August 2004

Information Booklet

WRITING
Grade 4
SPANISH VERSION

Revised

Texas Education Agency • Student Assessment Division

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INTRODUCTION

The Texas Assessment of Knowledge and Skills (TAKS) is a completely reconceived testing program. It assesses more of the Texas Essential Knowledge and Skills (TEKS) than the Texas Assessment of Academic Skills (TAAS) did and asks questions in more authentic ways. TAKS has been developed to better reflect good instructional practice and more accurately measure student learning. We hope that every teacher will see the connection between what we test on this new state assessment and what our students should know and be able to do to be academically successful. To provide you with a better understanding of TAKS and its connection to the TEKS and to classroom teaching, the Texas Education Agency (TEA) has developed this newly revised edition of the TAKS information booklet. The information booklets were originally published in January 2002, before the first TAKS field test. Now, after several years of field tests and live administrations, we are able to provide an even more comprehensive picture of the testing program. We have clarified some of the existing material and, in some cases, provided new sample items and/or more explanations of certain item types. However, it is important to remember that these clarifications do not signify any change in the TAKS testing program. The objectives and TEKS student expectations assessed on TAKS remain unchanged. We hope this revised version of the TAKS information booklet will serve as a user-friendly resource to help you understand that the best preparation for TAKS is a coherent, TEKS-based instructional program that provides the level of support necessary for all students to reach their academic potential.

BACKGROUND INFORMATION

The development of the TAKS program included extensive public scrutiny and input from Texas teachers, administrators, parents, members of the business community, professional education organizations, faculty and staff at Texas colleges and universities, and national content-area experts. The agency involved as many stakeholders as possible because we believed that the development of TAKS was a responsibility that had to be shared if this new assessment was to be an equitable and accurate measure of learning for all Texas public school students.

The three-year test-development process, which began in summer 1999, included a series of carefully conceived activities. First, committees of Texas educators identified those TEKS student expectations for each grade and subject area assessed that should be tested on a statewide assessment. Then a committee of TEA Student Assessment and Curriculum staff incorporated these selected TEKS student expectations, along with draft objectives for each subject area, into eleventh grade exit level surveys. These surveys were sent to Texas educators at the middle school and secondary levels for their review. Based on input we received from more than 27,000 survey responses, we developed a second draft of the objectives and TEKS student expectations. In addition, we used this input during the development of draft objectives and student expectations for grades 3 through 10 to ensure that the TAKS program, like the TEKS curriculum, would be vertically aligned. This vertical alignment was a critical step in ensuring that the TAKS tests would become more rigorous as students moved from grade to grade. For example, the fifth grade tests would be more rigorous than the fourth grade tests, which would be more rigorous than the third grade tests. Texas educators felt that this increase in rigor from grade to grade was both appropriate and logical since each subject-area test was closely aligned to the TEKS curriculum at that grade level.

In fall 2000 TEA distributed the second draft of the objectives and TEKS student expectations for eleventh grade exit level and the first draft of the objectives and student expectations for grades 3 through 10 for review at the campus level. These documents were also posted on the Student Assessment Division's website to encourage input from the public. Each draft document focused on two central issues: first, whether the objectives included in the draft were essential to measure on a statewide assessment; and, second, whether students would have received enough instruction on the TEKS student expectations included under each objective to be adequately prepared to demonstrate mastery of that objective in the spring of the school year. We received more than 57,000 campus-consensus survey responses. We used these responses, along with feedback from national experts, to finalize the TAKS objectives and student expectations. Because the state assessment was necessarily limited to a "snapshot" of student performance, broad-based input was important to ensure that TAKS assessed the parts of the TEKS curriculum most critical to students' academic learning and progress.

In the thorough test-development process that we use for the TAKS program, we rely on educator input to develop items that are appropriate and valid measures of the objectives and TEKS student expectations the items are designed to assess. This input includes an annual educator review and revision of all proposed test items before field-testing and a second annual educator review of data and items after field-testing. In addition, each year panels of recognized experts in the fields of English language arts (ELA), mathematics, science, and social studies meet in Austin to critically review the content of each of the high school level TAKS assessments to be administered that year. This critical review is referred to as a content validation review and is one of the final activities in a series of quality-control steps designed to ensure that each high school test is of the highest quality possible. A content validation review is considered necessary at the high school grades (9, 10, and 11) because of the advanced level of content being assessed.

ORGANIZATION OF THE TAKS TESTS

TAKS is divided into test objectives. It is important to remember that the objective statements are not found in the TEKS curriculum. Rather, the objectives are "umbrella statements" that serve as headings under which student expectations from the TEKS can be meaningfully grouped. Objectives are broad statements that "break up" knowledge and skills to be tested into meaningful subsets around which a test can be organized into reporting units. These reporting units help campuses, districts, parents, and the general public understand the performance of our students and schools. Test objectives are not intended to be "translations" or "rewordings" of the TEKS. Instead, the objectives are designed to be identical across grade levels rather than grade specific. Generally, the objectives are the same for third grade through eighth grade (an elementary/middle school system) and for ninth grade through eleventh grade (a high school system). In addition, certain TEKS student expectations may logically be grouped under more than one test objective; however, it is important for you to understand that this is not meaningless repetition—sometimes the organization of the objectives requires such groupings. For example, on the TAKS writing test for fourth grade, some of the same student expectations addressing the conventions of standard Spanish usage are listed under both Objective 2 and Objective 6. In this case, the expectations listed under Objective 2 are assessed through the overall strength of a student's use of language conventions on the written composition portion of the test; these same expectations under Objective 6 are assessed through multiple-choice items attached to a series of revising and editing passages.

ORGANIZATION OF THE INFORMATION BOOKLETS

The purpose of the information booklets is to help Texas educators, students, parents, and other stakeholders understand more about the TAKS tests. These booklets are not intended to replace the teaching of the TEKS curriculum, provide the basis for the isolated teaching of skills in the form of narrow test preparation, or serve as the single information source about every aspect of the TAKS program. However, we believe that the booklets provide helpful explanations as well as show enough sample items, reading and writing selections, and prompts to give educators a good sense of the assessment.

Each grade within a subject area is presented as a separate booklet. However, it is still important that teachers review the information booklets for the grades both above and below the grade they teach. For example, eighth grade mathematics teachers who review the seventh grade information booklet as well as the ninth grade information booklet are able to develop a broader perspective of the mathematics assessment than if they study only the eighth grade information booklet.

