



Department  
of Education

# Ohio's State Tests

**ITEM RELEASE**

**FALL 2017**

**ENGLISH LANGUAGE ARTS I**

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Content Summary and Answer Key**

<b>Question No.</b>	<b>Item Type</b>	<b>Topic</b>	<b>Content Standard</b>	<b>Answer Key</b>	<b>Points</b>
1	Extended Response	Expository	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	---	10 point



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**Stimulus for Question 1**

## Stimulus for Question 1

### Passage 1: Pygmalion and Galatea by Ovid

*The story of Pygmalion and the sculpture Galatea is a famous Greek myth set in Cyprus, one of the Mediterranean islands considered part of ancient Greece. Ovid's version of the story was written approximately two thousand years ago, in the year 12.*

1        Now there once lived in Cyprus a young sculptor, Pygmalion by name, who thought nothing on earth so beautiful as the white marble folk that live without faults and never grow old. Indeed, he said that he would never marry a mortal woman, and people began to think that his daily life among marble creatures was hardening his heart altogether.

2        But it chanced that Pygmalion fell to work upon an ivory statue of a maiden, so lovely that it must have moved to envy every breathing creature that came to look upon it. With a happy heart the sculptor wrought day by day, giving it all the beauty of his dreams, until, when the work was completed, he felt powerless to leave it. He was bound to it by the tie of his highest aspiration, his most perfect ideal, his most patient work.

3        Day after day the ivory maiden looked down at him silently, and he looked back at her until he felt that he loved her more than anything else in the world. He thought of her no longer as a statue, but as the dear companion of his life; and the whim grew upon him like an enchantment. He named her Galatea, and arrayed her like a princess; he hung jewels about her neck, and made all his home beautiful and fit for such a presence.

4        Now the festival of Venus<sup>1</sup> was at hand, and Pygmalion, like all who loved Beauty, joined the worshippers. In the temple . . . solemn rites were held, and votaries<sup>2</sup> from many lands came to pray the favor of the goddess. At length Pygmalion himself approached the altar and made his prayer.

5        "Goddess," he said, "who hast vouchsafed to me this gift of beauty, give me a perfect love, likewise, and let me have for bride, one like my ivory maiden." And Venus heard.

6        Home to his house of dreams went the sculptor, loath to be parted for a day from his statue, Galatea. There she stood, looking down upon him silently, and he looked back at her. Surely the sunset had shed a flush of life upon her whiteness.

7        He drew near in wonder and delight, and felt, instead of the chill air that was wont to wake him out of his spell, a gentle warmth around her, like the breath of a plant. He touched her hand, and it yielded like the hand of one living! Doubting his senses, yet fearing to reassure himself, Pygmalion kissed the statue.

8        In an instant the maiden's face bloomed like a waking rose, her hair shone golden as returning sunlight; she lifted her ivory eyelids and smiled at him. The statue herself had awakened, and she stepped down from the pedestal, into the arms of her creator, alive!

9        There was a dream that came true.

<sup>1</sup>Venus: goddess of love and beauty

<sup>2</sup>votaries: people who have taken religious vows

Excerpt from "Pygmalion and Galatea" by  
Ovid. In the public domain.

## Passage 2: from *Pygmalion*

by George Bernard Shaw

*In this excerpt from George Bernard Shaw's play Pygmalion, speech experts Henry Higgins and Colonel Pickering are interrupted by the arrival of a flower girl, named Liza, at the door. Higgins asks his housekeeper, Mrs. Pearce, to bring the woman to them in case she has an interesting accent.*

10 HIGGINS

*(brusquely, recognizing her with unconcealed disappointment, and at once, baby-like, making an intolerable grievance of it)* Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove<sup>1</sup> lingo; and I'm not going to waste another cylinder<sup>2</sup> on it. *(To the girl)* Be off with you: I don't want you.

11 THE FLOWER GIRL

Don't you be so saucy. You ain't heard what I come for yet. *(To Mrs. Pearce, who is waiting at the door for further instruction)* Did you tell him I come in a taxi?

12 MRS. PEARCE

Nonsense, girl! what do you think a gentleman like Mr. Higgins cares what you came in?

13 THE FLOWER GIRL

Oh, we are proud! He ain't above giving lessons, not him: I heard him say so. Well, I ain't come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

14 HIGGINS

Good enough for what?

15 THE FLOWER GIRL

Good enough for ye—oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for em too: make no mistake.

. . . .

16 HIGGINS

Pickering: shall we ask this baggage to sit down or shall we throw her out of the window?

17 THE FLOWER GIRL

*(running away in terror to the piano, where she turns at bay)* Ah-ah-ah-ow-ow-ow-oo!

*(Wounded and whimpering)* I won't be called a baggage when I've offered to pay like any lady.

