



pennsylvania
DEPARTMENT OF EDUCATION



**PENNSYLVANIA
KEYSTONE EXAMS**

Literature
Item and Scoring Sampler



2022–2023

INFORMATION ABOUT LITERATURE

Introduction 1
 General Introduction 1
 About the Keystone Exams 1
 Alignment 2
 Depth of Knowledge 2
 Exam Format. 2
 Item and Scoring Sampler Format 3
 Literature Exam Directions 4
 General Description of Scoring Guidelines for Literature. 5

LITERATURE MODULE 1

Passage 1. 6
 Multiple-Choice Items 9
 Constructed-Response Item 18
 Item-Specific Scoring Guideline 19
 Passage 2. 24
 Multiple-Choice Items 28
 Constructed-Response Item 37
 Item-Specific Scoring Guideline 38
 Literature Module 1 – Summary Data. 45

LITERATURE MODULE 2

Passage 1. 46
 Multiple-Choice Items 48
 Constructed-Response Item 57
 Item-Specific Scoring Guideline 58
 Passage 2. 65
 Multiple-Choice Items 67
 Constructed-Response Item 75
 Item-Specific Scoring Guideline 76
 Literature Module 2 – Summary Data. 81

ACKNOWLEDGEMENTS. 83

INTRODUCTION

General Introduction

The Pennsylvania Department of Education (PDE) provides districts and schools with tools to assist in delivering focused instructional programs aligned with the Pennsylvania Core Standards (PCS). These tools include the standards, Assessment Anchors and Eligible Content documents, Keystone Exams Test Definition, Classroom Diagnostic Tool, Standards Aligned System, and content-based item and scoring samplers. This 2022 Literature Item and Scoring Sampler is a useful tool for Pennsylvania educators in preparing students for the Keystone Exams by providing samples of test item types and scored student responses. The Item Sampler is not designed to be used as a pretest, a curriculum, or any other benchmark for operational testing.

This Item and Scoring Sampler contains released operational multiple-choice and constructed-response items that have appeared on previously administered Keystone Exams. These items will not appear on any future Keystone Exams. Released items provide an idea of the types of items that have appeared on operational exams and that will appear on future operational Keystone Exams. Each item has been through a rigorous review process to ensure alignment with the Assessment Anchors and Eligible Content. This sampler includes items that measure a variety of Assessment Anchor or Eligible Content statements, but it does not include sample items for all Assessment Anchor or Eligible Content statements.

The items in this sampler may be used¹ as samples of item types that students will encounter in operational testing. Classroom teachers may find it beneficial to have students respond to the constructed-response items in this sampler. Educators may then use the sampler as a guide to score the responses either independently or together with colleagues within a school or district.

This Item and Scoring Sampler is available in Braille format. For more information regarding Braille, call (717) 901-2238.

ABOUT THE KEYSTONE EXAMS

The Keystone Exams are end-of-course assessments currently designed to assess proficiencies in Algebra I, Biology, and Literature. For detailed information about how the Keystone Exams are being integrated into the Pennsylvania graduation requirements, please contact the Pennsylvania Department of Education or visit the PDE website at <http://www.education.pa.gov>.

¹ The permission to copy and/or use these materials does not extend to commercial purposes.

Alignment

The Literature Keystone Exam consists of questions grouped into **two modules**: Module 1 contains fiction literature and Module 2 contains nonfiction literature. Each module corresponds to specific content aligned to statements and specifications included in the course-specific Assessment Anchor documents. The Literature content included in the Keystone Literature multiple-choice items will align with the Assessment Anchors as defined by the Eligible Content statements. The process skills, directives, and action statements will also specifically align with the Assessment Anchors as defined by the Eligible Content statements.

The content included in Literature constructed-response items aligns with content included in the Eligible Content statements. The process skills, directives, and action statements included in the performance demands of the Literature constructed-response items align with specifications included in the Assessment Anchor statements, the Anchor Descriptor statements, and/or the Eligible Content statements. In other words, the verbs or action statements used in the constructed-response items or stems can come from the Eligible Content, Anchor Descriptor, or Assessment Anchor statements.