The information booklets for each subject area contain some information unique to that subject. For example, the mathematics chart that students use on TAKS is included for each grade at which mathematics is assessed. However, all booklets include the following information, which we consider critical for every subject-area TAKS test:

- an overview of the subject within the context of TAKS
- a blueprint of the test—the number of items under each objective and the number of items on the test as a whole
- information that clarifies how to read the TEKS
- the reasons each objective and its TEKS student expectations are critical to student learning and success
- the objectives and TEKS student expectations that are included on TAKS
- additional information about each objective that helps educators understand how it is assessed on TAKS
- sample items that show some of the ways objectives are assessed

Introduction to TAKS Writing in Spanish at Grade 4

Writing is a life skill. As students move from grade to grade, writing skills are critical for academic progress. Students who have difficulty putting their thoughts into writing struggle to succeed in social studies, science, and many areas other than Spanish language arts. Because good writing requires good thinking, the act of writing actually helps students learn to clarify their thoughts and focus their ideas. In addition, students who write well are usually strong readers. Why? In very simple terms, a writer must be able to read what he or she has written and recognize whether the words mean what the writer wants them to mean. Therefore, every time a student is writing effectively, that student is also reading carefully and thoughtfully. In this way, writing and reading reinforce each other. Students who have strong writing and reading skills will have more opportunities available to them throughout their lives, in both education and employment, than those who have not learned these skills.

The objectives for the fourth grade writing test are listed below.

Objective 1: The student will, within a given context, produce an effective composition for a specific purpose.

Objective 2: The student will produce a piece of writing that demonstrates a command of the conventions of spelling, capitalization, punctuation, grammar, usage, and sentence structure.

Objective 3: The student will recognize appropriate organization of ideas in written text.

Objective 4: The student will recognize correct and effective sentence construction in written text.

Objective 5: The student will recognize standard usage and appropriate word choice in written text.

Objective 6: The student will proofread for correct punctuation, capitalization, and spelling in written text.

Objectives 1 and 2 are assessed through a composition the student writes in response to a prompt. Objectives 3 through 6 test revising and editing skills in a peer-editing context. In this booklet each of the six TAKS objectives appears with its related TEKS student expectations that are eligible for testing. It is critical to remember, however, that there are a number of TEKS student expectations that are not listed here. Even though only a portion of the TEKS writing curriculum has been identified as eligible for statewide testing, *all* the curriculum must be taught to ensure that students are receiving a solid, complete program of writing instruction.

For students to be successful writers, writing instruction must occur at *every* grade level, not merely at the tested grades. The TEKS were organized to ensure that at each grade level students acquire the writing skills they will need for success in the next grade. That is, writing skills in the curriculum are addressed in a systematic, "building block" manner from grade to grade. Because of this careful alignment of skills, basic writing concepts are strengthened as students progress through elementary school, middle school, and high school. Making writing an important part of other content areas, such as science and social studies, will strengthen this alignment. In addition, students learn to write effectively by having many opportunities to practice writing. Without practice, students cannot internalize the skills they need in order to be able to write competently and confidently. Students practice by keeping journals, writing in response to reading or in response to a movie or other viewing experience, writing the procedures for science experiments, etc. Valuable writing practice does not have to be, and should not always be, prompt-driven.

General Guidelines for TAKS Writing in Spanish at Grade 4

Written Composition

- The open-ended nature of the prompt allows students to address the prompt as they choose as long as their composition is in standard Spanish prose. (Note: Poetry is not an acceptable form of response.) Students' ability to use their own experience and perspective helps them effectively express their ideas about the topic.
- Each composition is evaluated on a 4-point scale using focused holistic scoring. Readers use a rubric, or set of specific criteria at each score point, to identify characteristics of the composition. At the same time, readers evaluate the student's writing as a whole, taking into account the limitations imposed by the testing situation.
- The composition section of the TAKS writing test assesses Objectives 1 and 2. Objective 1 focuses on the quality of the composition's content, while Objective 2 focuses on how clearly and effectively the student communicates his or her ideas. These objectives are inextricably linked because good writing must be both substantial and mechanically sound.
- The expectations for what constitutes a successful piece of writing will be appropriate for the particular grade level. For example, fourth graders do not generally have the same ability as seventh graders to connect and develop their ideas. In addition, young writers are not expected to have the same level of spelling ability or range of vocabulary as more experienced writers. Some misspellings, especially in the use of more advanced vocabulary, are anticipated in the composition, especially at the elementary level.
- The written composition rubric appears in both English and Spanish on pages 16–23.

Revising and Editing (Multiple-Choice Section)

- Students read passages designed to resemble student writing. Multiple-choice questions about these passages require students to indicate how a particular sentence might be corrected or improved or how the organization or development of a paragraph might be strengthened. This task parallels what students frequently do in class when they read one another's writing to check for problems with organization, sentence boundaries, verb tense, word choice, punctuation and spelling errors, etc. Such peer-editing activities are a central part of an effective process-based classroom.
- Passages at fourth grade are approximately 175 to 225 words in length and may be accompanied by photographs or illustrations to provide students with additional context. Sentences within each passage are numbered.
- Passages are written to be appropriate for fourth graders with regard to subject matter, vocabulary, and interest level. In recognition of the wide range of students' backgrounds, perspectives, and experiences, the passages represent cultural diversity as much as possible.
- Rather than each of the four revising and editing objectives being tested with a separate set of passages, items for a single passage will address all four objectives.

- As students learn the writing process, they become familiar with common terminology. Some of this terminology is routinely used in the wording of TAKS items. Students should be able to read and understand such terms as *revisar/revisión, corregir/corrección, organizar/organización, mejorar, combinar, oraciones completas, quitar* and *añadir.*

Dictionary/Thesaurus Use

The use of a dictionary or thesaurus is not permitted on the fourth grade writing test. Because fourth graders are just beginning to develop skills related to using these reference materials independently, many teachers have advised that the use of a dictionary or thesaurus on TAKS may be more of a distraction or hindrance to students than a help.

Texas Assessment of Knowledge and Skills (TAKS)

Blueprint for Grade 4 Spanish Writing

TAKS Objectives	Number of Items
Objective 1 (Composition) Objective 2 (Composition)	1 writing prompt
Objective 3: Organization (Revising and Editing)	4 multiple-choice items
Objective 4: Sentence Structure (Revising and Editing)	8 multiple-choice items
Objective 5: Standard Usage/Word Choice (Revising and Editing)	8 multiple-choice items
Objective 6: Punctuation, Capitalization, Spelling (Revising and Editing)	8 multiple-choice items
Total number of items	**1 writing prompt** **28 multiple-choice items**

A Key to Understanding the TEKS Included on TAKS
Grade 4 Spanish Writing

Example from Grade 4 Writing, Objective 6

A

(4.16) **Escritura/caligrafía/mayúsculas/puntuación.** El estudiante escribe textos originales aplicando las convenciones del lenguaje escrito, tales como mayúsculas, puntuación y caligrafía, para comunicarse claramente. Se espera que el estudiante:

B → (B)(ii) utilice correctamente las mayúsculas y la puntuación para aclarar y realzar el significado como, por ejemplo, utilizando mayúsculas en nombres propios, comas en una serie y en la locución directa [así como el guión y la raya en diálogos] (4–6/SLA). ← D

C

KEY

A. Knowledge and Skills Statement

This broad statement describes what students should know and be able to do for fourth grade writing. The number preceding the statement identifies the grade and number of the knowledge and skills statement.