18 *Motionless, the two men stare at her from the other side of the room, amazed.*

19 PICKERING

*(gently)* What is it you want, my girl?



20 THE FLOWER GIRL

I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him—not asking any favor—and he treats me as if I was dirt.

....

[At this point, Pickering challenges Higgins, suggesting he might not be talented enough at linguistics to perfect the flower girl's speech]

21 PICKERING. Higgins: I'm interested. What about the ambassador's garden party? I'll say you're the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll pay for the lessons.

22 LIZA

Oh, you are real good. Thank you, Captain.

23 HIGGINS

*(tempted, looking at her)* It's almost irresistible. She's so deliciously low—so horribly dirty—

24 LIZA

*(protesting extremely)* Ah-ah-ah-ah-ow-ow-oooo!!! I ain't dirty: I washed my face and hands afore I come, I did.

25 PICKERING

You're certainly not going to turn her head with flattery, Higgins.

26 MRS. PEARCE

*(uneasy)* Oh, don't say that, sir: there's more ways than one of turning a girl's head; and nobody can do it better than Mr. Higgins, though he may not always mean it. I do hope, sir, you won't encourage him to do anything foolish.

27 HIGGINS

*(becoming excited as the idea grows on him)* What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesn't come every day. I shall make a duchess of this draggletailed guttersnipe.

28 LIZA

*(strongly deprecating this view of her)* Ah-ah-ah-ow-ow-oo!

29 HIGGINS

*(carried away)* Yes: in six months—in three if she has a good ear and a quick tongue—I'll take her anywhere and pass her off as anything. We'll start today: now! this moment! Take her away and clean her, Mrs. Pearce. Monkey Brand,<sup>3</sup> if it won't come off any other way. Is there a good fire in the kitchen?

30 MRS. PEARCE

*(protesting)*. Yes; but—

31 HIGGINS

*(storming on)* Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper till they come.

<sup>1</sup> Lisson Grove: a district of London considered less refined

<sup>2</sup> cylinder: wax cylinder, used to make early sound recordings

<sup>3</sup> Monkey Brand: a rough soap used for heavy-duty cleaning

Excerpt from *Pygmalion* by George Bernard Shaw. In the public domain.

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**Question 1**

**Question and Scoring Guidelines**

## Question 1

Construct a multi-paragraph written response in which you analyze the motivations of Pygmalion and Higgins. Your response must be based on ideas that can be found in both passages.

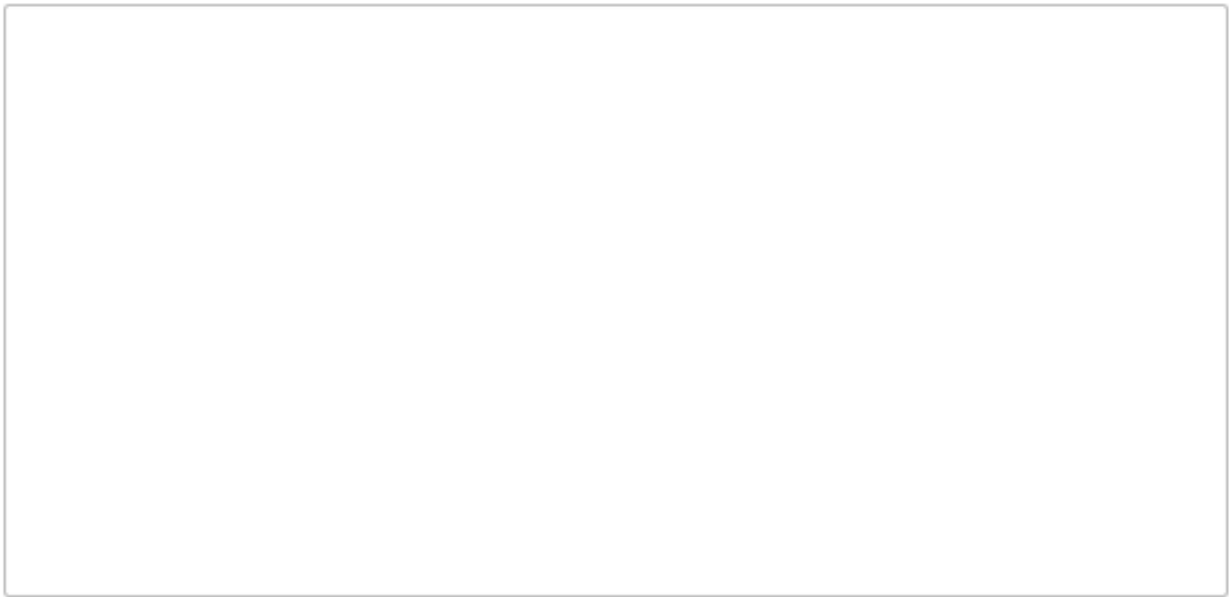
Manage your time carefully so that you can:

- review the passages;
- plan your response;
- write a thorough response; and
- revise and edit your response.