Depth of Knowledge

Webb’s Depth of Knowledge (DOK) was created by Dr. Norman Webb of the Wisconsin Center for Education Research. Webb’s definition of DOK is the cognitive expectation demanded by standards, curricular activities, and assessment tasks. Webb’s DOK includes four levels, from the lowest (recall) level to the highest (extended thinking) level.

Depth of Knowledge	
Level 1	Recall
Level 2	Basic Application of Skill/Concept
Level 3	Strategic Thinking
Level 4	Extended Thinking

Each Keystone item has been through a rigorous review process and is assigned a DOK level. For additional information about DOK, please visit the PDE website at [http://static.pdesas.org/content/documents/Keystone Exams Understanding Depth of Knowledge and Cognitive Complexity.pdf](http://static.pdesas.org/content/documents/Keystone_Exams_Understanding_Depth_of_Knowledge_and_Cognitive_Complexity.pdf).

Exam Format

The Keystone Exams are delivered in a paper-and-pencil format as well as in a computer-based online format. The multiple-choice items require students to select the best answer from four possible answer options and record their answers in the spaces provided. The correct answer for each multiple-choice item is worth one point. The constructed-response items require students to develop and write (or construct) their responses. There is a single response page in the pencil-and-paper format and up to 1,500 characters in the online format. Constructed-response items in Literature are scored using item-specific scoring guidelines based on a 0- to 3-point scale. Each multiple-choice item is designed to take about one to one-and-a-half minutes to complete. Each constructed-response item is designed to take about 10 minutes to complete. The estimated time to respond to a test question is the same for both methods of test delivery. During an official exam administration, students are given additional time as necessary to complete the exam.

ITEM AND SCORING SAMPLER FORMAT

This sampler includes the test directions and scoring guidelines that appear in the Keystone Exams. Each sample multiple-choice item is followed by a table that includes the item alignment, the answer key, the DOK, the percentage² of students who chose each answer option, and a brief answer-option analysis or rationale. Each constructed-response item is followed by a table that includes the item alignment, the DOK, and the mean student score. Additionally, each of the included item-specific scoring guidelines is combined with sample student responses representing each score point to form a practical, item-specific scoring guide. The *General Description of Scoring Guidelines for Literature* used to develop the item-specific scoring guidelines should be used if any additional item-specific scoring guidelines are created for use within local instructional programs. The student responses in this item and scoring sampler are actual student responses; however, the handwriting has been changed to protect the students’ identities and to make the item and scoring sampler accessible to as many people as possible.

Example Multiple-Choice Item Information Table

Item Information	
Alignment	Assigned AAEC
Answer Key	Correct Answer
Depth of Knowledge	Assigned DOK
p-value A	Percentage of students who selected option A
p-value B	Percentage of students who selected option B
p-value C	Percentage of students who selected option C
p-value D	Percentage of students who selected option D
Option Annotations	Brief answer-option analysis or rationale

Example Constructed-Response Item Information Table

Alignment	Assigned AAEC	Depth of Knowledge	Assigned DOK	Mean Score	Average Score
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² All p-value percentages listed in the item information tables have been rounded.

LITERATURE EXAM DIRECTIONS

Directions:

Below are the exam directions available to students. These directions may be used to help students navigate through the exam.

This module has two passage sets. Each passage set includes a passage, a series of multiple-choice questions, and at least one constructed-response question.

Before responding to any exam questions, be sure to carefully read each passage and follow the directions for each passage set.

There are two types of questions in each module.

Multiple-Choice Questions:

These questions will ask you to select an answer from among four choices.

- Read each question, and choose the correct answer.
- Only one of the answers provided is correct.
- Record your answer in the Literature answer booklet.

Constructed-Response Questions:

These questions will require you to write your response.

- Be sure to read the directions carefully.
- You cannot receive the highest score for a constructed-response question without following all directions.
- If the question asks you to do multiple tasks, be sure to complete all tasks.
- If the question asks you to explain, be sure to explain. If the question asks you to analyze, describe, or compare, be sure to analyze, describe, or compare.
- All responses must be written in the appropriate response space in the Literature answer booklet. If you use scratch paper to write your draft, be sure to transfer your final response to the Literature answer booklet.