B. Student Expectation

This specific statement describes what students should be able to do to demonstrate proficiency in what is described in the knowledge and skills statement. Students will be tested on skills outlined in the student expectation statement. When (ii) appears, it means that the student expectation for Spanish Language Arts differs from that of English Language Arts.

C. [bracketed text]

Although the entire student expectation has been provided for reference, text in brackets indicates that this portion of the student expectation is not tested on TAKS.

D. (4–6/SLA)

This information indicates at which grade levels the student expectation is taught. For example, this student expectation is taught from fourth through sixth grade. When SLA appears, it means that the student expectation for Spanish Language Arts differs from that of English Language Arts.

NOTE: The full TEKS curriculum can be found at http://www.tea.state.tx.us/teks/.

TEKS STUDENT EXPECTATIONS—IMPORTANT VOCABULARY

For every subject area and grade level, the terms ***como, tal(es) como, por ejemplo, incluyendo,*** and ***que incluyan*** are used to help make the TEKS student expectations more concrete for teachers. However, these terms function in different ways. To help you understand the effect each of the terms has on specific student expectations, we are providing the following:

- a short definition of each term
- an example from a specific student expectation for this subject area
- a short explanation of how this term affects this student expectation

The terms ***como, tal(es) como,*** and ***por ejemplo*** are used when the specific examples that follow them function only as representative illustrations that help define the expectation for teachers. These examples are just that—examples. Teachers may choose to use them when teaching the student expectation, but there is no requirement to use them. Other examples can be used in addition to those listed or as replacements for those listed.

Example from Grade 4 Writing, Objective 2

(4.18) **Escritura/gramática/uso del lenguaje.** El estudiante aplica sus conocimientos de gramática y del uso del lenguaje para comunicarse clara y eficazmente por medio de la escritura. Se espera que el estudiante:

(H)(ii) escriba con precisión cada vez mayor al utilizar los pronombres de complemento directo e indirecto como, por ejemplo, "José nos lo dijo." (4–6/SLA).

The sentence following ***por ejemplo*** illustrates the use of direct and indirect pronouns. This particular sentence, however, does not need to be used with students; it is merely provided as an example.

The terms ***incluyendo*** and ***que incluyan*** are used when the specific examples that follow it must be taught. However, other examples may also be used in conjunction with those listed.

Example from Grade 4 Writing, Objective 2

(4.18) **Escritura/gramática/uso del lenguaje.** El estudiante aplica sus conocimientos de gramática y del uso del lenguaje para comunicarse clara y eficazmente por medio de la escritura. Se espera que el estudiante:

(C)(ii) escriba usando un español estándar cada vez más complejo, incluyendo la concordancia adecuada entre sujeto y verbo, la conjugación, la concordancia entre género y número, y las partes de la oración, al dirigirse a diferentes públicos (4–6/SLA).

The terms following ***incluyendo*** and ***que incluyan*** are examples of critical areas of grammar that a student needs to master in order to write effectively in standard Spanish. These areas of grammar must be taught.

Remember

- Any example preceded by the terms ***como, tal(es) como,*** or ***por ejemplo*** in a particular student expectation may or may not provide the basis for an item assessing that expectation. Because these examples do not necessarily have to be used to teach the student expectation, it is equally likely that other examples will be used in assessment items. The rule here is that an example will be used only if it is central to the knowledge, concept, or skill the item assesses.

- It is more likely that some of the examples preceded by the terms ***incluyendo*** or ***que incluyan*** in a particular student expectation will provide the basis for items assessing that expectation, since these examples must be taught. However, it is important to remember that the examples that follow the terms ***incluyendo*** or ***que incluyan*** do not represent all the examples possible, so other examples may also provide the basis for an assessment item. Again, the rule here is that an example will be used only if it is central to the knowledge, concept, or skill the item assesses.

TAKS Grade 4 Spanish Writing

Objective 1

The ability to communicate thoughts and ideas through writing helps students become successful, not only in school but throughout their lives. In order to communicate effectively, students must organize and develop ideas in a logical, coherent, and interesting manner that is easy for the reader to follow and understand. Objective 1 tests each student's ability to produce an organized and well-developed composition in response to a prompt. The prompt is worded so that students have broad latitude in crafting an individual response. Students can use any organizational strategy that allows them to write an effective piece—they can write a story, a description, a philosophical piece, an expository piece—or they can combine approaches. However students choose to respond, it is important that the composition they write is uniquely theirs—that it is authentic and represents their best thinking and writing.

Objetivo 1

El estudiante escribirá una composición eficaz con un propósito específico en un contexto determinado.

(4.15) **Escritura/propósitos.** El estudiante escribe con diferentes propósitos y en una variedad de formas para distintos públicos. Se espera que el estudiante:

(A) escriba para expresar, [descubrir, anotar,] desarrollar, reflexionar sobre ideas y para solucionar problemas (4–6);

(C) escriba para informar como, por ejemplo, para explicar, describir, [reportar] y narrar (4–6);

(D) escriba para entretener como, por ejemplo, para componer [poemas humorísticos o] historias cortas (4–6);

(E) demuestre una voz identificable en sus narrativas personales e historias (4–5).

(4.16) **Escritura/caligrafía/mayúsculas/puntuación.** El estudiante escribe textos originales aplicando las convenciones del lenguaje escrito, tales como mayúsculas, puntuación y caligrafía, para comunicarse claramente. Se espera que el estudiante:

(A) escriba legiblemente seleccionando entre letra de molde o cursiva según sea apropiado (4–6).

(4.19) **Escritura/procesos de escritura.** El estudiante selecciona y utiliza los procesos adecuados para la escritura autoiniciada y la asignada. Se espera que el estudiante:

(C) revise algunos borradores agregando, desarrollando, suprimiendo, combinando y reorganizando el texto (4–6);

(D) revise borradores en busca de coherencia, progresión y apoyo lógico de las ideas (4–6).

Objective 1—For Your Information

Objective 1 focuses on the aspects of writing that contribute to the quality of a composition's content. These aspects represent the first four sections of the rubric: focus and coherence, organization, development of ideas, and voice. It is not enough for students to know what these terms mean. Students must be able to "see" how these terms affect a piece of writing. For example, how does a composition that lacks focus and coherence look different from one that is strong in that area? How does superficial development look different from development that has depth? Once students start to see these kinds of differences and are given multiple opportunities to write, over time their writing will become more unique and compelling. Students will gain confidence in their ability to communicate effectively.