Be sure to:

- include an introduction;
- use evidence from the passages to support your explanation; and
- include a conclusion.

Write your multi-paragraph response in the space provided.



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**Points Possible:** 10

**Topic:** Expository

**Content Standard:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

# Scoring Guidelines

Ohio's State Test Informative/Explanatory Writing Rubric, Grades 6–12 (Score points within each domain include most of the characteristics below.)			
Score	Purpose, Focus, and Organization (4-points)	Evidence and Elaboration (4-points)	Conventions of Standard English (Begins at score point 2)
4	<p>The response is fully sustained and consistently focused within the purpose, audience, and task; and it has a clear controlling idea and effective organizational structure creating coherence and completeness. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>A strongly maintained controlling idea with little or no loosely related material</li> <li>Skillful use of a variety of transitional strategies to clarify the relationships between and among ideas</li> <li>Logical progression of ideas from beginning to end with a satisfying introduction and conclusion</li> <li>Appropriate style and objective tone established and maintained</li> </ul>	<p>The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>Smoothly integrated, thorough, and relevant evidence, including precise references to sources</li> <li>Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text</li> <li>Clear and effective expression of ideas, using precise language</li> <li>Academic and domain-specific vocabulary clearly appropriate for the audience and purpose</li> <li>Varied sentence structure, demonstrating language facility</li> </ul>	
3	<p>The response is adequately sustained and generally focused within the purpose, audience, and task; and it has a clear controlling idea and evident organizational structure with a sense of completeness. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>A maintained controlling idea, though some loosely related material may be present</li> <li>Adequate use of a variety of transitional strategies to clarify the relationships between and among ideas</li> <li>Adequate progression of ideas from beginning to end with a sufficient introduction and conclusion</li> </ul>	<p>The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:</p> <ul style="list-style-type: none"> <li>Generally integrated and relevant evidence from sources, though references may be general or imprecise</li> <li>Adequate use of some elaborative techniques</li> <li>Adequate expression of ideas, employing a mix of precise and general language</li> <li>Domain-specific vocabulary generally appropriate for the audience and purpose</li> <li>Some variation in sentence structure</li> </ul>	

Score	Purpose, Focus, and Organization (4-points)	Evidence and Elaboration (4-points)	Conventions of Standard English (2-points)
2	<p>The response is somewhat sustained within the purpose, audience, and task but may include loosely related or extraneous material; and it may have a controlling idea with an inconsistent organizational structure. The response may include the following:</p> <ul style="list-style-type: none"> <li>A focused controlling idea but insufficiently sustained or unclear</li> <li>Inconsistent use of transitional strategies with little variety</li> <li>Uneven progression of ideas from beginning to end with an inadequate introduction or conclusion</li> </ul>	<p>The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:</p> <ul style="list-style-type: none"> <li>Weakly integrated evidence from sources; erratic or irrelevant references or citations</li> <li>Repetitive or ineffective use of elaborative techniques</li> <li>Imprecise or simplistic expression of ideas</li> <li>Some use of inappropriate domain-specific vocabulary</li> <li>Most sentences limited to simple constructions</li> </ul>	<p>The response demonstrates an adequate command of basic conventions. The response may include the following:</p> <ul style="list-style-type: none"> <li>Some minor errors in usage but no patterns of errors</li> <li>Adequate use of punctuation, capitalization, sentence formation, and spelling</li> </ul>
1	<p>The response is related to the topic but may demonstrate little awareness of the purpose, audience, and task; and it may have a limited controlling idea or discernible organizational structure. The response may include the following:</p> <ul style="list-style-type: none"> <li>Confusing or ambiguous ideas</li> <li>Few transitional strategies</li> <li>Frequent extraneous ideas that impede understanding</li> <li>Too brief to demonstrate knowledge of focus or organization</li> </ul>	<p>The response provides minimal support/evidence for the controlling idea or main idea, including little use of sources, facts, and details. The response may include the following:</p> <ul style="list-style-type: none"> <li>Minimal, erroneous, or irrelevant evidence or citations from the source material</li> <li>Expression of ideas that is vague, unclear, or confusing</li> <li>Limited and often inappropriate language or domain-specific vocabulary</li> <li>Sentences limited to simple constructions</li> </ul>	<p>The response demonstrates a partial command of basic conventions. The response may include the following:</p> <ul style="list-style-type: none"> <li>Various errors in usage</li> <li>Inconsistent use of correct punctuation, capitalization, sentence formation, and spelling</li> </ul>
0	<p>The response is unrelated to the topic and displays little awareness of the purpose, audience and/or task. There is no controlling idea and it has no focus or discernible organizational structure. The response may:</p> <ul style="list-style-type: none"> <li>Be blank or show a written refusal to answer</li> <li>Be presented in a language other than English</li> <li>Include only a restatement of the stem</li> <li>Consist of random keystroke characters</li> <li>Include only bulleted points</li> <li>Include no transitional strategies</li> </ul>	<p>The response provides no support/evidence related to a main idea and includes no use of sources, facts or details. The response may include:</p> <ul style="list-style-type: none"> <li>Only direct copy of part of the reading selection</li> <li>No citations from the source material</li> <li>No relevant domain-specific vocabulary</li> <li>No evidence from the support material(s)</li> </ul>	<p>The response demonstrates a lack of command of conventions, with frequent and severe errors often obscuring meaning.</p>





