Tennessee Comprehensive Assessment Program (TCAP)

Writing Assessment
2014 Operational Test
TCAP Writing Operational Test

TCAP/WA

DIRECTIONS

Today you will be taking the Grades 6–8 Writing Assessment. The test is made up of two texts and two prompts. For each prompt, you are to plan and write an essay about the text(s) according to the instructions provided. This activity will show how well you write. Express your thoughts clearly and make your writing interesting to the reader. Your essays will be scored as rough drafts, but you should watch for careless errors.

There are some important things to remember as you complete the test:

- The time you have for reading the first text and writing on the first prompt is 60 minutes. After 60 minutes, you will take a break from writing. You may return to edit your response later as part of the second 60-minute session, if you have time.
- Read each prompt carefully and think about the best way to answer it.
- Write only about the texts and prompts you are given.
- You may use the blank paper provided to you for pre-writing activities and notes, but only responses written on pages 3–6 and 8–13 of your answer document will be scored.
- If you do not know the answer to a prompt, skip it and go on to the next prompt. You may return to it later if there is time.
Writing Assessment Introduction
During the early 20th century, female journalists were told they were not capable of covering war, but many still went on to do so. During this assessment, you will read two texts about the accomplishments of female war reporters.

Writing Assessment Texts
Two texts will be used in this set of writing prompts:

- Text 1: “A Life Less Ordinary” by Dina Modianot-Fox
- Text 2: “Gal Reporters': Breaking Barriers in World War II" by Mark Jenkins

Writing Assessment Prompts
Two writing prompts have been provided:

- Analytic Summary of Text 1
- Analysis of Texts 1 and 2
Please read the following text.

**A Life Less Ordinary**
by Dina Modianot-Fox

One of *Life* magazine’s original four photographers, Margaret Bourke-White snapped shots around the world.

She photographed Gandhi minutes before his assassination, covered the war that followed the partition of India, was with U.S. troops when they liberated Germany’s Buchenwald concentration camp, was torpedoed off the African Coast, had the first cover of *Life* magazine and was the first Western journalist allowed in the Soviet Union.

Margaret Bourke-White, the iconic photographer, didn’t just raise the glass ceiling; she shattered it and threw away the pieces.

At a time when women were defined by their husbands and judged by the quality of their housework, she set the standard for photojournalism and expanded the possibilities of being female. . . .

Bourke-White was born in 1904 in New York City—16 years before the 19th Amendment gave American women the right to vote in national elections. Her mother, Minnie Bourke, was a homemaker who had trained as a stenographer; her father, Joseph White, an inventor-engineer-naturalist-amateur photographer who sometimes took his precocious daughter on visits to industrial sites. She would later write in her autobiography, *Portrait of Myself*: “To me at that age, the foundry represented the beginning and end of all beauty.”

She started taking pictures in college (she attended several) using a second-hand camera with a broken lens that her mother bought for her for $20. “After I found a camera,” she explained, “I never really felt a whole person again unless I was planning pictures or taking them.”

In 1927, after shedding a short-lived marriage and graduating from Cornell University with a degree in biology, she moved to Cleveland, Ohio, an emerging industrial powerhouse, to photograph the new gods of the machine age: factories, steel mills, dams, buildings. She signaled her uniqueness by adding her mother’s maiden name to her own.
Soon, her perfectly composed, highly contrasted and dynamic photographs had giant corporate clients clamoring for her services.

“When she began courting corporations, she was one of the few women who were actively competing in a man’s world and a lot of the men photographers were very jealous of her,” says [Stephen Bennett Phillips, the curator at The Phillips Collection in Washington, D.C., who recently mounted a major touring exhibition of Bourke White’s photos.] “The rumor got around that it wasn’t a woman who was taking the photographs—that it wasn’t really her.”

Neither her gender nor her age posed a problem for Henry Luce, publisher of *Time*. In what became a lasting partnership, he hired the 25-year-old Bourke-White for his new magazine, *Fortune*, and gave her almost a free hand. She went to Germany, made three trips to the Soviet Union—the first Western photojournalist to be given access—and traveled all around the United States, including the Midwest, which was experiencing the severest drought in the country’s history.

When Luce decided to start a new magazine, he again turned to Bourke-White. One of *Life*’s original four photographers, her picture of Fort Peck Dam in Montana made the first cover on November 23, 1936, when she was 32. Her accompanying cover story is regarded as the first photo essay—a genre, says Phillips, “that would become an integral part of the magazine for the next 20 years.”

With the United States in the grips of the Great Depression, Bourke-White undertook a trip through the South with Erskine Caldwell, the famed author of *Tobacco Road* and *God’s Little Acre*. Their collaboration resulted in a book on Southern poverty, *You Have Seen Their Faces*. The haggard images staring back at the camera confirmed her “increasing understanding of the human condition,” says Phillips. “She became skilled at capturing the human experience.” . . .