If you finish early, you may check your work in Module 1 [or Module 2] only.

- Do not look ahead at the questions in Module 2 [or back at the questions in Module 1] of your exam materials.
- After you have checked your work, close your exam materials.

You may refer to this page at any time during this portion of the exam.

GENERAL DESCRIPTION OF SCORING GUIDELINES FOR LITERATURE

3 Points

- The response provides a clear, complete, and accurate answer to the task.
- The response provides relevant and specific information from the passage.

2 Points

- The response provides a partial answer to the task.
- The response provides limited information from the passage and may include inaccuracies.

1 Point

- The response provides a minimal answer to the task.
- The response provides little or no information from the passage and may include inaccuracies.

OR

- The response relates minimally to the task.

0 Points

- The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

Literature Module 1

PASSAGE 1

Read the following drama. Then answer questions 1–10 in your answer booklet.

The People

by Susan Glaspell

CHARACTERS

TOM HOWE, printer

OSCAR TRIPP, associate editor

SARA

THE ARTIST

EDWARD WILLIS, editor of “The People”

THE EARNEST APPROACH

THE LIGHT TOUCH

THE PHILOSOPHER

THE BOY FROM GEORGIA

(The office of “The People”—a desk, a table on which are manuscripts and magazines. On the walls are revolutionary posters. Wads of paper are thrown about on the floor—the office of a publication which is radical and poor. The curtain shows OSCAR at one end of the table, writing. There is a door rear, door left. Enter rear, TOM HOWE, a galley-proof in his hand.)

TOM: Why are you writing?

OSCAR: *(Jauntily)* Because I am a writer.

TOM: But I thought you said there wasn’t going to be another issue of “The People.”

OSCAR: *(With dignity)* I am writing.

TOM: If this paper can’t go on, I ought to know it. I could get a job on the “Evening World.”

(OSCAR continues writing.) Can it go on?

OSCAR: I don’t see how it can, but many a time I haven’t seen how it could—and it did. Doubtless it will go on and will see days so much worse than these that we will say, “Ah, the good old days of March 1917.”

TOM: But can it pay salaries?

OSCAR: *(Shocked)* Oh, no, I think not; but we must work because we love our work.

TOM: We must eat because we love our food.

OSCAR: You’ll know soon. There’s to be a meeting here this morning.

(Enter SARA. TOM goes out. SARA is dressed like a young business person and has the simple direct manner of a person who is ready to work for a thing she believes in.)

SARA: Ed not here yet?

OSCAR: No.

SARA: Did he get any money?

OSCAR: Doesn't look like it. He was snappish over the phone. Guess he's for giving it up this time.

SARA: I don't want to give it up. *(She sits at the table and unfolds a manuscript she has brought with her.)*

OSCAR: Well, it's not what we want, it's what people want, and there aren't enough of them who want us.

SARA: The fault must lie with us.

OSCAR: I don't think so. The fault lies with the failure to—*(THE ARTIST has entered.)*

THE ARTIST: I'll tell you where the fault lies. We should give more space to pictures and less to stupid reading matter. *(Takes a seat at the table)*

OSCAR: We have given too much expensive white paper to pictures and too little to reading matter—especially to poetry. That's where the fault lies. *(Enter EDWARD WILLIS, editor)*

ED: I'll tell you where the fault lies. *(Points first to THE ARTIST, then to OSCAR)* Here! Just this! Everybody plugging for his own thing. Nobody caring enough about the thing as a whole.

OSCAR: *(Rising)* I'll tell you where the fault lies. *(Points to ED)* Here! This. The editor-in-chief returning from a long trip and the first golden words that fall from his lips are words of censure for his faithful subordinates.

SARA: How are you, Ed?

ED: Rotten. I hate sleeping cars¹. I always catch cold.

SARA: Any luck?

ED: *(His hand around his ear)* What's the word?

(Enter THE EARNEST APPROACH)

THE EARNEST APPROACH: I have heard that you may have to discontinue.

ED: *(Sitting down at his desk, beginning to look through the mail)* It seems we might as well.