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**Question 1**

**Sample Responses**

## Sample Response: 10 points

Everyone has a motivation behind their actions, some selfish and some selfless. In the myth "Pygmalion and Galatea," written by Ovid, and the play "Pygmalion," written by George Bernard Shaw, each main character has their own motivation for transforming a young woman. In the myth, Pygmalion is inspired by love to transform Galatea. Conversely, in the play, Higgins is inspired to change Liza through mercenary and social rewards. Both characters were looking for something in return for their hard work, but one is more superficial than the other.

"Pygmalion and Galatea," the myth, contains a young artist who transforms a girl based on love. From the beginning of the novel, the reader witnesses an undeniable attraction from Pygmalion to his statues. Pygmalion even decided that "he would never marry a mortal woman, and people began to think that his daily life among marble creatures was hardening his heart altogether" (Ovid). This acts as foreshadowing for the reader as to why Pygmalion is drawn to Galatea. Later, when he finally created his masterpiece Galatea, he treated her as a human. Pygmalion didn't think of her "as a statue, but a dear companion of his life; and the whim grew upon him like an enchantment" (Ovid). Once again, Ovid was demonstrating Pygmalion's attraction to Galatea so the reader will have a better understanding as to why he transforms her into a human. When Venus granted Pygmalion's prayer to bring Galatea to life, Pygmalion was overwhelmed by joy. The narrator claimed, "There was a dream that came true" when he was discussing the events that had occurred (Ovid). Pygmalion transformed Galatea because he believed she was perfect and he wanted to love her as a human being. Motivated by love, Pygmalion was inspired to make his true love come to life.

On the other hand, Higgins was motivated by mercenary reasons to change Liza. When Liza first arrived, Higgins was disgusted by her and did not take her seriously. Without even knowing who she was or where she was there, Higgins said to Liza, "Be off with you: I don't want you" (Shaw). This demonstrates to the reader that Higgins doesn't have any sympathetic or friendly motivations to transform Liza. Higgins also disregarded Liza's money as if it didn't have any real value. Liza claimed, "Well, here I am ready to pay him- not asking any favor- and he treats me as if I was dirt" (Shaw). This shows how condescending Higgins was to Liza and how he doesn't believe her money is worth anything. Because of Pickering's offer to sing Higgins's praises as a good teacher at a social event, Higgins looks at the transformation of Liza as a publicity stunt. Higgins stated, "It's almost irresistible. She's so deliciously low- so horribly dirty-" (Shaw). This portrays to the reader Higgins's real motivation for working with Liza: publicity and money. Without the mercenary rewards and social status, Higgins would have never agreed to help Liza.

Both the myth written by Ovid, "Pygmalion and Galatea," and the play written by George Bernard Shaw, "Pygmalion," involve a main character motivated to transform a girl for different reasons. Pygmalion contributes to the transformation of Galatea for love. Oppositely, Liza only receives help from Higgins to boost his social status. One motivation may seem more noble than the other, however each character helped someone else to receive a personal gain.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
4	4	2

### **Notes on Scoring**

**Purpose, Focus, and Organization** – The response is fully sustained and focused within the purpose, audience and task. It offers a clear controlling idea and demonstrates an effective organizational structure, earning the maximum four points in the assigned category.

**Evidence and Elaboration** – The response also earns the maximum four points for providing thorough, convincing, and credible supports while consistently citing evidence for the controlling idea.

**Conventions** – The response earns the maximum two points for demonstrating an adequate command of basic conventions.

## Sample Response: 9 points

In the two passages, Higgins and Pygmalion are both portrayed as artists who use their ideas and abilities to influence and shape others. Pygmalion uses his ability of art and sculpting to shape a sculpture he fell in love with and brought to life, while Higgins uses his ability to transform people and things when he is set on his characteristic of determination. They are each motivated to influence people by the classes and standards of society, other people, and themselves and their own talents.