The advent of the Second World War gave her a chance to show her bravery as well as her skill. The first woman accredited as a war correspondent, she crossed into Germany with General Patton, was in Moscow when the Germans attacked, accompanied an Air Force crew on a bombing raid and traveled with the armed forces in North Africa and Italy. To the *Life* staff she became “Maggie the Indestructible.” . . .

Unlike other photographers who had converted to the much lighter 35mm, she lugged around large-format cameras, which, along with wooden tripods, lighting equipment and a developing tank, could weigh 600 pounds. “Generals rushed to carry her cameras and even Stalin insisted on carrying her bags,” reported fellow photographer Alfred Eisenstaedt.
After the war ended, she continued to use her lenses as the eyes of the world, documenting Gandhi’s non-violent campaign in India and apartheid in South Africa. Her image of Gandhi at the spinning wheel is one of the best-known photographs in the world. She was the last journalist to see him alive; he was assassinated in 1948, minutes after she had interviewed him.

In 1952, while covering the Korean conflict, she suffered a fall. While seeking a cause for the accident she was diagnosed with Parkinson’s, which she fought with the courage she had shown all her life. But two brain surgeries made no difference to her deteriorating condition. With Parkinson’s tightening its hold, she wrote Portrait of Myself, an instant bestseller, each word a struggle, according to her neighbors in Darien, Connecticut, who remembered her as a vital younger woman dressed in designer clothes, promenading with a walking stick in the company of her two Afghan dogs.

Life published her last story in 1957, but kept her on the masthead until 1969. A year later, the magazine sent Sean Callahan, then a junior editor, to Darien to help her go through her photos for a future book. She had more and more difficulty communicating, and the last time he saw her, in August 1972, two days before her death, all she could do was blink.

“Fittingly for the heroic, larger than life Margaret Bourke-White,” Callahan later wrote, “the eyes were the last to go.”

Source: “A Life Less Ordinary,” by Dina Modianot-Fox. Copyright 2013 Smithsonian Institution. Reprinted with permission from Smithsonian Magazine. All rights reserved. Reproduction in any medium is strictly prohibited without permission from Smithsonian Institution. Such permission may be requested from Smithsonian Magazine.
READ THIS WRITING PROMPT CAREFULLY BEFORE YOU BEGIN YOUR WRITING.

Writing Prompt 1: Analytic Summary

You have read “A Life Less Ordinary” by Dina Modianot-Fox. In this text, the authors develop several central ideas. Determine one central idea from the text and write an essay that summarizes and analyzes how that central idea is developed over the course of the text, including its relationship to supporting ideas. Cite evidence from the text to support your analysis. Follow the conventions of standard written English.

You may use the space below for prewriting. Extra pages for prewriting are also available after the second writing prompt, starting on page 13 of this test booklet. However, only the lined pages 3–6 in your answer document will be scored for this prompt. You have 60 minutes.

This test booklet must be returned with all test material.
GRADES 6–8 WRITING ASSESSMENT

TENNESSEE COMPREHENSIVE ASSESSMENT PROGRAM (TCAP)

2014 OPERATIONAL TEST

WRITING PROMPT 2

You have read “A Life Less Ordinary” by Dina Modianot-Fox. Now please read the following text.

“Gal Reporters”: Breaking Barriers in World War II
by Mark Jenkins

1 “Get that broad . . . out of here!”

2 That unchivalrous comment was leveled by a United States Marine Corps general at
3 Dickey Chapelle, a woman photographer who had made her way to his front during the
4 bloody battle of Okinawa, toward the end of World War II.

5 It was still a man’s world, in which being a woman was never more challenging than on
6 the battlefield. During the First World War women war correspondents were simply
7 nonexistent; the U.S. military accredited only one, then sent her off to Siberia, far from
8 the main fighting fronts. But after Pearl Harbor, of the 1,600 reporters permitted to wear
9 the armband emblazoned with a “C” that meant war correspondent, 127 were women.

10 World War II opened doors for American women in a number of ways. Some would
11 close again; others remain barely ajar. But those 127 flung one door wide open and
12 emerged from those muddy, bloody campaigns having proved that in reporting war,
13 women were the equal of men.

14 It wasn’t easy. Wherever they went, these “gal correspondents” had to hustle harder
15 than their male colleagues. For theirs was a double war: the war against the enemy, and
16 the war against the system. They had to fight red tape, condescension, disdain, outright
17 hostility, and downright lewdness.

18 And always, everywhere, the bathroom excuse: No facilities for women—permission
19 denied. . . . But Dickey could outstare any general. She countered with an answer that
20 spoke for all her female colleagues, wherever in this far-flung conflict they tried to work.
21 “That won’t bother me one bit,” she replied. “My object is to cover the war.”