THE EARNEST APPROACH: Now just let me tell you what the trouble has been and how you can remedy it. "The People" has been afraid of being serious. But you deal with ideas, and you must do it soberly. There is a place for a good earnest journal of protest, but all this levity—this fooling—

(Enter THE LIGHT TOUCH)

THE LIGHT TOUCH: Came in to see you, Ed, to say I hope the news I'm hearing isn't true.

ED: If it's bad, it's true.

THE LIGHT TOUCH: Well, it's an awful pity, but you've been too serious. A lighter touch—that's

¹ sleeping cars—railway passenger cars that accommodate passengers with access to beds

what “The People” needs. You’re as heavy as mud. Try it awhile longer along frivolous lines. I was in the building and just ran in to let you have my idea of what’s the matter with you.

OSCAR: If we had as many subscribers as we have people to tell us what’s the matter with us—
(Enter *THE PHILOSOPHER*)

ED: Now The Philosopher will tell us what’s the matter with us.

THE PHILOSOPHER: The trouble with the paper is efficiency.

ED: Goodness! There are things it seems to me I cannot bear.

THE PHILOSOPHER: It should be more carelessly done, and then it would be more perfectly done. You should be less definite, and you would have more definiteness. You should not know what it is you want, and then you would find what you are after.

THE ARTIST: (*Who has been sketching*) It should print more pictures.

OSCAR: It must print more poetry. (*They glare at one another.*)

THE EARNEST APPROACH: It should be more serious.

THE LIGHT TOUCH: It should be more frivolous.

(Enter *THE BOY FROM GEORGIA*)

THE BOY: Is this the office of “The People”?

OSCAR: No, this is a place of dysfunction.

THE BOY: (*After a bewildered moment*) Oh, you’re joking. You know, (*confidentially*) I wondered about that—whether you would joke here. I thought you would. (*Stepping forward*) I came to see the editor—I want to tell him—

ED: So many people are telling me so many things, could you tell yours a little later?

THE BOY: Oh, yes. Of course there must be many important things people have to tell you.

ED: Well—many. (*THE BOY exits—reluctantly.*)

MULTIPLE-CHOICE ITEMS

1. Read the line from the drama.

“THE EARNEST APPROACH: . . . But you deal with ideas, and you must do it soberly. There is a place for a good earnest journal of protest, but all this levity—this fooling—”

What does the word levity mean?

- A. overload of work
- B. unnecessary worry
- C. uncomfortable silence
- D. lack of seriousness

Item Information	
Alignment	L.F.1.2.3
Answer Key	D
Depth of Knowledge	2
p-value A	5%
p-value B	21%
p-value C	2%
p-value D	72% (correct answer)
Option Annotations	<p>Students are asked to use context clues to determine the meaning of the word “levity.” Students must understand how to use context clues to determine the meaning of the given word.</p> <p>Option D is the correct answer. The use of the words “this fooling” provides a synonym for the reader. In addition, the use of the words “soberly,” “earnest,” and the conjunction “but” provides a contrast, which acts as additional context. Options A, B, and C are incorrect meanings of “levity.” Students may select these incorrect options if they do not understand how to use context clues to determine the meaning of a word.</p>

2. Read the line from the drama.

“OSCAR: (*Rising*) I’ll tell you where the fault lies. (*Points to ED*) Here! This. The editor-in-chief returning from a long trip and the first golden words that fall from his lips are words of censure for his faithful subordinates.”

Which sentence **best** explains the effect of the figurative language?

- A. It conveys Oscar’s resistant attitude with sarcasm.
- B. It represents Oscar’s questioning tone with imagery.
- C. It displays Oscar’s respect for the work Ed has done.
- D. It symbolizes Oscar’s belief that the publication will continue.