Higgins and Pygmalion both have high standards for themselves and who they wish to love or transform. These standards are influenced by the classes of society. They each have high standards for perfection and high class that suits their likings. Pygmalion falls in love with his own sculpture because of his skill to create and transform a perfect marble being. He disregards mortal flaws and imperfection and dwells on a perfect love to suit him. You can infer this when the narrator in the story is describing Pygmalion's love for perfection and beauty. "...Pygmalion by name, who thought nothing on earth so beautiful as the white marble folk that live without faults and never grow old." Higgins also obtains high standards and perfection from the people he transforms and has contact with. You can infer this when he doesn't want to help the flower girl at first in passage two because she does not fit his standards of high social status. "...and I'm not going to waste another cylinder on it. Be off with you: I don't want you." Both characters are motivated by their own standards in the passages.

They are not only motivated by high standards, they are also motivated by other people. Pygmalion is motivated by other people's imperfections. The narrator describes this in passage one, "Indeed, he said that he would never marry a mortal woman, and people began to think that his daily life among marble creatures was hardening his heart altogether." Higgins is motivated by his companion, Pickering, which influences him to give the flower girl a chance. Pickering influences him to use his abilities to transform her no matter how low she fits to his standards. Pickering tells Higgins, "Higgins: I'm interested. What about the ambassador's garden party? I'll say you're the greatest teacher alive if you make that good." This shows how both characters are motivated by other people to influence others.

They are also motivated by themselves and their own abilities. Pygmalion is motivated by his artistic talents and abilities to sculpt perfect beings. Higgins is motivated by his ability to transform even the dirtiest beings by using his characteristics of determination and hope. You can infer this when he talks about transforming the flower girl, "Yes: in six months-in three if she has a good ear and a quick tongue-I'll take her anywhere and pass her off as anything." They are both motivated by themselves and their talents.

Overall, Pygmalion and Higgins are motivated by their high standards, influences from people around them, and their own mindsets and talents. They use their abilities and ideas to influence others and make great transformations in the two passages.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
4	3	2

### **Notes on Scoring**

**Purpose, Focus, and Organization** – The response is fully sustained and focused within the purpose, audience, and task. It offers a clear controlling idea that is maintained throughout, and it demonstrates an effective organizational structure with logical progressions, earning the maximum four points in the assigned category.

**Evidence and Elaboration** – The response earns three out of four possible points in the category of evidence and elaboration. The evidence is adequately sustained and generally integrated with relevant information drawn from the text. The response effectively integrates facts and details into the first and second body paragraph; however, the third body paragraph demonstrates an uneven integration of supports from the passage.

**Conventions** – The response earns the maximum two points for demonstrating an adequate command of basic conventions.

## Sample Response: 8 points

Although the play of Pygmalion was based off of the myth by a similar name the two main characters, Higgins and Pygmalion, are motivated by different things physically; however their motivations contain an overlapping theme of greed.

The original myth of Pygmalion describes a man who is completely infatuated with a beautiful marble statue of his own creation. He is so distraught that she is not a living thing that he prays to the goddess of beauty and love, Venus; who grants him his greedy wish. He quite literally created his own perfect woman; this action is seen as greedy because instead of settling for mortal women he had to fall in love with a perfect statue, something he, at first, couldn't have. He is also described with a heart that grows harder, and harder, like a statue; this shows he has no desire to help anyone but himself. The object of his motivation was a statue, something not found in the play.

In the play, Pygmalion, the character Higgins is a revised version of the man, Pygmalion. However, this time the object of his affections is not a "perfect woman", but rather fame for being the best speech teacher in Europe. Fame is seen by many as greedy because with fame comes money and power; and, Higgins shows no desire to help Liza, which shows a selfishness in his character, he only thinks about what is best for him. Liza is a representation of the statue but they are different in the fact that the statue alone is the desire of Pygmalion, whereas Liza is not the desire of Higgins but rather a means to get what he wants.

While the two characters of Pygmalion and Higgins are technically the same person their desires physically can easily be picked out as different; one wanting love from an inanimate object, and the other wanting fame. The two both go to extreme lengths to get what they want, such as making Venus turn the statue to a person, and the other teaching a girl whom he is shown that he cannot stand her at first. The theme of greed is very strong in both stories and is ultimately the strongest link between the two.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
3	3	2

### **Notes on Scoring**

**Purpose, Focus, and Organization** – The response is adequately sustained and generally focused within the purpose, audience, and task with an evident organizational structure that is maintained throughout, earning three out of four points in the assigned category.

