expanded with examples, explanations, and restatements.

**Descriptive language**—Language intended to create a mood, person, place, thing, event, emotion, or experience. Descriptive language uses images that appeal to the reader’s senses, helping the reader to imagine how a subject looks, sounds, smells, tastes, or feels. Descriptive language is used in fiction, nonfiction, drama, and poetry. Some examples of descriptive language include imagery, alliteration, and mood.

**Diction**—A writer’s or speaker’s choice of words and way of arranging the words in sentences. Diction can be broadly characterized as formal or informal. It can also be described as technical or common, abstract or concrete, and literal or figurative. For example, a writer for *Scientific American* would use a more formal, more technical, and possibly more abstract diction than a writer for the science section of a local newspaper.

**Drawing conclusions**—A special kind of inference that involves not reading between the lines but reading beyond the lines. The reader combines what he or she already knows with information from the text. Readers can draw a conclusion from stated facts or facts they infer and then combine all the facts to support their conclusion.

**Evaluate**—To form opinions about what is read. Through this process readers may develop their own ideas about characters and events.

**Excerpt**—A passage or segment taken from a text. The length of the excerpt may be a phrase, a sentence, a paragraph, or an entire chapter.

**Exposition**—In fiction, the structure of the plot normally begins with exposition. In the early part of the story, the exposition sets the tone, establishes the setting, introduces the characters, and gives the reader important background information.

**External conflict**—In an external conflict, a character struggles against an outside force, which may be another character, society as a whole, or something in nature.

**Fact**—Knowledge or information that can be verified.

**Falling action**—In the plot of a story, falling action is the action that occurs after the climax. During the falling action, conflicts are resolved and mysteries are solved.

**Fiction**—Imaginative works of prose, primarily the novel and the short story. Although fiction may draw on actual events and real people, it springs mainly from the imagination of the writer. The purpose is to entertain as well as enlighten the reader.

**Figurative language**—Language that involves the use of words and/or phrases that describe one thing in terms of another and that is not meant to be understood on a literal level. Figurative language always involves some sort of imaginative comparison between seemingly unlike things. The most common are simile (*My heart is like a singing bird*), metaphor (*My soul is an enchanted boat*), and personification (*The wind stood up and gave a shout*).

**Flashback**—An interruption in the action of a plot to tell what happened at an earlier time. A flashback breaks the usual movement of the narrative by going back in time. Flashback usually gives background information that helps the reader understand the present situation.

**Foreshadowing**—A writer’s use of hints or clues to suggest events that will occur later in the plot. Foreshadowing creates suspense and prepares the reader for what is to come.

**Functional materials**—A form of informational nonfiction (e.g., websites, how-to articles, brochures, fliers) encountered in real-world situations. Functional materials also include consumer documents and workplace documents.

**Hyperbole**—A figure of speech in which a statement is exaggerated for emphasis or for humorous effect. Writers often use hyperbole to intensify a description or to emphasize the essential nature of something. For example, if a writer says that a limousine is a mile long, he/she is using hyperbole.

**Imagery**—Language that appeals to the senses. It is used in all types of writing, but especially in poetry. Imagery consists of descriptive words and phrases that re-create sensory experiences for the reader. Imagery usually appeals to one or more of the five senses—sight, hearing, smell, taste, and touch—to help the reader imagine exactly what is being described.

**Inference**—The act or process of deriving logical conclusions from premises known or assumed to be true; the conclusions drawn from this process.

**Informational nonfiction**—Writing that provides factual information and that often explains ideas or teaches processes. See examples given in the table on page 4.

**Internal conflict**—A struggle between opposing needs, desires, or emotions within a single character. Many literary works, especially longer ones, contain both internal and external conflicts, and an external conflict often leads to internal problems.

**Interpret**—To translate, analyze, or give examples drawn from a text. This process involves making an inference beyond the literal meaning of a text in order to determine meaning.

**Irony**—A contrast between what is expected and what actually exists or happens. Irony involves the tension that arises from the discrepancy, either between what one says and what one means (verbal irony), between what a character believes and what a reader knows (dramatic irony), or between what occurs and what one expects to occur (situational irony). Exaggeration, sarcasm, and understatement are techniques writers use to express irony.

**Listing/description**—In this organizational pattern, pieces of information (facts, reasons, ideas, examples, features, steps, characteristics, etc.) are listed. The order of the facts may reflect the order of importance or simply another logical order.

**Literary device**—A literary technique used to achieve a particular effect, such as descriptive language and figurative language.

**Literary elements**—Refers to the particular elements common to all literary and narrative forms. Some examples of literary elements are theme, setting, conflict, characters, plot, and point of view.

**Literary nonfiction**—Like fiction, except that the characters, setting, and plot are real rather than imaginary. Its purpose is usually to entertain or express opinions or feelings. Literary nonfiction can include autobiographies, biographies, and essays. See examples given in the table on page 4.

**Main idea (stated/implied)**—The main idea is the most important idea expressed in a piece of writing. It may be the central idea of an entire work or a thought expressed in the topic sentence of a paragraph. The implied main idea is the main idea of a passage or an article that is not directly stated but formed from what is suggested by an author from the supporting details.

**Metaphor**—A comparison of two things that have some quality in common. Unlike a simile, a metaphor does not contain a word such as *like*, *as*, *than*, or *resembles*. Instead, it states that one thing actually is something else.

**Mood**—The feeling or atmosphere that a writer creates for the reader. The use of connotation, details, imagery, figurative language, foreshadowing, setting, and rhythm can help establish mood.

**Moral**—A lesson taught in a literary work, such as a fable. For example, the moral *Do not count your chickens before they hatch* teaches that one should not count on one's fortunes or blessings until they appear. A moral of a literary work should not be confused with a theme.

**Multiple meanings**—The particular meaning of a word that is dependent upon how it is used in a sentence.



**Myth**—A traditional story, usually of unknown authorship, that deals with basic questions about the universe. Heroes and gods often figure prominently in myths, which may attempt to explain such things as the origin of the world, mysteries of nature, or social customs.

**Nonfiction**—Writing that tells about real people, places, and events. Unlike fiction, nonfiction is mainly written to convey factual information, although writers of nonfiction shape information in accordance with their own purposes and attitudes. Nonfiction can be a good source of information, but readers frequently have to examine it carefully in order to detect biases, notice gaps in the information provided, and identify errors in logic. Nonfiction includes a diverse range of writing and can be informational or literary in nature. Some examples of nonfiction are newspaper articles, movie reviews, speeches, true-life adventure stories, advertising, and more.