On TAKS students must

- respond directly to the prompt. Although students are given wide latitude in this regard, the link between the composition and the prompt must be evident.
- remain focused on the topic throughout the composition. The first step in establishing a strong focus is for students to decide what they want their controlling, or main, idea to be. (At higher grade levels, this idea is called a thesis statement.) Everything students write in their composition should contribute to a reader's understanding of that idea. Any sentences that do not do this weaken the focus and coherence of the composition.
- organize their ideas so that each sentence is logically linked to the next sentence. The sentences should form a kind of "chain." Each sentence moves the composition forward and deepens the reader's understanding of the ideas; no sentences are extraneous or overlap. In addition, each paragraph should logically lead to the next; the relationships between paragraphs should be clear. Each paragraph should "build" on the one before it.
- develop their ideas in depth. To understand how to create writing that has depth, students must first understand the relationship between thinking and writing, for without good thinking, good writing is impossible. Depth depends less on how much students say than on the quality of what they say. Good development is based on the ability to "layer" and "flesh out" ideas so that each sentence a student writes adds meaning to the sentences that come before it. Good development is also original; that's why students who simply write a plot summary of something they've read in a book or seen on television or in a movie or who simply write the lyrics of a song they've heard receive a failing score. The writing in these cases is not really theirs. Original development is also a problem for most students who follow formulas; because the development is contrived, students are usually unable to achieve any depth.
- express an individual voice. Expressing an individual voice means that the composition engages the reader. The student's writing sounds authentic and original and genuinely expresses the student's personality or personal viewpoint. When a student responds in a highly individualistic way, his or her voice is naturally expressed. Because the composition has a "face," a meaningful connection is established between the reader and the writer. On the other hand, formulaic writing tends to be "faceless" and, more often than not, prevents a student from having the opportunity to express his or her own unique voice.

Objective 2

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

Objetivo 2

El estudiante escribirá una composición que demuestre su dominio de las convenciones del lenguaje en ortografía, uso de mayúsculas, puntuación, gramática, estructura de la oración y uso del lenguaje.

(4.16) **Escritura/caligrafía/mayúsculas/puntuación.** El estudiante escribe textos originales aplicando las convenciones del lenguaje escrito, tales como mayúsculas, puntuación y caligrafía, para comunicarse claramente. Se espera que el estudiante:

(B)(ii) utilice correctamente las mayúsculas y la puntuación para aclarar y realzar el significado como, por ejemplo, utilizando mayúsculas en nombres propios, comas en una serie y en la locución directa [así como el guión y la raya en diálogos] (4–6/SLA).

(4.17) **Escritura/ortografía.** El estudiante domina la ortografía. Se espera que el estudiante:

(A)(ii) escriba correctamente las sílabas, tales como las cerradas y las abiertas, el uso de la *q* y la *u* juntas, la *n* antes de la *v*, la *m* antes de la *b* y de la *p*, el cambio de la *z* por la *c* cuando se agrega *-es*, y los diptongos (4–6/SLA);

(B)(ii) escriba correctamente las raíces de palabras como *razón, feliz, leer* o *entrar*; inflexiones como las que cambian de tiempo o número; sufijos como *-able* o *-mente* y prefijos como *re-* o *in-* (4–6/SLA);

(D)(ii) escriba correctamente utilizando acentos y diéresis en borradores finales (4–6/SLA).

(4.18) **Escritura/gramática/uso del lenguaje.** El estudiante aplica sus conocimientos de gramática y del uso del lenguaje para comunicarse clara y eficazmente por medio de la escritura. Se espera que el estudiante:

(A) utilice correctamente los plurales (4–6);

(B) escriba usando oraciones completas, variando entre diferentes tipos de oraciones, tales como las compuestas y las complejas, para lograr comunicar sus ideas y propósitos (4–5);

(C)(ii) escriba usando un español estándar cada vez más complejo, incluyendo la concordancia adecuada entre sujeto y verbo, la conjugación, la concordancia entre género y número, y las partes de la oración al dirigirse a diferentes públicos (4–6/SLA);

(D) utilice apropiadamente los adjetivos (los comparativos y los superlativos) y los adverbios para hacer más vívida o precisa la escritura (4–6);

(E) utilice locuciones prepositivas para desarrollar las ideas escritas (4–6);

(F) utilice las conjunciones para unir ideas apropiadamente (4–5);

(H)(ii) escriba con precisión cada vez mayor al utilizar los pronombres de complemento directo e indirecto como, por ejemplo, "José nos lo dijo." (4–6/SLA);

(I) utilice apropiada y consistentemente los tiempos verbales, tales como el presente, pretérito, futuro, pretérito perfecto (p. ej., *he jugado*), pretérito pluscuamperfecto (p. ej., *había jugado*) y futuro perfecto (p. ej., *habré jugado*) (4–6/SLA).

(4.19) **Escritura/procesos de escritura.** El estudiante selecciona y utiliza los procesos adecuados para la escritura autoiniciada y la asignada. Se espera que el estudiante:

(E) revise borradores con propósitos específicos en mente, tales como para asegurar el uso estándar del idioma, la estructura variada de las oraciones y la selección apropiada de las palabras (4–6);

(H) revise y corrija su propia escritura y la de otros (4–6).

Objective 2—For Your Information

Objective 2 assesses a student's ability to communicate effectively by demonstrating a command of the conventions of written Spanish.

- The evaluation of conventions is based on a holistic judgment of the student's mastery of conventions overall, not on the total number of errors or on the number of any certain type of error. This holistic judgment takes into account the degree of sophistication the student attempts when constructing sentences and using words.
- Some errors related to conventions are more serious than others because they have a greater effect on a student's ability to communicate clearly. For example, using pronouns without clear antecedents (to whom or to what the pronoun refers) is generally more disruptive to the reader's understanding of the writing than capitalizing words incorrectly.

Grade 4 Sample Prompt

Escribe una composición acerca de un día en que te hiciste amigo(a) de una persona.

La información en el cuadro de abajo te ayudará a recordar lo que debes tomar en cuenta cuando escribas tu composición.

Recuerda:

- ❑ Escribe acerca de un día en que te hiciste amigo(a) de una persona.
- ❑ Asegúrate de que cada oración que escribas ayude al lector a entender tu composición.
- ❑ Desarrolla tus ideas detalladamente para que el lector tenga una idea clara de lo que quieres decir.
- ❑ Trata de escribir bien las oraciones usando correctamente la ortografía, las mayúsculas, la puntuación y la gramática.