**Evidence and Elaboration** – The response earns three out of four possible points in the category of evidence and elaboration. The evidence is adequately sustained and generally integrated with relevant information drawn from the text. The response synthesizes the source information within its analysis rather than providing direct quotes as support.

**Conventions** – The response earns the maximum two points allowed for demonstrating an adequate command of basic conventions.



## Sample Response: 8 points

Reading the passages, seeing that one is based off of the other is quite obvious. Both characters put in, or will put in, a substantial amount of work to refine something into what they want. In a way, they are both sculptors. Although, their motivations are a little different in why they want to create their image of perfection.

In Pygmalion's case, he is a sculptor making a piece of art in his image of perfection. His motivation here is love and beauty, characterized by his passion of sculpting and later by him kissing his sculpture. This is also supported by him asking Venus, the goddess of love and beauty, "Give me a perfect love, likewise, and let me have for a bride, one like my ivory maiden." (Passage 1, Paragraph 5). Secondly, the passage ends with, "There was a dream come true." (Passage 1, Paragraph 9), further supporting his motivation as his sculpture came alive. The motivation here for Pygmalion is quite clear.

In Higgins case, he is a teacher who will metaphorically "sculpt" a woman who wants to learn proper English. Higgins motivation is the challenge of turning her into a proper woman, and passing her off as a duchess during a garden party. This is supported by the passage, as it says, "It's almost irresistible. She's so deliciously low- so horribly dirty-" (Passage 2, Paragraph 23). This shows that he loves the challenge. Also in the passage, a garden party is mentioned, "What about the ambassador's garden party?" (Passage 2, Paragraph 21). Overall, his main motivation is a challenge; Higgins seems to be a man who likes a challenge.

In conclusion, both characters are sculptors in a way. They both work toward a common goal of creating something in their image of perfection. While Pygmalion has the motivation of love and beauty, Higgins has the motivation of a challenge. These two sculptors made their image of perfection, even though their motivations were not quite the same.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
3	3	2



### **Notes on Scoring**

**Purpose, Focus, and Organization** – The response is adequately sustained and generally focused within the purpose, audience, and task with an evident organizational structure that is maintained throughout, earning three out of four points in the assigned category.

**Evidence and Elaboration** – The response earns three out of four possible points in the category of evidence and elaboration. The evidence is adequately sustained and generally integrated with relevant information drawn from the text. It presents an adequate expression of ideas employing a mix of precise and general language.

**Conventions** – The response earns the maximum two points allowed for demonstrating an adequate command of basic conventions.

## Sample Response: 7 points

These two men are very similar in their motivations. Both Pygmalion and Higgins are trying to change the women in their lives for their own gain. They each have different reasons for changing the women for their own advantage. They are trying to change two very different women though.

Pygmalion is trying to change his statue so he can have a beautiful wife. He carved her out of stone to make her as beautiful as she was in his mind. He did not want a regular woman, because to him, they were imperfect. He wanted a perfect woman, so he made one. Then he wanted a companion, so he asked Venus to bring him a beautiful and perfect wife, because that is what he wanted.

Higgins wanted to change the flower girl's way of talking to show off his own skills. He wanted to prove that he could take this girl, and make her better, at least in his mind. He would not have done it if Pickering hadn't challenged him. He only wanted to make himself look better. If he had turned her down, it would have looked like he couldn't fix her speech, and he wanted his high opinion kept up.

Pygmalion wanted to change a statue. It is a statue he carved to be without flaws. He wanted a perfect and beautiful companion, and that is what he got. Venus is the one that changed the statue for him. It was easy, because the statue did not have opinions, and could talk before she was changed.

Higgins wanted to change an actual person. This was not as easy as changing a statue. For one thing, she had her own opinions. When Higgins tried to disregard her, she stood up for herself, protesting his words. She had her own will, so she wasn't as compliant as the statue.

While these two men had similar motivations, their actions were very different. They each had to change a woman, but they had to go about it in a different way. Since they had different women, one had to put in a lot of effort, while the other didn't. They were still motivated in the same ways as they went about changing their woman.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
3	2	2

### **Notes on Scoring**

**Purpose, Focus, and Organization** – The response earns three out of four points in the assigned category. It is adequately sustained and generally focused within the purpose, audience, and task. The response also demonstrates an evident organizational structure that is maintained throughout. While some transitions are employed, a stronger use of transitional strategies would help to clarify the flow of ideas.

**Evidence and Elaboration** – The response earns two out of four possible points in the category of evidence and elaboration, as the response provides uneven support for the controlling idea.

**Conventions** – The response earns the maximum two points allowed for demonstrating an adequate command of basic conventions.

## Sample Response: 6 points

Pygmalion was motivated because he wanted a perfect, pure, and beautiful woman to love and be with for the rest of his life. He wanted to create something so beautiful to fulfill all his wants and needs in searching for a soulmate. He daily toiled on the ivory statue giving her his whole heart and when he thought she was complete gave her the name of Galatea.