**Onomatopoeia**—The use of words whose sounds suggest their meanings (e.g., *meow*, *buzz*, *splash*).

**Organizational patterns**—Text structures found in all types of nonfiction (and even some fiction); the building blocks that serve every writing purpose—informative, expository, argumentative, or persuasive. Common types of organizational patterns include chronological order (sequence of events), compare/contrast, and cause and effect.

**Paraphrasing**—Helps readers to clarify meaning by restating information in their own words.

**Personification**—A figure of speech in which a nonhuman thing or quality is written about as if it were human. In the phrase *the blue stars shiver*, human attributes are given to stars. *Rocks lie on their backs* and *the rock has an open wound* are other examples.

**Perspective**—A position from which something is considered or evaluated; standpoint.

**Plot/plot development**—The action or sequence of events in a story. Plot is usually a series of related incidents that builds and grows as the story develops. There are five basic elements in a plot line: (a) exposition; (b) rising action; (c) climax; (d) falling action; and (e) resolution or denouement.

**Point of view**—The vantage point from which a writer tells a story. The three main points of view in literary texts are omniscient, third-person limited, and first person.

**Predicting**—A reading strategy that involves gathering and using text clues to make a reasonable guess about what will happen next in a story.

**Prefix**—A word part, such as *dis-* in *disbelieve*, attached to the front of a root word to produce a derivative word or inflected form.

**Primary source**—Materials written by people who were present at events, either as participants or as observers. Letters, diaries, autobiographies, speeches, and photographs are examples of primary sources.

**Problem/solution**—A text structure in which the main ideas are organized into two parts: a problem and a subsequent solution that responds to the problem, or a question and an answer that responds to the question.

**Protagonist**—The main character in fiction or drama. The protagonist is the character upon whom the reader focuses attention, the person who sets the plot in motion. Most protagonists are rounded, dynamic characters who change in some important way by the end of the story, novel, or play. The protagonist is often, but not always, the hero in a literary work.

**Pun**—Play on the multiple meanings of a word or on two words that sound alike but have different meanings. Example: *I wondered why the baseball was getting bigger. Then it hit me.*

**Question/answer**—An organizational pattern that involves the author posing questions about a particular subject or topic, then providing the reader with key information and support that answers those questions.

**Relevant details**—A fact revealed by an author or speaker that supports an attitude or tone in a piece of poetry or prose. In informational nonfiction, relevant details provide information that supports the author’s main point.

**Resolution (or denouement)**—The portion of a play or story where the central problem is solved. The resolution comes after the climax and falling action and is intended to bring the story to a satisfactory end. An insight or a change as a result of the conflict is shown in the resolution.

**Rising action**—The events in a story that move the plot forward. Rising action involves conflicts and complications and builds toward the climax of the story.

**Root word**—In the English language, many roots are derived from ancient Greek and Latin languages. A root is a word part that cannot stand by itself and must be combined with other word parts, such as prefixes and suffixes, in order to convey core meaning. Knowing the meaning of a word’s root can help the reader determine the word’s meaning.

**Sarcasm**—A form of verbal irony, usually harsh, that is often used as an insult.

**Satire**—Type of writing that ridicules human weakness, vice, or folly in order to bring about social reform. Satires often try to persuade the reader to do or believe something by showing the opposite view as absurd or even as vicious and inhumane. One of the favorite techniques of the satirists is exaggeration, overstating something to make it look worse than it is. For example, George Orwell’s novel *Animal Farm* uses barnyard animals to mock the way people abuse political power.

**Secondary source**—Records of events that were created some time after the events occurred; the writers were not directly involved or were not present when the events took place. Encyclopedias, textbooks, biographies, most newspaper and magazine articles, and books and articles that interpret or review research are examples.

**Setting**—The time and place of the action in a story, play, or poem. Elements of setting may include geographic location, historical period (past, present, or future), season of the year, time of day, and the beliefs, customs, and standards of a society. Setting can function in several ways in a text: it can provide atmosphere, create conflict, or reveal character.

**Shades of meaning**—Shades of meaning are small, subtle differences in meaning between similar words and phrases. Example: *glance*, *glare*, and *peek* all refer to the concept of looking but have a different meaning. Context clues help resolve which shade of meaning is intended.

**Simile**—A comparison of two things that have some quality in common. In a simile, the comparison is conveyed by means of the word *like* or *as* (e.g., *She stood in front of the altar, shaking like a freshly caught trout.* —Maya Angelou).

**Suffix**—A word part that is added to the end of a root word, serving to form a new word or functioning as an inflectional ending, such as *-ness* in gentleness, *-ing* in walking, or *-s* in sits.

**Summary statement**—A general statement that presents the main points or facts in condensed form, omitting unimportant details and information.

**Symbolism**—The use of something concrete (e.g., an object, a setting, an event, an animal, or a person) that functions in a text to represent something more than itself. A symbol must be something tangible or visible, while the idea it symbolizes must be something abstract or universal. For example, a dark forest has often been used as a symbol of being lost and confused in life. In James Hurst’s “The Scarlet Ibis,” the fragile ibis functions as a symbol of the frail little boy and his unusual nature.

**Synonym**—A word that has the same or almost the same meaning as another word (e.g., *rob/steal*, *parcel/package*, *occasionally/sometimes*).

**Synthesize**—A systematic process that involves identifying the relationships among two or more ideas. When synthesizing, the reader combines or puts together information from two or more places or sources. The reader might also read information under pictures and on maps and charts, combining information from all areas to draw conclusions. At times, the reader may be asked to look at how ideas or information in one text is presented similarly to or differently from that found in another text.

**Table**—A type of graphic aid that presents a group of facts in rows and columns and demonstrates how the facts interrelate.

**Text box**—A distinct section of a page that amplifies or highlights information found in the main text and often provides additional information.

**Text features**—Design elements that include the organizational structure of a text and help make the key ideas and supporting information understandable. Text features include headings, text boxes, subheadings, sections, titles, subtitles, italic type, bulleted or numbered lists, and graphic aids, such as charts, tables, timelines, illustrations, and photographs.

**Text structure**—The temporal and spatial arrangement of elements in a written, oral, or visual text. For example, the text structure of a narrative film might involve moving back and forth among different time periods in recounting events, or the text structure of an argumentative essay might involve a linear arrangement of definitions, arguments, evidence, counterarguments, and rebuttal. Common forms of text structure or organizational patterns found in written texts include compare/contrast, cause/effect, chronological order, and argument/support.