SCORE POINT 1

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

Focus and Coherence

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

Organization

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

Development of Ideas

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

Voice

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

Conventions

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

CALIFICACIÓN DE 1

CADA COMPOSICIÓN CON CALIFICACIÓN DE 1 ES UNA PRESENTACIÓN INEFICAZ DE LAS IDEAS DEL ESCRITOR.

Enfoque y coherencia

- La composición en general o párrafos individuales no mantienen un enfoque en el tema. El escritor cambia bruscamente de una idea a otra haciendo que al lector le sea difícil comprender la relación entre las ideas que aparecen en la composición.
- La composición en general da poca o ninguna impresión de estar terminada. La introducción y conclusión, si acaso están incluidas, se aplican mecánicamente.
- Una gran parte del texto es irrelevante porque no contribuye al desarrollo o a la calidad de la composición. En algunos casos, la composición en general se relaciona vagamente con el tema a desarrollar.

Organización

- El avance progresivo de las ideas del escritor entre una oración y la siguiente, o entre un párrafo y otro no tiene lógica. Algunas veces, este avance progresivo está limitado por la ausencia o el uso inadecuado de palabras de transición. Otras veces, el avance progresivo de las ideas no es evidente, aunque se usen palabras de transición.
- No es evidente ninguna estrategia de organización. El escritor presenta las ideas sin ningún orden, haciendo que la composición sea difícil de entender.
- El exceso de palabras o repeticiones puede detener el avance progresivo de las ideas.

Desarrollo de ideas

- El escritor presenta una o más ideas, pero no las desarrolla o las desarrolla muy poco.
- El escritor presenta una o más ideas e intenta desarrollarlas. Sin embargo, este desarrollo es tan general o vago que impide que el lector entienda las ideas del escritor.
- El escritor presenta solamente un resumen de la trama de una película, un programa de televisión o de un texto publicado.
- El escritor omite información, lo cual crea grandes lagunas que impiden que el lector entienda completamente las ideas.

Voz

- El escritor no capta el interés del lector, por lo tanto no logra establecer una conexión.
- La voz del escritor no se distingue o es mínima. La composición no suena auténtica ni original. El escritor no es capaz de expresar su individualidad ni su propia perspectiva.

Convenciones del lenguaje

- En la composición hay poca o ninguna evidencia de que el escritor pueda aplicar correctamente las convenciones del idioma español. Hay errores graves o frecuentes de ortografía, puntuación, uso de mayúsculas, uso y estructura del lenguaje y gramática, los cuales hacen que le falte fluidez a la composición y que sea difícil de leer.
- El escritor omite palabras y frases o las usa incorrectamente, y con frecuencia escribe oraciones confusas. Esto impide la comunicación eficaz de las ideas.

SCORE POINT 2

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

Focus and Coherence

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

Organization

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

Development of Ideas

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

Voice

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

Conventions

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

CALIFICACIÓN DE 2

CADA COMPOSICIÓN CON CALIFICACIÓN DE 2 ES UNA PRESENTACIÓN PARCIALMENTE EFICAZ DE LAS IDEAS DEL ESCRITOR.

Enfoque y coherencia

- La composición en general o párrafos individuales mantienen algo de enfoque en el tema. El escritor cambia rápidamente de una idea a otra, pero el lector no tiene dificultad para comprender la relación entre las ideas que aparecen en la composición.
- La composición en general da cierta impresión de estar terminada. El escritor incluye una introducción y una conclusión, pero de manera superficial.
- Algunas partes del texto son irrelevantes porque no contribuyen al desarrollo o a la calidad de la composición en general.

Organización

- El avance progresivo de las ideas del escritor entre una oración y la siguiente, o entre un párrafo y otro no es siempre fluido ni completamente lógico. Algunas veces, el escritor necesita reforzar el avance progresivo con palabras de transición que ayuden a la comprensión de lo escrito. Otras veces, el escritor simplemente necesita establecer un enlace más claro entre las ideas.
- La estrategia o estrategias de organización que escoge el escritor no le permiten presentar sus ideas eficazmente.
- Puede haber exceso de palabras o repeticiones, pero estas fallas no detienen completamente el avance progresivo de las ideas.

Desarrollo de ideas

- El escritor intenta desarrollar la composición presentando una lista de ideas o explicándolas muy brevemente. En ambos casos el desarrollo es superficial, limitando al lector en la comprensión y apreciación de las ideas del escritor.
- El escritor presenta una o más ideas e intenta desarrollarlas. Sin embargo, hay poca evidencia de que haya pensado el tema detenidamente porque su desarrollo es general, inconsistente o artificial.
- El escritor omite detalles en la información, lo cual crea pequeñas lagunas entre las ideas. Sin embargo, estas lagunas no impiden que el lector entienda las ideas.

Voz

- Hay momentos en que el escritor capta el interés del lector, pero no logra mantenerlo.
- Algunos párrafos o secciones de la composición suenan auténticos u originales, pero el escritor tiene dificultades para expresar su individualidad y su propia perspectiva.

Convenciones del lenguaje

- Hay errores de ortografía, puntuación, uso de mayúsculas, uso y estructura del lenguaje y gramática a lo largo de toda la composición, lo cual puede indicar un dominio limitado de las convenciones del lenguaje. Aunque estos errores no causen que lo escrito sea difícil de comprender, afectan la fluidez general de la composición.
- El escritor usa algunas palabras y frases simples o equivocadas y algunas oraciones son confusas. Esto hace que la comunicación de las ideas no sea muy eficaz.

SCORE POINT 3

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

Focus and Coherence

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

Organization

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

Development of Ideas

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

Voice

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

Conventions

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

CALIFICACIÓN DE 3

CADA COMPOSICIÓN CON CALIFICACION DE 3 ES UNA PRESENTACIÓN EFICAZ DE LAS IDEAS DEL ESCRITOR.

Enfoque y coherencia

- La composición en general y párrafos individuales mantienen casi siempre un enfoque en el tema. El escritor generalmente muestra una relación clara entre las ideas, haciendo pocos cambios repentinos entre una idea y la siguiente.
- La composición en general da la impresión de estar terminada. La introducción y la conclusión añaden cierta profundidad a la composición.
- La mayor parte del texto contribuye al desarrollo o a la calidad de la composición en general.

Organización

- El avance progresivo de las ideas del escritor entre una oración y la siguiente, y entre un párrafo y otro es generalmente fluido y controlado. La mayoría de las palabras de transición tienen sentido y hay una conexión lógica entre las ideas.
- La estrategia o estrategias de organización que escoge el escritor son generalmente eficaces.
- Si en la composición se incluyen palabras excesivas o repetitivas, éstas son fallas menores que no detienen el avance progresivo de las ideas.