Item Information	
Alignment	L.F.2.5.1
Answer Key	A
Depth of Knowledge	2
p-value A	68% (correct answer)
p-value B	15%
p-value C	10%
p-value D	7%
Option Annotations	<p>Students are asked to analyze the effect of figurative language in the text. Students must understand how figurative language is used in fiction.</p> <p>Option A is the correct answer. The use of the words “I’ll tell you where the fault lies” conveys a resistant attitude toward the editor. In addition, the use of “golden words . . . of censure” conveys a tone of sarcasm since the words are used to express contempt for the editor. There is no questioning tone suggested with the given dialogue; therefore, option B is incorrect. There is no evidence to suggest that Oscar respects Ed’s work since the dialogue spoken by Oscar and is directed at Ed; therefore, option C is incorrect. Since the dialogue conveys Oscar’s willingness to place blame on Ed for the newspaper being unsuccessful, it cannot symbolize Oscar’s belief that the publication will continue; therefore, option D is incorrect.</p>

3. Read the line from the drama.

“THE LIGHT TOUCH: . . . A lighter touch—that’s what ‘The People’ needs. You’re as heavy as mud.”

What is meant by the simile “heavy as mud”?

- A. Business for “The People” is doing poorly.
- B. “The People” is too serious of a publication.
- C. “The People” has too strict of an editor.
- D. Customers of “The People” are unhappy.

Item Information	
Alignment	L.F.2.5.1
Answer Key	B
Depth of Knowledge	2
p-value A	10%
p-value B	65% (correct answer)
p-value C	20%
p-value D	5%
Option Annotations	<p>Students are asked to interpret the meaning of the simile “heavy as mud.” Students must understand how similes are used in fiction.</p> <p>Option B is the correct answer. The word “heavy” connotes a serious tone since one meaning of the word is something that is “profound or intense.” Although business for the publication is doing poorly, this is not a correct interpretation of the simile; therefore, option A is incorrect. There is no textual evidence to support that the publication has too strict of an editor; therefore, option C is incorrect. Although business has decreased for the publication, allowing the reader to infer that customers are unhappy, this is not a correct interpretation of the given simile; therefore, option D is incorrect.</p>

4. Read the line from the drama.

“THE PHILOSOPHER: It should be more carelessly done, and then it would be more perfectly done. You should be less definite, and you would have more definiteness. You should not know what it is you want, and then you would find what you are after.”

How does the author’s use of paradox communicate an idea?

- A. It creates suspense about what the characters will do.
- B. It emphasizes the uncertainty related to the problem.
- C. It hints at how the problem will be resolved.
- D. It adds an anxious mood to the plot.

Item Information	
Alignment	L.F.1.1.3
Answer Key	B
Depth of Knowledge	3
p-value A	16%
p-value B	47% (correct answer)
p-value C	30%
p-value D	7%
Option Annotations	<p>Students are asked to analyze how the author uses techniques of fiction to effectively communicate an idea. Students must be able to understand the use of paradox as a literary technique and its function within the text.</p> <p>Option B is the correct answer. The use of words such as “more carelessly,” “more perfectly,” “less definite,” “more definiteness,” “should not know what . . . you want,” and “you would find what you are after” suggests the complexity of the situation and how complicated it may be to resolve it. There is not textual evidence to suggest that the paradox creates suspense; therefore, option A is incorrect. Although sometimes paradox can be used to suggest a resolution to a conflict, there is no textual evidence of a resolution in this example; therefore, option C is incorrect. This use of paradox creates a comical mood, not an anxious mood; therefore, option D is incorrect. Students may select these incorrect options if they misinterpret textual details or are unable to understand how paradox is used to communicate an idea within a text.</p>

5. Read the line from the drama.

“THE BOY: (*After a bewildered moment*) Oh, you’re joking. You know, (*confidentially*) I wondered about that—whether you would joke here. I thought you would.”

Which idea is emphasized by the stage directions for The Boy?

- A. The Boy is young in age.
- B. There is confusion surrounding “The People.”
- C. The Boy has important news to tell the editor.
- D. The office of “The People” is a lighthearted place.