**Theme**—An underlying message about life or human nature that the author wants the reader to understand and that may give readers insight into the author’s view of the world. A theme is a complex and original revelation about life that is usually unstated, yet it is vital. A theme is not the same as a moral, which is a rule of conduct, nor should it be reduced to a familiar saying or cliché, such as *Crime doesn’t pay*. For example, the theme of “The Scarlet Ibis” by James Hurst might be expressed as *Pride, love, and cruelty are often intermingled in human relationships*.

**Tone**—An expression of a writer’s attitude toward a subject. Unlike mood, which is intended to shape the reader’s emotional response, tone reflects the feelings of the writer. Tone can be serious, humorous, sarcastic, playful, ironic, bitter, or objective.

**Topic**—The general category or class of ideas, often stated in a word or phrase, to which the ideas of a text as a whole belong (e.g., subject matter or central idea of a conversation, discussion, or a piece of writing).

**Trait**—A distinguishing feature, as of a character in a story.

**Transition words/phrases/expressions**—Words and phrases that indicate relationships between ideas in a paragraph or composition.

**Validity/reliability**—A systematic process that involves evaluating whether or not information in a text is valid (correct or sound) and reliable (dependable). The reader engages in this process by checking specific information found in a text for its accuracy and dependability, evaluating and applying that information, and verifying the best supporting evidence based on correct and logical conclusions.

**Word relationships**—Analyses of word pairs used in a text that are connected by either a similar or opposite meaning.

**Workplace document**—Materials that are produced or used within a work setting, usually to aid in the functioning of the workplace. They include job applications, office memos, training manuals, job descriptions, and sales reports.

**APPENDIX E: FCAT 2.0 READING PASSAGE RATING FORM  
GRADES 3–10**

Grade \_\_\_\_\_

Date \_\_\_\_\_

Reviewer's Name (Print) \_\_\_\_\_

**Please indicate the reading level and overall appropriateness of each passage; include explanations as requested.**

Passage Code	Is passage reading level appropriate? (Y/N)	IF <u>YES</u> , is level HI, MED, L?	IF <u>NO</u> , what is the grade level, including HI, MED, L?	Is passage appropriate for the FCAT 2.0? (Y/N)	If a passage is not appropriate, please explain why. Use the space below to suggest how the passage might be made usable.

## FCAT 2.0 READING ITEM RATING FORM GRADES 3–10

Note: These categories have been placed on the chart to reflect the order in which items will be reviewed.

Item ID Number	One Correct Answer	Measures Benchmark	Adheres to Content Focus	Appropriate Cognitive Complexity	Appropriate Item Difficulty	MC Options Plausible	Sufficient Context Provided (vocabulary items, excerpted text)	Item Clearly Worded	Free of Clang/Clueing	Overall Rating*	Additional Comments

\*RATING TERMS

A=ACCEPT

AM=ACCEPT WITH METADATA CHANGES

AR=ACCEPT WITH REVISIONS

RR=REVISE AND RESUBMIT

R=REJECT/DELETE

## APPENDIX F FCAT 2.0 READING TEST DESIGN SUMMARY

### Number of Items

The data in this table give ranges for the approximate number of multiple-choice items on FCAT 2.0 Reading. These ranges include both operational and field-test items.

Grade	FCAT 2.0 Reading
3	50–55
4	50–55
5	50–55
6	50–55
7	50–55
8	50–55
9	50–55
10	50–55
Retake	50–55

### Reporting Categories for Reading Items

FCAT 2.0 Reading is based on the benchmarks found in the Reading and Literature strands of the Language Arts NGSSS. The four reading reporting categories used for FCAT 2.0 design, scoring, and reporting are Vocabulary, Reading Application, Literary Analysis—Fiction/Nonfiction, and Informational Text/Research Process.

The table below indicates the relative emphasis on each reporting category by providing the percentage of raw score points available in each category assessed on the FCAT 2.0 at different grade levels. As students progress through the grades, more emphasis is placed on higher-level thinking skills in the Informational Text/Research Process reporting category. In each category, the percent may vary as much as  $\pm 5\%$ .

FCAT 2.0 Reading Reporting Category Percentages				
Grades	Vocabulary	Reading Application	Literary Analysis Fiction/Nonfiction	Informational Text/Research Process
3–5	20%	30%	30%	20%
6–7	20%	30%	30%	20%
8	20%	25%	25%	30%
9–10	20%	25%	25%	30%

## Duration of Test

The table below displays the number of minutes allowed for regular test takers for each NGSSS test. All tests are administered in two sessions with the exception of the Reading Retake, which must be taken in one day.

Grade	FCAT 2.0 Reading (in minutes)
3	140
4	140
5	140
6	140
7	140
8	140
9	140
10	140

## FCAT 2.0 Reading Texts

Proposed reading selections and articles are reviewed by Florida educators for quality and grade-level appropriateness. A committee of Florida citizens and educators conducts a review of all reading selections and articles to ensure they are free of any bias to a particular group of students or of cultural insensitivity.

The range of the number of words per selection allows a variety of texts, such as poetry, plays, and literary and informational pieces, to be included in the test.

## Length of FCAT 2.0 Reading Texts

Grade	Range of Number of Words per Text	Average Number of Words per Text
3	100–700	500
4	100–900	500
5	200–1000	600
6	200–1100	700
7	300–1100	700
8	300–1200	700
9	300–1400	900
10	300–1500	1000



**APPENDIX G**  
**FCAT 2.0 READING TEXTS**  
**GRADES 9 AND 10**

**Grade 9**

A Day in the Stream .....	G-2
National Park Service Homepage.....	G-4
Swing Is the Thing!.....	G-6
Finding the Center .....	G-9

**Grade 10**

Walking .....	G-12
Woman with Flower/Offspring .....	G-15
Quest-4 Cell Phone—User Manual .....	G-16
Cutting Off the World’s Roof.....	G-18



## A Day in the Stream

Instead of fish, I hooked a lesson in living

By JENNIFER OLSSON

**A**LTHOUGH it maintained a humble exterior, the Montana dude ranch<sup>1</sup> where I was to meet my latest client was much more than a corral-and-bunkhouse affair. A chef with a tall white hat prepared gourmet meals; the massage sign-up sheet was posted on an easel by the front desk; the fax and copy machine were to the left.

I stepped out of my vehicle to meet my client and his wife. He was strong and solidly built. He looked like a model for an outdoor catalogue. The fishing vest was stiff with newness; all of the correct hardware, shiny and untested, hung from his chest, like tools in a toolshed. The felt on his wading boots was as white as snow. A

handcrafted net swung on his back. The rod had never gotten wet, much less caught a fish, and the line was shiny from lack of use. The reel was on backward.