22 Covering the War

23 One of those equally determined colleagues was Life magazine’s Margaret Bourke-
24 White, the best-known American woman photographer of the day. As the only foreign
photojournalist in Moscow when the Germans invaded Russia, her pictures of flares and
searchlights and anti-aircraft tracers streaking the night sky over the Kremlin were
published around the world. She made them from her hotel balcony or the roof of the
American embassy, flouting a Soviet edict that anyone caught taking pictures would be
shot.

Despite her fame and reputation, Bourke-White faced many difficulties. She was denied
access to cover the Allied invasion of North Africa, the excuse being that it was too
dangerous for a woman to fly there from England. She took a ship instead—which was
promptly torpedoed en route. Carrying only her cameras into the lifeboat, Bourke-White
then produced a riveting coverage on the dangers of wartime travel at sea. In January
1943 she finally won permission to become the first woman ever to fly on an American
air combat mission. And during the Italian campaign, admiring soldiers watched her drag
her camera and tripod through sniper fire to exposed ridge tops and make panoramic
shots of the fighting.

The tall, strikingly beautiful Martha Gellhorn was a talented writer whose philandering
husband, Ernest Hemingway, claimed she secretly loved war and was happiest there.
She vehemently disagreed, writing powerful anti-war pieces for Collier's magazine.
Always chafing at U.S. Army restrictions, Gellhorn traveled in Italy with Free French
troops—more accommodating, unsurprisingly, to women reporters—then bucked the
system by arriving on the D-Day invasion beaches as a stowaway. Stripped of her
accreditation, she nevertheless used charm and wit, courage and quick feet to keep up
with the armies. . . . Her work was fiercely uncompromising. For many, Gellhorn's
dispatches set new standards for narrative frontline journalism. Her volume The Face of
War remains as strong an indictment as any penned by the Hemingways of the
world. . . .

“She Was Always Where the Action Was . . .”

Tiny, nearsighted Georgette Louise Meyers had scored the highest grade point average
ever attained at her high school and was studying aeronautical engineering at MIT when
she fell for journalism and married an older man. Always called by her childhood
nickname, she then became known as Dickey Chapelle.

“I want to go as far forward as you will let me,” was the unwavering request that in early
1945 eventually got her to a field hospital on Iwo Jima. On that hellish volcanic island
one of the bloodiest battles of the Pacific war was raging. Fighting was so fierce that 27
Medals of Honor would be awarded, but Chapelle doggedly made her way to the front,
exposing herself to enemy fire as she worked.
Then came Okinawa, an even bloodier affair, and as the Japanese launched waves of kamikaze attacks Chapelle eluded restrictions placed specifically on her and again reached the combat zone. At one point she was hundreds of yards in front of the line. Authorities decided to chase her down. When found weeks later, the tiny figure in helmet and filthy fatigues and shouldering a heavy pack looked indistinguishable from other Marines.

Many “gal correspondents” of World War II went on to report on subsequent wars, including Bourke-White and Gellhorn. While covering Korea, Marguerite Higgins became the first woman ever to win a Pulitzer Prize for combat reporting. But none formed closer or longer-lasting links with frontline troops than did Dickey Chapelle.

Eventually that led to Vietnam, and a November morning in 1965 when, accompanying a dawn patrol, her attention must have momentarily wandered. Perhaps she was fiddling with her cameras; perhaps something caught her eye. Whatever it was, she walked into a Vietcong booby trap. Torn by shrapnel, she died minutes later, the first American woman correspondent ever killed in action.

In paying the ultimate price, she won the ultimate respect. Her remains returned to the United States accompanied by a Marine Corps honor guard. No less than the Commandant of the Marine Corps himself then wrote, “She was one of us, and we shall miss her.” And the Women’s Press Club declared her to be “the kind of reporter all women in journalism openly or secretly aspire to be. She was always where the action was . . .”

Today women report from embedded positions wherever the action is, and no one is telling them, at least openly, that they don’t belong. For that, they can thank the pioneers of World War II, those women who 60 years ago fought the truly difficult fight and won the really important battle, the right to wear with respect the words stitched over the uniform’s left breast pocket, “War Correspondent.”

READ THIS WRITING PROMPT CAREFULLY BEFORE YOU BEGIN YOUR WRITING.

Writing Prompt 2: Analysis

You have now read “A Life Less Ordinary” and “Gal Reporters: Breaking Barriers in World War II,” two texts about female journalists who reported during WWII. Write an essay that compares and contrasts the authors’ purposes and how their purposes shape the content and style of the two texts. Be sure to cite evidence from both texts to support your analysis. Follow the conventions of standard written English.

You may use the space below for prewriting. Extra pages for pre-writing are also available on the next few pages of this test booklet. However, only the lined pages 8–13 in your answer document will be scored for this prompt. You have 60 minutes.

This test booklet must be returned with all test material.
You may use this area for notes ONLY. Use the lines pages in your answer document to write your essay.
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