Item Information	
Alignment	L.F.2.5.3
Answer Key	B
Depth of Knowledge	2
p-value A	20%
p-value B	40% (correct answer)
p-value C	22%
p-value D	18%
Option Annotations	<p>Students are asked to analyze how stage directions support ideas in a dramatic script. Students must understand how stage directions are used in dramas.</p> <p>Option B is the correct answer. The stage directions “<i>after a bewildered moment</i>” suggest not only that is the boy confused but also that the staff members of the publication are working in conflict and dysfunction. The stage directions themselves do not provide any evidence that The Boy is young in age; therefore, option A is incorrect. The stage directions do not suggest that The Boy has important news to share; therefore, option C is incorrect. Although The Boy states that the office of the publication is lighthearted, the stage directions do not emphasize this mood; therefore, option D is incorrect. Students may select these incorrect options if they do not understand how stage directions support a dramatic script.</p>

6. Which inference is **most** supported by the drama?
- A. The future of “The People” will be successful.
 - B. The workers at “The People” enjoy spending time together.
 - C. “The People” has struggled as a business for a while.
 - D. “The People” frequently holds cooperative meetings.

Item Information	
Alignment	L.F.2.1.1
Answer Key	C
Depth of Knowledge	2
p-value A	5%
p-value B	3%
p-value C	89% (correct answer)
p-value D	4%
Option Annotations	<p>Students are asked to identify an inference that is most supported by the drama. Students must be able to use details from the text to make an inference.</p> <p>Option C is the correct answer. The sentence “I don’t see how it can, but many a time I haven’t seen how it could—and it did” suggests that the publication has had financial difficulty over a period of time. Since the entire drama is about how to solve the financial difficulties of the publication, the future of “The People” is unlikely to be successful; therefore, option A is incorrect. Since the staff members of “The People” bicker about how to keep the publication from failing, there is no textual evidence to suggest that they enjoy spending time together; therefore, option B is incorrect. Since the meetings held at the publication are contentious, there is no evidence to suggest that the meetings are cooperative; therefore, option D is incorrect. Students may select these incorrect options if they misinterpret details from the text.</p>

7. Which line from the drama **best** supports the generalization that some people see their cause as more important than other causes?
- A. “OSCAR: You’ll know soon. There’s to be a meeting here this morning.”
- B. “SARA: I don’t want to give it up. *(She sits at the table and unfolds a manuscript she has brought with her.)*”
- C. “THE ARTIST: I’ll tell you where the fault lies. We should give more space to pictures and less to stupid reading matter. *(Takes a seat at the table)*”
- D. “THE EARNEST APPROACH: I have heard that you may have to discontinue.”

Item Information	
Alignment	L.F.2.1.2
Answer Key	C
Depth of Knowledge	2
p-value A	4%
p-value B	13%
p-value C	80% (correct answer)
p-value D	3%
Option Annotations	<p>Students are asked to cite evidence from the drama to support a given generalization. Students must be able to interpret lines from the drama that support the given generalization.</p> <p>Option C is the correct answer. The line from The Artist, “We should give more space to pictures and less to stupid reading matter,” conveys the biased opinion about The Artist’s own contributions. Options A and D do not relate to the given generalization; therefore, options A and D are incorrect. Although the line from Sara seems to relate to the cause of keeping the publication going, it does not relate to the given generalization; therefore, option C is incorrect. Students may select these incorrect options if they misinterpret the lines from the drama.</p>

8. How does Tom’s view of “The People” differ from Oscar’s view?
- A. Tom believes the publication must earn money, while Oscar believes its content must evolve.
 - B. Tom enjoys his job at the publication, while Oscar is discouraged about his job.
 - C. Tom wants the publication to take a more artistic approach, while Oscar wants it to focus more on the reporting of facts.
 - D. Tom thinks the publication will survive through difficult times, while Oscar doubts it will continue.

Item Information	
Alignment	L.F.2.3.1
Answer Key	A
Depth of Knowledge	2
p-value A	68% (correct answer)
p-value B	5%
p-value C	15%
p-value D	12%
Option Annotations	<p>Students are asked to compare the viewpoints of two characters in the drama. Students must be able to understand characterization and how it is conveyed in literature.</p> <p>Option A is the correct answer. From the beginning of the drama, Tom expresses concern that the publication must earn money and be able to pay a salary in order for him to be able to continue working for “The People” as a printer. Oscar’s love for his work is expressed when he says, “we must work because we love our work.” In addition, Tom is discouraged about his job and wants to know if the publication will fail (so that he can find another job if necessary); therefore, option B is incorrect. Oscar wants the publication to “print more poetry.” Therefore, option C is incorrect. Oscar believes that the publication “will go on and will see days so much worse than these.” Therefore, option D is incorrect. Students may select these incorrect options if they misinterpret textual details or are unable to understand characterization.</p>