Typical beginner, I thought.

I reached out to shake his hand. A firm grip grabbed back.

His wife, an attractive woman brimming with confidence, took a photo of us, then waved good-bye with an arm heavily weighted with turquoise bracelets.

First, I turned his reel around. He smiled and shrugged. Then we began his casting lesson on the lawn behind the main lodge.

To my surprise, he was one of those rare people who connect with a fly rod<sup>2</sup> almost immediately. It just looked right from the beginning, and he was charmed by the way

<sup>1</sup> **dude ranch:** a hotel in a ranch setting where guests can participate in ranching activities

<sup>2</sup> **fly rod:** a long, flexible fishing rod used for casting artificial flies or insects

the line seemed to magically flow above his silhouette on the lawn.

“I could just stand here all day and cast,” he said, smiling.

We did not have to travel far to the water, since a perfectly sweet little creek ran along the last six miles of the rutted dirt road I had traveled that morning. The warmth of the sun raised the water temperature enough to awaken the rainbow and cutthroat trout that slumbered, and the caddis flies were dancing their erratic dance, here and there, over the water.

Even in hip waders<sup>3</sup> we were overdressed for the ankle-deep creek, but we stepped in, waded out to the middle and faced upstream. My client cast, and I pointed to the place the fly should land.

“Oh, hey! Look at that,” he said when the first fish struck. He was truly awed. The second time a trout struck, his shouts of surprise and joy rang up and down the creek, and we happily reeled in a sparkling, eight-inch wild rainbow.

“Isn’t that beautiful?” he said softly, and every trout after that was beautiful, incredible, amazing, fantastic. A little brook trout took the fly, and I held it so my client could see the blue rings around the bright-orange spots.

“That’s the prettiest thing I’ve ever seen,” he said with sincerity.

To be with someone who was able to treasure the moment the way he did made me feel like I was exploring fly-fishing for the first time. I showed him how to keep his fly from dragging, how to fish the deeper pools. He was absorbed by the whys and the hows and the execution. And the fish, whether six inches or ten, were praised like precious stones.

In the late afternoon, about the time the skin begins to feel sore from a fresh sunburn, my client stopped fishing. His shoulders dropped, and he paused to look at the water, the trees and, finally, at me.

“I have to tell you something,” he said. “This has been one of the best days of my life. The reason I’m telling you is, I wasn’t supposed to be here right now. I’ve been very sick, and the doctors didn’t think I was going to make it. I wasn’t sure I was going to make it, but I’ve been well since last fall, and everything is fine now. My wife gave me this equipment because I’ve always wanted to fly-fish, and this trip is kind of a celebration for our family. This really has been one of the best days of my life.”

I could not speak. I looked into his eyes and nodded. He smiled at me and cast again. We left the creek only after hearing the triangle ringing for dinner in the distance.

His wife, who was waiting on the front porch of their cabin, embraced him and asked how he had done. “Fantastic, absolutely fantastic.” His children, a seven-year-old girl and a teenage boy, followed him inside, interrupting each other to tell him what they had done that day. I could see that the dark cloud that had hung over them for so long had passed, and they were finally able to enjoy something as simple as being a family.

Down the dirt road my vehicle bounced over ruts and rocks as I followed the creek that had given us “fantastic,” “beautiful,” “amazing” trout. The next day there would be a new fisherman to meet. And I would not let stiff, expensive clothes or a backward-mounted reel deceive me into thinking he had nothing to teach me.

<sup>3</sup> **hip waders:** waterproof hip-high boots worn while fishing

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but a shrine to human foresight, strength of granite, power of glaciers, the persistence of life, and the tranquility of the High Sierra. Yosemite National Park, one of the first wilderness parks in the United States.



**Grand Teton National Park**

Located in northwestern Wyoming, Grand Teton National Park preserves a spectacular landscape rich with majestic mountains, pristine lakes and extraordinary wildlife. World-renowned scenery attracts nearly four million visitors per year.

**Recent National Park Service News**

**Junior Ranger Essay Contest Announced**

(Washington, DC) The winner of this year's 2008 Junior Ranger essay contest will receive an all expense paid family vacation to one of the country's most remarkable national parks and a starring role in an electronic field trip seen by millions of school children across the country. [Full Story](#) | [Get Involved](#)

**National Park Service African American History Month Observance 2008**

(Washington, DC) President Bush proclaimed February African American History Month. Our theme for this year, "Carter G. Woodson and the Origins of Multiculturalism," will set the stage for dialogue about the great Dr. Woodson who educated Americans on traditions and contributions of African Americans. [Full Story](#) | [More News](#)



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**Features and Events**



**Centennial Initiative: The Future of America's National Parks Seasonal Employment**



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# SWING IS THE THING!

by Lori Erickson

**Goodman, Basie, Ellington — all these artists played the music.**

Even back in the big-band heyday, band leader Benny Goodman couldn't do it. When asked to describe swing music, he called it "as difficult to explain as the Mona Lisa's<sup>1</sup> smile or the nutty hats some people wear—but it's just as stimulating. It remains something you take 5,000 words to explain, then leaves you wondering what it is."

<sup>1</sup> **Mona Lisa:** a portrait painted by Leonardo da Vinci in 1503

While the exact definition may be elusive, swing music—as played by the big bands of the 1930s and '40s—is as uniquely American as baseball and apple pie. The music provided a real-life soundtrack for two of America's most trying eras—the Depression and World War II. An outgrowth of the music played by the dance orchestras of the 1920s, swing was the first form of jazz to be embraced by a mass audience,

dominating the pop charts, dance halls, radio airwaves and concert halls of America for 20 years.

As Goodman said so well, swing is a slippery term. While any music can be played with “swing,” musical historians generally define the genre as jazz music played by a “big band” containing at least 10 musicians. The infectious, up-tempo beat and rich orchestration were—and still are—tailor-made for dancing.

### **Some Background**

Though swing music came of age in the 1930s, its roots go back much earlier to the blending of African and Euro-American musical traditions that flourished in New Orleans in the early 20th century.

Benny Goodman typically gets credit for bringing the music to mainstream America. A master clarinet player, Goodman combined great musicianship with exceptional improvisational<sup>2</sup> skills. In 1935, the big-band sound was launched onto the national scene when a Los Angeles performance of Goodman and his orchestra drew a frenzied teenage audience. The group was similar to those who would later flock to hear the sounds of Elvis Presley and the Beatles.