He treated her like a queen and dressed her in fine jewels and made sure the presence of which she dwelled resembled that of a queen.

Higgins, on the other hand was rather rude at first when the needy flower girl came to visit. At first wanting nothing to do with her. His crude language and harsh tones made it obvious he wanted her to be thrown out. "Deliciously low, so horribly dirty" are just some of the hurtful things said to the poor flower girl. Then as little time goes by his heart softens towards the flower girl and he decides to take the chance and turn this rugged girl into a beautiful duchess.

Unlike Higgins, Pygmalion starts out with a beautifully soft heart which everyone fears may turn cold, but Higgins starts with a cold heart which is eventually softened. Nevertheless, these two characters have a lot in common. They both aspired to make something that at one time was plain and rugged into something lively and beautiful. The hearts of these characters are softened and they learn how art and kindness, at sometimes, go hand in hand.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
2	2	2

### Notes on Scoring

**Purpose, Formatting, and Organization** – The response earns two out of four possible points for this category. It is somewhat sustained within the purpose, audience, and task, but includes some extraneous material that impacts the focus of the response. Likewise, its organization is inconsistent, centering more emphasis on the conclusion rather than the introduction.

**Evidence and Elaboration** – The response earns two out of four possible points in the category of evidence and elaboration, as the response provides uneven support for the controlling idea.

**Conventions** – The response earns the maximum two points allowed for demonstrating an adequate command of basic conventions.

## Sample Response: 5 points

The motivations of Pygmalion is to discover love. He creates this statue in hopes that he could one day find a women like her. The motivations of Higgins is to transform this women into someone more urbane and classy.

Pygmalion spent most of his time creating this beautiful statue. He was bound to this statue he basically loved it. He thought of her as a real person. Some one he could take care of and love. People thought he was crazy, spending all of his time with the statue, but that didnt stop him. He even made his home beautiful and fit for her. He then went to the temple to worship. When it was time for his prayers he asked to find a women like his sculpture. When he arrived back home, he noticed something diffrent about her, he kissed her, and she awoke. His prayers came true and finally had his bride.

Higgins spent his time trying to fix people. Liza did not speak with correct grammer, and she wanted him to help her. At first he didnt care to help, but then Pickering asked what she wanted, when she answered Higgins still refused, but Pickering said that maybe Higgins wasnt good enough to help her. Higgins accepted that challange and took on the girl. He sent her away to be cleaned up and to get new clothes.

In the end, Pygmalion was granted what he always wanted, the perfect women. Higgins accepted the challenge, of trasforming this women. He may think its difficult but he belives he can do it.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
2	2	1

### Notes on Scoring

**Purpose, Focus, and Organization** – The response is insufficiently sustained within the purpose, audience, and task. Likewise, its organization is inconsistent, earning two out of the four possible points for this category.

**Evidence and elaboration** – The response earns two out of four possible points in the category of evidence and elaboration, as the response provides uneven, weakly integrated support for the controlling idea. The response provides a textual summary, and it fails to cite any sources used.

**Conventions** – The response earns one out of the possible two points for demonstrating a partial command of basic conventions.

## Sample Response: 4 points

The motivations of Pygmalion and Higgins are not that similar. pygmalion is more of a star cross love kind of guy. when the right girl comes he will be ready. He is definety able to care for a lady in the right way. He will not treat her wrong and he uses the statues to symbolize that. He strives for the immortal satisfaction.

Higgins is more of a "i am always right," kind of guy. He sees this flower girl as an opportunity to teach not as an opportunity to find love. He doesn't see the big picture in the situation he is in. He is blinded by his own self-satisfaction.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
1	1	2

### Notes on Scoring

**Purpose, Focus, and Organization** – The response is related to the topic but demonstrates little awareness of the purpose, audience, and task, and has no discernible organizational structure, earning one out of four possible points for this category.

**Evidence and Elaboration** – The response earns one out four possible points for evidence and elaboration, as it provides cursory support for the controlling idea. The response alludes to textual ideas, but no direct evidence is used.

**Conventions** – The response earns the maximum two points allowed for demonstrating an adequate command of basic conventions.

## Sample Response: 3 points

Pygmalion is obsessed with the marble statues and loves them more than humans, like when he said he would never marry a mortal woman in Paragraph 1, then he begins to think of a certain piece of ivory statue as a love interest and even after finishing her he can't leave its side. He stopped thinking of it as a statue and instead as a companion in life. He named her Galatea and gave her jewels and made his home beautiful for her, and prays for a woman like the statue, when he gets home he kisses it and she comes to life and into her creator's arms.