9. Which line from the drama **best** represents the main idea?
- A. “SARA: Did he get any money?”
- B. “OSCAR: Well, it’s not what we want, it’s what people want, and there aren’t enough of them who want us.”
- C. “OSCAR: We have given too much expensive white paper to pictures and too little to reading matter—especially to poetry. That’s where the fault lies. (*Enter EDWARD WILLIS, editor*)”
- D. “ED: I’ll tell you where the fault lies. (*Points first to THE ARTIST, then to OSCAR*) Here! Just this! Everybody plugging for his own thing. Nobody caring enough about the thing as a whole.”

Item Information	
Alignment	L.F.1.3.1
Answer Key	D
Depth of Knowledge	2
p-value A	2%
p-value B	38%
p-value C	6%
p-value D	54% (correct answer)
Option Annotations	<p>Students are asked to identify the line from the drama that best represents the main idea. Students must understand the concept of main idea and be able to interpret textual details.</p> <p>Option D is the correct answer. Since all the staff members blame and denigrate one another for the failure of the publication while arguing for their own cause, they fail to work together to come up with a solution. Even though money is a problem in the drama, it is not the main idea; therefore, option A is incorrect. Even though the popularity of the publication is a problem in the drama, it is not the main idea; therefore, option B is incorrect. Option C is an example that supports the main idea of people failing to work together to solve a problem; however, option C is not the main idea itself. Therefore, option C is incorrect. Students may select these incorrect options if they misinterpret textual details or do not understand the concept of a main idea.</p>

SCORING GUIDE**#10 Item Information**

Alignment	L.F.2.3.1	Depth of Knowledge	3	Mean Score	1.67
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Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of how Ed, the editor of “The People,” deals with the crisis throughout the drama. The response includes relevant and specific information from the drama.
2	The response is a partial analysis of how Ed, the editor of “The People,” deals with the crisis throughout the drama. The response includes limited information from the drama and may include inaccuracies.
1	The response is a minimal analysis of how Ed, the editor of “The People,” deals with the crisis throughout the drama. The response includes little or no information from the drama and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

STUDENT RESPONSE

Response Score: 3 points



10. Analyze how Ed, the editor of “The People,” deals with the crisis throughout the drama. Use information from the drama to support your analysis.

Ed, the editor of “The People” deals with the crisis by being very negative. Ed first blames other people by blaming the artist and Oscar for all the problems. The publication is going to shut down, and to deal with it, he blames his co-workers. Also, when The Light Touch comes in, he asks Ed if the news is true. Ed replies by saying, “If it’s bad it’s true.” This is very negative, as it’s showing that Ed believes that it is so bad right now. Ed clearly believes that the only way to deal with the crisis is to accept that it is bad. Finally, Ed says that the people are telling him so many things, he cannot bear it. This is also a very negative thing to say because he is finally learning about the faults of the paper. He cannot deal with this crisis, so he decides to not be positive by saying this. Ed had been working on the paper for so long, and now it is not going well and people are giving him contracting statements on why it is not working. He is able to deal with it by blaming other people, saying negative things, and even telling a boy to go because the group is busy. Therefore, Ed deals with the crisis by acting in a negative manner.

The student has given a clear, complete, and accurate analysis of how Ed, the editor of “The People,” deals with the crisis throughout the drama. The student begins with a clear statement of analysis (*Ed, the editor of “The People” deals with the crisis by being very negative*) which is then elaborated on with additional layers of analysis (*Ed first blames other people by blaming the artist and Oscar for all of the problems . . . and to deal with it, he blames his co-workers*). There is then relevant and specific information from the passage (*“If it’s bad it’s true.”*) that is examined with clear and accurate analysis (*This is very negative, as it’s showing that Ed believes it is very bad right now. Ed clearly believes that the only way to deal with the crisis is to accept that it is bad*). There is then a final piece of relevant text evidence (*Ed says that the people are telling him so many things, he cannot bear it*) that is followed by multiple pieces of layered analysis explaining the words and actions of Ed (*. . . because he is finally learning about the faults of the paper. He cannot deal with this crisis . . . and now it is not going well and people are giving him contracting statements on why it is not working*). The student ends with concluding statements that summarize the analysis of the response (*He is able to deal with it by blaming other people, saying negative things, and even telling a boy to go because the group is busy. Therefore, Ed deals with the crisis by acting in a negative manner*).