During the hard years of the Depression, big-band music provided pleasure and solace for millions, as well as serving an important social function.

As Goodman, Glenn Miller, Count Basie, Jimmy and Tommy Dorsey, Louis Armstrong, Woody Herman, and Artie Shaw played in huge, newly constructed ballrooms across the country, swing developed its own slang, culture and style

of dress—“zoot suits” and two-toned shoes—and young people flocked to dance marathons across the country.

### **The Duke**

Of all the musicians playing swing, the greatest was the legendary Duke Ellington. A musical genius who wrote thousands of compositions, Ellington also excelled at recruiting brilliant musicians.

The Duke’s musical career spanned several decades, from the 1920s until his death in 1974, and gave the world such immortal tunes as “It Don’t Mean A Thing (If It Ain’t Got That Swing),” “Mood Indigo,” and “Don’t Get Around Much Anymore.”

During World War II, big-band music reached its height of popularity and became a symbol of America for the soldiers fighting abroad. The Andrews Sisters’ “Boogie Woogie Bugle Boy” filled the airwaves, and Glenn Miller, one of the most famous band leaders of the day, became a war hero when he was killed in a plane crash after enlisting in the Army. President Franklin Roosevelt even declared that the music could “inspire a fervor for the spiritual values in our way of life and strengthen democracy.”

### **After The War**

The war’s end also brought a surprisingly swift end to swing’s popularity. Television began competing for people’s attention, and returning soldiers were more interested in settling down and raising families than in dancing.

Popular taste also shifted from big bands to individual singers, such as Frank Sinatra, Nat King Cole and Peggy Lee. Jazz also changed, evolving into other forms like bebop, which failed to capture large audiences.

<sup>2</sup> **improvisational:** performed with little or no preparation

## Swing Is the Thing!

Though swing never completely died out, it wasn't until the late 1980s that the music experienced a true rebirth. Young people in cities from Los Angeles to New York led the way, rediscovering dances like the Lindy Hop and the fun of retro clothing shops. And like their grandparents before them, they discovered that there is no better accompaniment to dancing than the toe-tapping sounds of a big band. While old recordings from the 1930s and '40s were dusted off, new singers like Harry Connick Jr., and groups such as The Manhattan Transfer also helped popularize older musical styles and a group with a swinging sound even performed at the Super Bowl.

"I think many younger people are initially attracted to this music because of the fun of dancing to it," says David Miller, host of "Swingin' Down the Lane," a program of big-band music on National Public Radio. "They start with the music being played by contemporary swing bands, and then they discover the originals. These young people eventually come to appreciate what wonderful music was made during the Big Band Era."

**Still Swingin'?**

Today, the blossoming interest in ballroom dance has continued to feed the revival of swing music, with dance clubs forming at colleges around the country.

Fans can even attend week-long summer camps dedicated to swing music and live out fantasies of the Big Band Era. "This is fun, happy, joyous music, and once people are exposed to it—no matter what their age—they're often hooked," says Byron Siegal, owner of Vermont Jazz and Ballroom Vermont summer camps. "We have people coming back year after year to be part of the camps."

While swing music probably won't again dominate the popular musical scene as it once did, the sound remains a vital part of American culture—even though the exact definition has remained elusive for even the best musicians. When Louis Armstrong was asked to define swing, he simply replied, "If you don't know, don't mess with it."

Thankfully, you don't need to be able to define or analyze the music to simply enjoy its enduring appeal.



## Finding the Center

Jonathan ran along the shaded trail, following the serpentine curves that wound around a nearby pond. A pair of mallards and several stately ibises guarded the water's edge, gazing at him hopefully; visitors frequently brought crusts of bread to feed the vigilant birds.

"Sorry, guys," Jonathan apologized with a thready whisper as he sprinted past. The muscles in his legs ached, and his breath came in ragged gasps; but he finished his workout with a punishing burst of speed that carried him back to the cross country team's meeting place near the Benton High School locker rooms. A handful of his teammates had already completed the practice course, but others still trailed behind.

Wiping his sweat-slicked face with his t-shirt, Jonathan bent over and inhaled deep breaths, nudging a rock with his foot. He startled a tiny black lizard that promptly escaped into the safe haven of a hedge. Glancing at his watch, Jonathan sighed and pushed himself upright—practice was over, but he had only twenty minutes to cool down and shower. Otherwise, he'd be late for the yearbook staff meeting, and he still had to study for a biology test and finish his art project. Sometimes his crammed schedule seemed barely manageable, a whirl of commitments and responsibilities encircling him, with each on the brink of spinning beyond his reach at any moment.

When he finally got home later that night, his little sister, Lindsey, ambushed him, clutching his hand as if she hadn't seen him for centuries. "Jonathan! Jonathan! Do you want to see the picture I painted of a flamingo?" She glowed with enthusiasm.

"Not now," Jonathan grumbled, tossing his backpack on a couch and shaking his hand free. "I haven't had a chance to eat dinner yet, and I have a huge exam to study for—I'm sure I'll have more time this weekend."

The light vanished from Lindsey's face, but Jonathan ignored her disappointed look and headed for the kitchen. A moment later, the telephone rang, and, of course, the call was for him. He had completely forgotten he was supposed to work on his presentation for the debate club with a teammate, and she was patiently waiting for him at the library. Jonathan threw together a peanut butter sandwich, avoiding his mother's advice about proper nutrition, and raced out the door again. His day had turned into another marathon, and the finish line seemed to stretch into tomorrow.

The next day, Jonathan's schedule included several unfinished assignments—like his clay project for art class. When classes ended for the day, he slipped into the art room, planning to throw a vase on the potter's wheel in the hope of finishing at least one thing before reporting for cross country practice.

Waving hello to Mr. Wharton, the art teacher, Jonathan took a ball of clay from a plastic bucket and began wedging the clay on a table, removing any air bubbles that could ruin the vase he planned to make. Then he sat down at the potter's wheel, plopping the clay onto a wooden disc in front of him. Wetting his hands, he stepped on the foot pedal, and it whirred to life, spinning the clay around.

Glancing at the clock, Jonathan cupped his hands around the clay, trying to center it in the middle of the wheel. The clay wobbled, and Jonathan impatiently pushed his thumb into the middle, opening a hole in the center, and began forming the sides. The uncooperative clay slumped to one side and collapsed into a misshapen pile.

"Jonathan," Mr. Wharton reminded him gently, "you're forgetting the most important step."

When you want to throw a vessel on the wheel, you have to take your time and center the clay first—then the sides will come up easily and the vessel will be strong and shapely.”