Desarrollo de ideas

- El escritor intenta desarrollar todas las ideas incluidas en la composición. Aunque algunas de las ideas estén mejor desarrolladas o más específicas que otras, el desarrollo en general refleja que el escritor ha pensado el tema detenidamente, lo cual permite al lector comprender y apreciar las ideas del escritor.
- El escritor presenta algunas ideas pensadas cuidadosamente. Sin embargo, hay poca evidencia en la composición de que el escritor se haya atrevido a ser original al desarrollar el tema.

Voz

- El escritor capta el interés del lector y lo mantiene a lo largo de casi toda la composición.
- La mayoría de la composición suena auténtica y original. En general, el escritor es capaz de expresar su individualidad y su propia perspectiva.

Convenciones del lenguaje

- El escritor demuestra, en general, un buen dominio de ortografía, puntuación, uso de mayúsculas, uso y estructura del lenguaje y gramática. Aun cuando el escritor cometa errores menores, éstos no afectan mucho la fluidez de la composición.
- En general, las palabras, frases y construcciones de oraciones que usa el escritor son apropiadas y contribuyen a la comunicación eficaz de las ideas.

SCORE POINT 4

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

Focus and Coherence

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

Organization

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

Development of Ideas

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

Voice

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

Conventions

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

CALIFICACIÓN DE 4

CADA COMPOSICIÓN CON CALIFICACIÓN DE 4 ES UNA PRESENTACIÓN ALTAMENTE EFICAZ DE LAS IDEAS DEL ESCRITOR.

Enfoque y coherencia

- La composición en general y párrafos individuales mantienen un enfoque en el tema. Esto permite al lector comprender y apreciar cómo se relacionan las ideas incluidas en la composición.
- La composición en general da la impresión de estar terminada. La introducción y la conclusión son significativas porque añaden profundidad a la composición.
- El texto en general, o la mayor parte del texto, contribuye al desarrollo o a la calidad de la composición.

Organización

- El avance progresivo de las ideas del escritor entre una oración y la siguiente, y entre un párrafo y otro es fluido y controlado. El uso de palabras de transición, así como la secuencia lógica de una idea a otra fortalecen el avance de las ideas.
- La estrategia o estrategias de organización que escoge el escritor, realzan su habilidad para presentar ideas clara y eficazmente.

Desarrollo de ideas

- El escritor desarrolla cada idea de manera amplia y específica. Esto crea profundidad de pensamiento en la composición permitiendo que el lector comprenda y aprecie las ideas del escritor.
- El escritor presenta las ideas cuidadosamente o con perspicacia. Plantea el tema desde un punto de vista diferente y usa sus experiencias personales o su percepción del mundo como base para su composición, o hace conexiones interesantes entre las ideas. En todos estos casos, el escritor se atreve a escribir su composición de una manera original, lo cual realza la calidad del contenido.

Voz

- El escritor capta el interés del lector y lo mantiene a lo largo de toda la composición.
- La composición suena auténtica y original. El escritor es capaz de expresar su individualidad y la originalidad de su propia perspectiva.

Convenciones del lenguaje

- El dominio de las convenciones del lenguaje contribuye a la efectividad de la composición. El escritor demuestra un conocimiento consistente de ortografía, puntuación, uso de mayúsculas, uso y estructura del lenguaje y gramática. Cuando el escritor intenta comunicar ideas complejas usando formas sofisticadas de expresión, puede cometer errores menores tratando de ser original al escribir la composición. Este tipo de errores no afecta la fluidez de la composición.
- Las palabras, frases y construcciones que el escritor usa enriquecen la buena comunicación de las ideas.

Objective 3

Revision is an integral part of the writing process. After the first draft the competent writer often adds, deletes, combines, and/or rearranges words and sentences to better organize and more fully develop his or her thoughts and ideas. Objective 3 tests the student's ability to recognize and correct errors in organization and development in the context of peer-editing passages.

Objetivo 3

El estudiante sabrá reconocer la organización apropiada de ideas en textos escritos.

(4.19) **Escritura/procesos de escritura.** El estudiante selecciona y utiliza los procesos adecuados para la escritura autoiniciada y la asignada. Se espera que el estudiante:

(C) revise algunos borradores agregando, desarrollando, suprimiendo, combinando y reorganizando el texto (4–6);

(D) revise borradores en busca de coherencia, progresión y apoyo lógico de las ideas (4–6).

Objective 3—For Your Information

Items that assess the student expectations grouped under Objective 3 require students to

- recognize that a sentence that is irrelevant to a paragraph or to the passage as a whole should be deleted. An irrelevant sentence may add information, but that information is not closely linked to other ideas in the paragraph or passage. Irrelevant sentences cause a piece of writing to lack focus and coherence
- identify a sentence that could be added to a paragraph to improve its development
- use simple transition words and phrases, such as *entonces*, *luego* and *por eso*, to improve sentence-to-sentence or paragraph-to-paragraph progression

Objective 4

Editing and proofreading are also an important part of the writing process. During this stage the skillful writer uses correct sentence structure to ensure that his or her meaning is evident. Faulty phrasing, misuse of conjunctions, fragments, and run-on sentences can cause the reader to be confused and misunderstand the intended message. Objective 4 tests the student's ability both to recognize and correct errors in sentence structure and to improve the effectiveness of sentences in the context of peer-editing passages.

Objetivo 4

El estudiante sabrá reconocer construcciones correctas y eficaces de oraciones en textos escritos.

(4.18) **Escritura/gramática/uso del lenguaje.** El estudiante aplica sus conocimientos de gramática y del uso del lenguaje para comunicarse clara y eficazmente por medio de la escritura. Se espera que el estudiante:

(B) escriba usando oraciones completas, variando entre diferentes tipos de oraciones, tales como las compuestas y las complejas, para lograr comunicar sus ideas y propósitos (4–5);

(E) utilice locuciones prepositivas para desarrollar las ideas escritas (4–6);

(F) utilice las conjunciones para unir ideas apropiadamente (4–5).

(4.19) **Escritura/procesos de escritura.** El estudiante selecciona y utiliza los procesos adecuados para la escritura autoiniciada y la asignada. Se espera que el estudiante:

(E) revise borradores con propósitos específicos en mente, tales como para asegurar el uso estándar del idioma, la estructura variada de las oraciones y la selección apropiada de las palabras (4–6).

Objective 4—For Your Information

Items that assess the student expectations grouped under Objective 4 will require students to

- recognize fragments and run-on sentences and determine the best way to correct them
- choose the most effective way to combine ideas
- improve the wording of awkward and/or wordy sentences

Objective 5

To communicate clearly, the writer must also know how to apply the rules of standard grammar and usage. Incorrect use of tense, lack of agreement between subjects and verbs, and unclear pronoun referents can cause the reader to misunderstand the writer's meaning. Objective 5 tests the student's ability to recognize and correct errors in grammar and usage in the context of peer-editing passages.