A girl who sells flowers named Liza wants to work at a flower shop but they will not hire her because of her speech so she works on a street selling flowers instead. So Liza comes to Higgins a speech expert and wants to pay for lessons but Higgins doesn't want to until his colleague convinces him to because it would prove he's good at his job if he can get her to speak normally.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
1	1	1

### Notes on Scoring

**Purpose, Focus, and Organization** – The response is related to the topic; however, it illustrates little awareness of the purpose, audience, and task. The response also demonstrates a limited controlling idea and organizational structure, earning one out of four possible points for this category.

**Evidence and Elaboration** – The response earns one out of four possible points for evidence and elaboration, as it provides cursory support for the controlling idea in the form of a textual summary.

**Conventions** – The response earns one out of the possible two points for demonstrating a partial command of basic conventions.

## Sample Response: 1 point

The motivations of Plymalion and Higgins are about sculpting with marble.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
0	0	1

### Notes on Scoring

**Purpose, Focus, and Organization** – The response is minimally related to the topic and demonstrates no awareness of the purpose, audience, and task, and has no discernible organizational structure, earning zero out of four possible points for this category.

**Evidence and Elaboration** – The response earns zero out of four possible points for evidence and elaboration, as it provides no support for the controlling idea.

**Conventions** – The response earns one out of two possible points for demonstrating a partial command of basic conventions.



## Sample Response: 0 points

**INTRODUCTION** In this passage we talk about pygmalion and higgins and we can analyze and treat to explain it. lets go to whatch it right now **PYGMALION** Is a famous greek myth set in cyprus, one of the mediterranean islands as part of ancient greece and was wise because he say goddness who hast vouchsafed to me this gift of beauty, give me a perfect love and let me have for bride and venus heard . and now the festival of venus was at hand , and pygmalion, like all who loved beauty, joined the worshippers. In the temple solemn rites were held, and votaries from many lands come to pray the favor of the goddes. at lenght pygmalion himself approached the altar and made his prayer. **HIGGINS** This was about henry Higgins and George Bernard whom interrupted by the arrival of a flower girl, named liza at the doors, the flower girl, don't you be so saucy. you ain't heard what i come for yer, to mrs pearce, who is waiting at tyhe door for further instruction did you tell him i come in the taxi? mrs pearce nonsense, girl what do you think a gentleman like mr Higgins cares what you came in he say to the flower girl and she say oh we are proud he ain't above giving lessons not him i heard hem sau so well i ain't come here to ask i can go elsewhere. Higgins say good enough for what pickering shall we ask this baggage to sit down or shall we trow her uut of the window. **CONCLUSION** All this is about some persons who love to do something about meet and join from themselves and is interesting for me i like it because i did don't know about the Pygmalion and the Higgins and they give us a new experience and ideas.

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
0	0	0

### Notes on Scoring

The response received no credit (0 points) because there was not enough original student work in comparison to text directly copied from the prompt/passages.

## Sample Response: 0 points

What i analyzed in the motivations of pymalion and higgins is that in the first passage is pygmalion and the sculpture galatea is a famous greek myth set in cyprus, one of the mediterranean islands from the part of ancient greece. What i analyzed in the motivations of pymalion and higgins is that in the second passage george bernards shaws play pygmalion, speech experts henry higgins and colonel pickering are interrupted by the arrival of a flower girl named liza, at the door

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
0	0	0

### Notes on Scoring

The response received no credit (0 points) because there was not enough original student work in comparison to text directly copied from the prompt/passages.

## Sample Response: 0 points

Pygmalion is whom is a artist who likes to draw ancient statues and very good at it. people began to think that his daily oife among marble creatures was hardening his altogether. with a happy heart the sculptor wrought day by day, giving it all the beauty of his dreams.Higgins - Pickering:shall we ask this baggage to sit down or shall we throw her out of the window? Higgins was more a teacher of things and Pygmalion was more a statue artis

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
0	0	0

### Notes on Scoring

The response received no credit (0 points) because there was not enough original student work in comparison to text directly copied from the prompt/passages.

## Sample Response: 0 points

Based on what the flowergirl said, Higgins found out that she's interested in something and she will do everything to reach for that thing. Higgins said " if she has a good ear and a quick tongue, I'll take her anywhere and pass her off as anything". And that's mean he got motivated by her, and if she got a good ear and a quick tongue he'll take her anywhere and pass her off as anything

Purpose, Focus, and Organization (4-point Rubric)	Evidence and Elaboration (4-point Rubric)	Conventions of Standard English (2-point Rubric begins at score point 2)
0	0	0

### Notes on Scoring

The response received no credit (0 points) because there was not enough original student work in comparison to text directly copied from the prompt/passages.



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