Jonathan nodded in frustration and stood up to wedge another ball of clay—he’d have to start over, but this time he’d pay more attention to the clay and less to the clock. With quiet determination, Jonathan sat down, cupping the clay between his hands as the wheel spun.



Thoughtfully, Jonathan studied the clay, watching the changes as his hands worked to center it on the wheel. Slowly, he coaxed the clay into a solid, shapely form, and concern slowly evaporated from his mind. Carefully, he pressed his thumb into the clay, and this time, the center of the vase opened smoothly as if he had a magic touch. Then the sides of the vase rose up between his hands, sturdy and smooth.

“Now that’s craftsmanship,” Mr. Wharton said.

“Thanks,” Jonathan nodded, and he felt a sudden sense of satisfaction and accomplishment that had eluded him for weeks. He began to realize that he needed to center his life, too, so that he could find his own strengths.

\* \* \* \* \*

When Jonathan walked through the door later that evening, Lindsey sat on the couch; her bottom lip caught between her teeth, earnestly holding back a torrent of requests as she watched her brother swing his backpack onto a chair.

Jonathan had spent the past hour in the library going over his schedule and paring it down. He’d decided to leave the yearbook staff for another year and concentrate on cross country and his classes. Already he felt less frustrated. “Why don’t you see if Mom has some bread crusts. I’ll take you to a pond where the ducks eat right from your hand,” Jonathan suggested. Lindsey’s eyes grew round with delight.

“You’re not teasing are you?” Lindsey asked, unsure if she could trust her brother’s proposal.

“No,” replied Jonathan with a grin, and Lindsey exploded off the couch with a squeal. There was a new lightness in his step as Lindsey grabbed his hand.



### **IS YOUR SCHEDULE TOO BUSY?**

Every person has different tolerance levels for activity and work. Look at the tips below to determine if your schedule fits you well.

- \* *You have ample time to complete school assignments and your grades have remained steady.*
- \* *You have time to spend with your family.*
- \* *You have time to socialize with friends and participate in enjoyable activities.*
- \* *You feel in control of your schedule, not stressed and worried most of the time.*
- \* *You are able to eat your meals on time.*
- \* *You are able to get the amount of sleep you need.*
- \* *You have some personal free time available each day that is not scheduled.*

LINDA HOGAN

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## Walking



It began in dark and underground weather, a slow hunger moving toward light. It grew in a dry gully beside the road where I live, a place where entire hillsides are sometimes yellow, windblown tides of sunflower plants. But this one was different. It was alone, and larger than the countless others who had established their lives further up the hill. This one was a traveler, a settler, and like a dream beginning in conflict, it grew where the land had been disturbed.

I saw it first in early summer. It was a green and sleeping bud, raising itself toward the sun. Ants worked around the unopened bloom, gathering aphids and sap. A few days later, it was a tender young flower, soft and new, with a pale green center and a troop of silver gray insects climbing up and down the stalk.

Over the summer this sunflower grew into a plant of incredible beauty, turning its face daily toward the sun in the most subtle of ways, the black center of it dark and alive with a deep blue light, as if flint had sparked an elemental<sup>1</sup> fire there, in community with rain, mineral, mountain air, and sand.

As summer changed from green to yellow there were new visitors daily: the lace-winged insects, the bees whose legs were fat with pollen, and grasshoppers with their clattering wings and desperate hunger. There were other lives I missed, lives too small or hidden to see. It was as if this plant with its host of lives was a society, one in which moment by moment, depending on light and moisture, there was great and diverse change.

<sup>1</sup> elemental: basic

There were changes in the next larger world around the plant as well. One day I was nearly lifted by a wind and sandstorm so fierce and hot that I had to wait for it to pass before I could return home. On this day the faded dry petals of the sunflower were swept across the land. That was when the birds arrived to carry the new seeds to another future.

In this one plant, in one summer season, a drama of need and survival took place. Hungers were filled. There was escape, exhaustion, and death. Lives touched down a moment and were gone.

I was an outsider. I only watched. I never learned the sunflower's golden language or the tongues of its citizens. I had a small understanding, nothing more than a shallow observation of the flower, insects, and birds. But they knew what to do, how to live. An old voice from somewhere, gene or cell, told the plant how to evade the pull of gravity and find its way upward, how to open. It was instinct, intuition, necessity. A certain knowing directed the seedbearing birds on paths to ancestral homelands they had never seen. They believed it. They followed.

There are other summons and calls, some even more mysterious than those commandments to birds or those survival journeys of insects. In bamboo plants, for instance, with their thin green canopy of light and golden stalks that creak in the wind. Once a century, all of a certain kind of bamboo flower on the same day. Whether they are in Malaysia or in a greenhouse in Minnesota makes no difference, nor does the age or size of the plant. They flower. Some current of an inner language passes between them, through space and separation, in ways we cannot explain in our language. They are all, somehow, one plant, each with a share of communal knowledge.

John Hay, in *The Immortal Wilderness*, has written: "There are occasions when you can hear the mysterious language of the Earth, in water, or coming through the trees, emanating<sup>2</sup>

<sup>2</sup> **emanating:** coming forth

from the mosses, seeping through the undercurrents of the soil, but you have to be willing to wait and receive.”

Sometimes I hear it talking. The light of the sunflower was one language, but there are others, more audible. Once, in the redwood forest, I heard a beat, something like a drum or heart coming from the ground and trees and wind. That underground current stirred a kind of knowing inside me, a kinship and longing, a dream barely remembered that disappeared back to the body.

Another time, there was the booming voice of an ocean storm thundering from far out at sea, telling about what lived in the distance, about the rough water that would arrive, wave after wave revealing the disturbance at the center.

Tonight I walk. I am watching the sky. I think of the people who came before me and how they knew the placement of stars in the sky, watched the moving sun long and hard enough to witness how a certain angle of light touched a stone only once a year. Without written records, they knew every night, the small, fine details of the world around them and of immensity above them.

Walking, I can almost hear the redwoods beating. And the oceans are above me here, rolling clouds, heavy and dark, considering snow. On the dry, red road, I pass the place of the sunflower, that dark and secret location where creation took place. I wonder if it will return this summer, if it will multiply and move up to the other stand of flowers in a territorial struggle.

It’s winter and there is smoke from the fires. The square, lighted windows of houses are fogging over. It is a world of elemental attention, of all things working together, listening to what speaks in the blood.

Walking, I am listening to a deeper way. Suddenly all my ancestors are behind me. Be still, they say. Watch and listen. You are the result of the love of thousands.