Objetivo 5

El estudiante sabrá reconocer el uso estándar del idioma español y la selección apropiada de las palabras en textos escritos.

(4.18) **Escritura/gramática/uso del lenguaje.** El estudiante aplica sus conocimientos de gramática y del uso del lenguaje para comunicarse clara y eficazmente por medio de la escritura. Se espera que el estudiante:

(C)(ii) escriba usando un español estándar cada vez más complejo, incluyendo la concordancia adecuada entre sujeto y verbo, la conjugación, la concordancia entre género y número, y las partes de la oración al dirigirse a diferentes públicos (4–6/SLA);

(D) utilice apropiadamente los adjetivos (los comparativos y los superlativos) y los adverbios para hacer más vívida o precisa la escritura (4–6);

(H)(ii) escriba con precisión cada vez mayor al utilizar los pronombres de complemento directo e indirecto como, por ejemplo, "José nos lo dijo." (4–6/SLA);

(I) utilice apropiada y consistentemente los tiempos verbales, tales como el presente, pretérito, futuro, pretérito perfecto (p. ej., *he jugado*), pretérito pluscuamperfecto (p. ej., *había jugado*) y futuro perfecto (p. ej., *habré jugado*) (4–6/SLA).

(4.19) **Escritura/procesos de escritura.** El estudiante selecciona y utiliza los procesos adecuados para la escritura autoiniciada y la asignada. Se espera que el estudiante:

(E) revise borradores con propósitos específicos en mente, tales como para asegurar el uso estándar del idioma, la estructura variada de las oraciones y la selección apropiada de las palabras (4–6);

(H) revise y corrija su propia escritura y la de otros (4–6).

Objective 5—For Your Information

Items that assess the student expectations grouped under Objective 5 test a student's ability to recognize standard Spanish usage and appropriate word choice. Items may focus on

- subject-verb agreement
- pronoun referents (pronoun-antecedent agreement)
- verb tense and formation
- parts of speech
- adverbs and adjectives, including the comparative and superlative forms
- replacing an indefinite reference, such as *eso* or *su(s)*, with a specific noun or noun phrase
- replacing a vague word or phrase with more precise wording

Objective 6

Effective writers examine their work for correct capitalization, punctuation, and spelling. Capitalization and punctuation marks take the place of the pauses, stops, and intonations used to convey meaning in oral communication. Accuracy in language mechanics helps the reader "hear" those nuances and better understand what the writer is trying to communicate. Correct spelling also helps the writer communicate clearly. Objective 6 tests the student's ability to recognize and correct errors in capitalization, punctuation, and spelling in the context of peer-editing passages.

Objetivo 6

El estudiante revisará y corregirá la puntuación, el uso de mayúsculas y la ortografía en textos escritos.

(4.16) **Escritura/caligrafía/mayúsculas/puntuación.** El estudiante escribe textos originales aplicando las convenciones del lenguaje escrito, tales como mayúsculas, puntuación y caligrafía, para comunicarse claramente. Se espera que el estudiante:

(B)(ii) utilice correctamente las mayúsculas y la puntuación para aclarar y realzar el significado como, por ejemplo, utilizando mayúsculas en nombres propios, comas en una serie y en la locución directa [así como el guión y la raya en diálogos] (4–6/SLA).

(4.17) **Escritura/ortografía.** El estudiante domina la ortografía. Se espera que el estudiante:

(A)(ii) escriba correctamente las sílabas, tales como las cerradas y las abiertas, el uso de la *q* y la *u* juntas, la *n* antes de la *v*, la *m* antes de la *b* y de la *p*, el cambio de la *z* por la *c* cuando se agrega *-es*, y los diptongos (4–6/SLA);

(B)(ii) escriba correctamente las raíces de palabras como *razón, feliz, leer* o *entrar*; inflexiones como las que cambian de tiempo o número; sufijos como *-able* o *-mente* y prefijos como *re-* o *in-* (4–6/SLA);

(D)(ii) escriba correctamente utilizando acentos y diéresis en borradores finales (4–6/SLA).

(4.19) **Escritura/procesos de escritura.** El estudiante selecciona y utiliza los procesos adecuados para la escritura autoiniciada y la asignada. Se espera que el estudiante:

(H) revise y corrija su propia escritura y la de otros (4–6).

Objective 6—For Your Information

Items developed to assess the student expectations grouped under Objective 6 require a student to recognize and correctly edit errors in capitalization, punctuation, and spelling.

- Capitalization and punctuation items will include the range of rules commonly taught at the fourth grade level. Punctuation rules that are not consistently applied across the state-adopted fourth grade Spanish language arts textbooks are not tested.
- Spelling items include both rule-based and sight words that are within the writing vocabulary of fourth grade students.

Grade 4 Revising and Editing Samples

Daniel escribió este informe sobre un problema que tenía y cómo lo resolvió. Él quiere que le ayudes a corregir lo que escribió. Lee su informe y luego contesta las preguntas.

Mi problema con las palomas

(1) La semana pasada fui a visitar a mi primo Eduardo. (2) Él sabe mucho y cada vez que lo visito aprendo algo nuevo. (3) Por ejemplo, esta vez le conté el problema que tengo con las palomas en mi casa. (4) Le dije que en mi ventana se paran unas palomas que no me dejan dormir. (5) Siempre hay muchas palomas por mi casa. (6) Cuando se pone oscuro, comienzan a hacer un zonido que se llama arrullo. (7) No sé por qué les gusta venir a mi ventana. (8) Pero lo que sí sé es que no puedo quedarme durmido con su arrullo. (9) Así que todas las noches me paso un buen rato espantando a las palomas. (10) Ellas se van, pero parece que saben cuando ya me dormí y regresan a molestarme. (11) Cuando me despierto en las mañanas. (12) Algunas todavía están en mi ventana.

(13) Con la ayuda de Eduardo aprendí algo nuevo aprendí algo que me resolvió el problema. (14) Me dijo que colgara un búho de juguete en la ventana. (15) Las palomas les tienen miedo a los búhos.

(16) Por eso ayer mi mamá me llevó a la tienda y me compró un búho de juguete. (17) Los colgué en la ventana cerca de mi cama. (18) Ahora cada vez que se acercan las palomas a mi ventana, ven al búho y se va. (19) ¡Por fin duermo en paz!

(20) El próximo fin de semana voy a ir a la casa de mi primo Eduardo otra vez. (21) Se va a alegrar mucho cuando le cuente el gran éxito que tuve con su idea.

1 De las siguientes oraciones, ¿cuál quedaría **MEJOR** después de la oración 3?

A Eduardo tiene muchos problemas.