Hogan, Linda. “Walking.” Reprinted by permission of the author.



**Naomi Long Madgett,  
1923–**

Naomi Long Madgett, a native of Norfolk, Virginia, born July 5, 1923, earned a B.A. from Virginia State University (1945), an M.Ed. from Wayne State University (1955), and a Ph.D. from the Institute for Advanced Studies (1980). She was raised in New Jersey, Missouri, and New York, and since 1946 has lived in Detroit, where she worked in the forties and fifties as a reporter and later as a teacher in the public schools. A poet and publisher (Lotus Press), she is the author of the poetry collection *Remembrance of Spring* (1993) and nine other books.

## Woman with Flower

I wouldn't coax the plant if I were you.  
Such watchful nurturing may do it harm.  
Let the soil rest from so much digging  
And wait until it's dry before you water it.  
The leaf's inclined to find its own direction;  
Give it a chance to seek the sunlight for itself.

Much growth is stunted by too careful prodding,  
Too eager tenderness.  
The things we love we have to learn to leave alone.

## Offspring

I tried to tell her:  
    This way the twig is bent.  
    Born of my trunk and strengthened by my roots,  
    You must stretch newgrown branches  
    Closer to the sun  
    Than I can reach.  
I wanted to say:  
    Extend my self to that far atmosphere  
    Only my dreams allow.

But the twig broke,  
And yesterday I saw her  
Walking down an unfamiliar street,  
    Feet confident,  
    Face slanted upward toward a threatening sky,  
And  
    She was smiling  
And she was  
Her very free,  
Her very individual,  
Unpliable  
Own.

Naomi Long Madgett: "Woman with Flower" from *Star by Star*. Copyright © 1965, 1970. "Offspring" from *Pink Ladies in the Afternoon*. Copyright © 1972, 1990. Reprinted by permission.





## Quest-4 Cell Phone — User Manual

### USING THE CALENDAR

The calendar in your Quest-4 cell phone is a convenient way to keep track of important reminders; tasks that need to be completed; people who must be called; and special events such as concerts, ball games, graduations, and vacations. Your Quest-4 cell phone will hold up to 300 calendar entries.

### CALENDAR SYMBOLS

Calendar entries may be categorized into four types:

	<b>Reminders</b>	Study for an exam, prepare for a speech, pick up your child after school, etc.
	<b>Calls</b>	Cancel a doctor's appointment, make a restaurant reservation, renew library books, etc.
	<b>Tasks</b>	Reset your smoke alarms, water the lawn, change the oil in your car, etc.
	<b>Events</b>	Attend the school musical, your family reunion, the county fair, etc.

### ADDING CALENDAR ENTRIES

From the main menu, choose *Calendar*. Press **OK**.

- ▶ From the calendar menu, use the **UP** and **DOWN** arrows to choose *New Entry*. Press **OK**.
- ▶ Choose *Category*. Press **OK**. Choose the icon that corresponds to the type of entry you want to make (*Reminders*, *Calls*, *Tasks*, or *Events*). Press **OK**.
- ▶ Enter a word or phrase that identifies your calendar entry (Track Meet, Piano Recital, etc.). Next, enter the date and time of the event.
- ▶ Choose *Ring Tone* or *Preset Melody* to remind you of this date. Press **OK**.
- ▶ If you would like an advance reminder, you can choose the number of minutes or hours prior to the event when you wish to be alerted. Press **SELECT** at the bottom right of the display. Your task or event is scheduled.

### ACCESSING CALENDARS

From the main menu, choose *Calendar*. Press **OK**.

Choose *Week View* mode or *Month View* mode.

If you choose *Week View* mode, the current week will display. To choose a different week of the current month, choose *Change Week* at the bottom left of the display, and use the **RIGHT** and **LEFT** arrow keys to select 1, 2, 3, 4, or 5 (first week, second week, etc.). In *Week View* mode, the days are listed in a column, with an icon or icons next to days that have entries from your personal calendar. Clicking on the icon will display a screen with the details of that entry.



If you choose *Month View* mode, the display is similar to a calendar with columns and rows. The current month will display with the current day highlighted. The **RIGHT** and **LEFT** arrows allow you to move forward and backward through the days of each week. The **UP** and **DOWN** arrows allow you to move up and down to different weeks. Once the **DOWN** arrow has moved to the last week of the month, the next click of the **DOWN** arrow advances the display to the following month. After the **UP** arrow reaches the first week of the month, the next click of the **UP** arrow key changes the display to the preceding month. Dates with entries from your personal calendar are highlighted in blue. To obtain *Week View* mode when in *Month View* mode, simply highlight any day in the desired week and choose *Week* at the bottom left of the display.

### **DELETING CALENDAR ENTRIES**

From the main menu, choose *Calendar*. Press **OK**.

- ▶ Choose *Month View*.
- ▶ Highlight the date of the entry to be deleted. Press **OK**.
- ▶ Select the entry to be deleted. Choose *Options* at the lower right of the display. Choose *Erase*. Press **OK**.
- ▶ To erase everything for an entire month, highlight the month name at the top of the display. Choose *Options* and then choose *Erase*. Press **OK**.
- ▶ To erase all entries, choose *Options* and then choose *Erase All*. Press **OK**.

### **MAKING EMERGENCY CALLS**

Even if your Quest-4 cell phone is not activated, you can still use it to make an emergency call. Your Quest-4 phone supports the country-specific emergency numbers 112, 911, 999, and 08. Under normal circumstances, these numbers can be used to make an emergency call in any country that uses one of these emergency numbers.

To determine a local emergency number, choose *Phone Book* from the main menu. Press **OK**. Use the **UP** and **DOWN** arrow keys to scroll to *Special Numbers*. Press **OK**. Choose *SOS Numbers*. Press **OK**. A list of locations and corresponding emergency numbers displays.

### **ENHANCED EMERGENCY SERVICE (EES)**

Your Quest-4 cell phone features an embedded Global Positioning System (GPS) chip. If you should experience an emergency in a location where a GPS signal is available, your phone will automatically seek information and report your approximate location when you make a call to an emergency number; however, it is important that you report your location as specifically as possible to the operator who handles your emergency call in case the area is not equipped to receive GPS information.

# Cutting Off the World's Roof

BY KEN HOWARD



*The tremendous heights of mountains have fascinated humankind for ages. Geologists, however, wonder why mountains aren't even taller, and they have formulated theories to explain why peaks have not reached greater heights.*

*The mighty Himalaya would be higher were it not for a buzz saw made of ice.*

**N**ow that everybody is climbing peaks in the Himalaya, this so-called Roof of the World is starting to seem a lot closer to the ground. After all, Ramaposhi, Nanda Devi, and Nanga Parbat (mountains) are just five miles up. K2 and Everest reach five and a half, give or take a few hundred yards.