B* Eduardo me escuchó con mucha atención.

C La casa de Eduardo no es muy grande.

D Me gusta visitar a mis primos.

Objective 3

This item asks students to determine which of the four sentences would give the reader a better understanding of the events in the paragraph. The wrong answer choices may have some link to the overall topic but are not directly related to the other sentences in the paragraph and, therefore, would not contribute to the smooth progression of ideas.

2 ¿Qué cambio se debe hacer en la oración 6?

A Cambiar ***pone*** por **ponen**

B* Cambiar ***zonido*** por **sonido**

C Quitar ***que***

D No se necesita ningún cambio.

Objective 6

3 ¿Qué cambio se debe hacer en la oración 8?

A Cambiar ***sé*** por **sabía**

B Cambiar ***quedarme*** por **que darme**

C* Cambiar ***durmido*** por **dormido**

D Cambiar ***su*** por **sus**

Objective 5

4 ¿Cuál es la **MEJOR** manera de volver a escribir la oración 13?

A Con la ayuda de Eduardo aprendiendo algo nuevo que me resolvió el problema.

B* Con la ayuda de Eduardo aprendí algo nuevo que me resolvió el problema.

C Con la ayuda de Eduardo aprendí algo nuevo. Que me resolvió el problema.

D Con la ayuda de Eduardo aprendí algo nuevo y algo que me resolvió el problema.

Objective 4

5 ¿Qué cambio se debe hacer en la oración 17?

A* Cambiar ***Los*** por **Lo**

B Cambiar ***colgué*** por **colgé**

C Cambiar ***de mi*** por **demi**

D No se necesita ningún cambio.

Objective 5

6 ¿Qué cambio se debe hacer en la oración 18?

A Cambiar la coma por un punto

B Cambiar ***al*** por **a el**

C* Cambiar ***va*** por **van**

D No se necesita ningún cambio.

Objective 5

7 ¿Cuál de estas oraciones **NO** es una oración completa?

A La oración 1

B La oración 9

C* La oración 11

D La oración 14

Objective 4

This item asks students to identify which of the four sentences from the passage is a fragment rather than a complete sentence.

José Alberto escribió una composición acerca de lo que aprendió de su abuelo la última vez que lo visitó. Él quiere que le ayudes a revisar y corregir su composición. Lee la composición de José Alberto y piensa en los cambios que le harías. Luego contesta las preguntas.

La televisión a colores

(1) Sabías que los programas de televisión no siempre se han visto con tantos colores (2) Mi abuelito me dijo que cuando él era niño, acababan de inventar la televisión. (3) En ese tiempo, los programas de televisión se veían sólo en blanco y negro. (4) Los niños de hoy estamos acostumbrados a ver los programas de televisión a color. (5) El color ayuda a que las imágenes se vean más reales.

(6) Fue muy interesante para mí saber que un inventor de méxico diseñó uno de los primeros sistemas de televisión a color en el mundo. (7) Él se llamaba Guillermo González Camarena. (8) Empezó su carrera de inventor empezando desde muy jovencito. (9) Cuando construyó su primer equipo de televisión en 1934, González Camarena sólo tenía 17 años. (10) En ese tiempo él estudiaba ingeniería trabajaba haciendo experimentos. (11) González Camarena tenía su laboratorio en el sótano de su casa. (12) Ahí fue donde inventó un sistema para transmitir programas de televisión a color en 1939.

(13) Su invento les interesó a varios científicos de Estados Unidos. (14) Varios científicos lo estudiaron con mucho entusiasmo. (15) Poco a poco, el sistema a color que González Camarena inventó ha ido mejorando. (16) En Estados Unidos hay mucha gente que se apellida González. (17) Hoy en día, las imágenes de la televisión son más clara y los colores más vivos. (18) Por su importante invento, a este señor mexicano se le considera el padre de la televisión a color.

1 ¿Qué cambio se debe hacer en la oración 1?

A Añadir un punto después de ***televisión***

B Cambiar ***han*** por **ha**

C Cambiar ***visto*** por **bisto**

D* Usar signos de interrogación

Objective 6

2 ¿Qué cambio se debe hacer en la oración 6?

A Cambiar ***saber*** por **sabes**

B* Cambiar ***méxico*** por **México**

C Cambiar ***los*** por **las**

D No se necesita ningún cambio.

Objective 6

3 ¿Cuál es la **MEJOR** manera de volver a escribir la oración 8?

A Empezó su carrera. De inventor desde muy jovencito.

B* Empezó su carrera de inventor desde muy jovencito.

C Empezó su carrera de inventor y empezando desde muy jovencito.

D Empezó su carrera de inventor y empezó desde muy jovencito.

Objective 4

When students revise their own writing, they may find that they have repeated words or ideas. This item asks students to choose a more effective way to rewrite a sentence by eliminating the parts that are wordy or redundant.

4 ¿Cuál es la **MEJOR** manera de volver a escribir la oración 10?

A En ese tiempo. Él estudiaba ingeniería trabajaba haciendo experimentos.

B* En ese tiempo él estudiaba ingeniería y trabajaba haciendo experimentos.

C En ese tiempo él estudiaba ingeniería y trabajaba. Haciendo experimentos.

D En ese tiempo él estudiando ingeniería y trabajando haciendo experimentos.

Objective 4

5 ¿Cuál es la mejor forma de combinar las oraciones 13 y 14?

A Su invento les interesó a varios científicos de Estados Unidos y varios científicos lo estudiaron con mucho entusiasmo.

B Su invento les interesó a varios científicos de Estados Unidos varios científicos lo estudiaron con mucho entusiasmo.

C* Su invento les interesó a varios científicos de Estados Unidos y lo estudiaron con mucho entusiasmo.

D Su invento les interesó a varios científicos de Estados Unidos, pero lo estudiaron con mucho entusiasmo.

Objective 4

When students are asked to combine two sentences, they should keep in mind that the right answer must be a grammatically correct sentence, must be the most effective sentence (not wordy or awkward), and must not change the original meaning.

6 ¿Cuál de estas oraciones **NO** debe ir en el pasaje?

A La oración 2

B La oración 5

C La oración 11

D* La oración 16

Objective 3

This item requires students to recognize an extraneous, or unnecessary, sentence in the passage. When students revise their own writing, they may often discover that they have included a sentence that does not move their composition forward; in other words, the sentence may have some link to the overall topic but is not directly related to the other sentences. An extraneous sentence can stall the progression of ideas and cause the reader to wonder why it has been included.

7 ¿Qué cambio se debe hacer en la oración 17?

A Cambiar ***la*** por **el**

B Cambiar ***son*** por **están**

C* Cambiar ***clara*** por **claras**

D Cambiar ***colores*** por **color**

Objective 5