You probably drive farther than that to your local multiplex.<sup>1</sup> Jaded thrill seekers must be wondering why there are so few really tall mountain ranges on Earth, and why the ones we have aren't even taller.

### Three Theories

Geologists wonder about that, too. Some of them

think that the problem lies on the supply side—that tall peaks are fast-rising peaks, and to make more of them Earth would have to shove its crust skyward faster than it actually does. Others say the important thing is how fast mountains are coming *down*: as mountains rise, they scrunch down under their own weight. Or

<sup>1</sup> **multiplex**: a movie complex with multiple theaters

perhaps they get their tops lopped off by erosion. So far, however, no one has had good numbers to support any of the various theories.

Now a team of California geologists say they do. And the numbers favor erosion. As the Himalayan mountains come up, glaciers shear off their tops like a buzz saw. In a younger, warmer, less glacier-friendly world, these peaks may have been much taller.

### **Evidence for the Erosion Theory**

The geologists took five million satellite measurements of elevations in the northwest Himalaya and Karakoram ranges, where summits soar to heights of more than twenty-six thousand feet above sea level, and fed the numbers into computer programs designed to tease out slope angles, the amount of land at every elevation, and other features. The results showed that the snowcapped Himalayan peaks, the mountains that launched a thousand wall

calendars, make up only a small percentage of the total ground area—like pins sticking up through a piece of paper. The landscape as a whole lies thousands of feet closer to sea level.

The average elevation varies from place to place, but the statistics show that it corresponds to the elevation at which glaciers start to form. That's also where the sheer mountainsides start to level off. In other words, the rocks stop where the ice begins. In the Himalayan mountains, at least, it looks as if it's glaciers that are wearing the heights down.

"Landscape is trying to get higher, but surface processes are trying to erode it," says one of the researchers, Nicholas Brozović, a geomorphologist<sup>2</sup> at the University of California, Berkeley. "Glaciers effectively form a limit."

### **Evidence Against the Other Two Theories**

Of course, a statistical match between glaciers and elevations doesn't

prove that glaciers are *controlling* the elevations. To strengthen their case, the researchers had to deal with the other possibilities. The faster-is-higher hypothesis was easy to eliminate. Because rocks of similar ages appear at different heights in different mountains, geologists know that some of these mountains are rising faster than others. In the area Brozović and his colleagues studied, the rate of rise changes from east to west. If speed were king, the sizes and shapes of mountains ought to vary from east to west, too. But the numbers showed that was not the case. So much for the supply side.

What about trickle down—the possibility that the mountains are collapsing under the force of gravity? When rock piles up so high that its weight exceeds its strength, the rock cracks, forming faults. Along those faults (which can be as much as forty miles long and several miles deep) huge blocks of rock may slide back toward the sea.

<sup>2</sup> **geomorphologist:** a person that studies the shapes or features of the earth

Faults like that are known to exist in the mountain-and-valley regions of the Himalaya, but they have been inactive for about twenty million years. That's too long to have affected the heights of the mountains today. And in any case, Brozović points out, it's unlikely that faults would turn up in just the right places to make terrain taper off right above the snow line.

### How Glacial Erosion Works

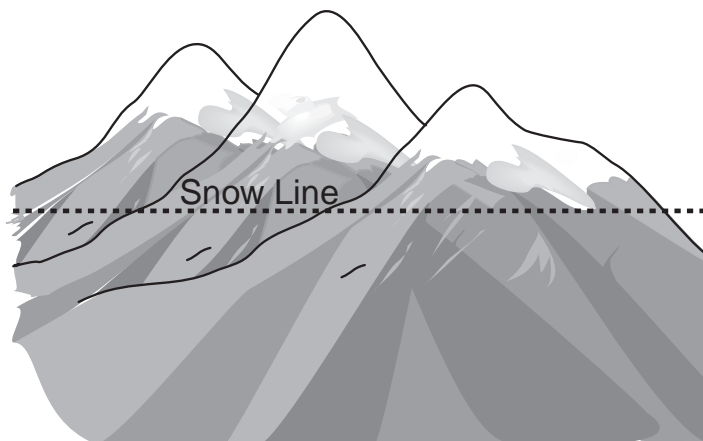
Glaciers, however, are in the right place. They start to form after a mountaintop pokes up

past the snow line. The faster the mountain rises, the more of its surface there is for the ice to cover; the more ice, the more erosion. High peaks are especially prone to glacial erosion because they tend to catch clouds that might otherwise drop snow onto lower mountains nearby. That turns the peaks into what Brozović calls "topographic lightning rods"—catalysts for their own destruction.

But if that's so, how can snowcapped peaks exist at all? Because glacial scouring isn't perfect, Brozović says. It's bound to miss a few parts of a few mountaintops, or at least work too slowly to keep

them down. When it does, the survivors may grow so steep that ice slides off their sides before it builds up enough weight to do any damage. Or they may get so cold that they freeze to the rocks and stop sliding altogether. Motionless glaciers don't wear down mountains. The tallest, pointiest peaks, then, can become glacier-proof. Their height really does depend on the strength of the rock.

If Brozović and his colleagues are right, it may be no coincidence that the highest mountains in the world lie within thirty degrees of the equator. At higher latitudes (for example, in Alaska) the air



As this simplified diagram shows, glaciers are formed above the snow line. The snow line represents the altitude at which precipitation always falls as snow instead of rain. As glaciers move down a mountain, they erode its top, acting as a kind of "buzz saw."

## Cutting Off the World's Roof

is colder, so glaciers form at lower elevations, and mountains can't get as tall. It may also be true that mountains rise and fall along with long-term global temperatures. For most of the past two million years, Himalayan glaciers probably formed more than a thousand feet

lower than they do today and may have covered almost twice as much area. If the "glacier buzz saw" theory is correct, mountains should have been wearing away faster during the cold spells.

Warmer, drier climates, on the other hand, ought to produce fewer

glaciers and taller mountains. If so, the Himalaya should have been taller fifteen to twenty million years ago, when Earth was hotter, and it could grow again if the planet heats up for a million years or so in the future.

Howard, Ken. "Cutting Off the World's Roof" from *Earth*, December 1997, Vol. 6, No. 6. Reprinted by permission of Kalmbach Publishing. Photograph reprinted by permission of Index Stock Imagery.

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