STUDENT RESPONSE

Response Score: 2 points

10. Analyze how Ed, the editor of “The People,” deals with the crisis throughout the drama. Use information from the drama to support your analysis.

In the passage, Ed does not handle crisis very well, throughout the entire drama. From the first line where Ed speaks, he blames other people – anyone but himself. He has a general sense of negativity and is very pessimistic. For example; one thing Ed says is, “If it’s bad, it’s true” (Glaspell 2). This quote directly shows Ed’s negativity and how poorly he deals with the crisis. Ed also complains about how the situation is going, and how stressed he is because of all the responsibility he has to deal with. Ed does not create a solution in this drama, but instead, avoids solving it by complaining and blaming others.

The student has given a partial analysis of how Ed, the editor of “The People,” deals with the crisis throughout the drama. The student provides an analytic response to the prompt (*Ed does not handle crisis very well, throughout the entire drama.*) The student supports this analysis with a quote from the passage (*one thing Ed says is, “If it’s bad, it’s true”*) and then provides an explanation (*This quote directly shows Ed’s negativity and how poorly he deals with the crisis*). The student then provides additional accurate analysis (*Ed also complains about how the situation is going, and how stressed he is because of all the responsibility he has to deal with. Ed does not create a solution in this drama, but instead, avoids solving it by complaining and blaming others*), but without relevant text details to support analysis, the response remains partial.

STUDENT RESPONSE

Response Score: 1 point

10. Analyze how Ed, the editor of “The People,” deals with the crisis throughout the drama. Use information from the drama to support your analysis.

He believes that they are doomed to failure. So he doesn't do much to deal with the problems. He just listens to everyone else complain about what they believe is wrong with the paper.

The student has given a minimal analysis of how Ed, the editor of “The People,” deals with the crisis throughout the drama. The student makes inferential statements about Ed (*He believes that they are doomed to failure. So he doesn't do much to deal with the problems.*) with only a small amount of generalized information from the passage used as support (*He just listens to everyone else complain about what they believe is wrong with the paper*).

STUDENT RESPONSE

Response Score: 0 points



10. Analyze how Ed, the editor of “The People,” deals with the crisis throughout the drama. Use information from the drama to support your analysis.

they deal with drama by resolving it and not flaming the drama.

The student's response contains insufficient information to demonstrate comprehension of the task. The student's attempt at analyzing the drama (*they deal with drama by resolving it and not flaming the drama*) does not demonstrate comprehension.

PASSAGE 2

Read the following passage. Then answer questions 11–20 in your answer booklet.

Seven Types of Ambiguity

by Shirley Jackson

The basement room of the bookstore seemed to be enormous; it stretched in long rows of books off into dimness at either end, with books lined in tall bookcases along the walls, and books standing in piles on the floor. At the foot of the spiral staircase winding down from the neat small store upstairs, Mr. Harris, owner and sales-clerk of the bookstore, had a small desk, cluttered with catalogues, lighted by one dirty overhead lamp. The same lamp served to light the shelves which crowded heavily around Mr. Harris' desk; farther away, along the lines of book tables, there were other dirty overhead lamps, to be lighted by pulling a string and turned off by the customer when he was ready to grope his way back to Mr. Harris' desk, pay for his purchases and have them wrapped. Mr. Harris, who knew the position of any author or any title in all the heavy shelves, had one customer at the moment, a boy of about eighteen, who was standing far down the long room directly under one of the lamps, leafing through a book he had selected from the shelves. It was cold in the big basement room; both Mr. Harris and the boy had their coats on. Occasionally Mr. Harris got up from his desk to put a meager shovelful of coal on a small iron stove which stood in the curve of the staircase. Except when Mr. Harris got up, or the boy turned to put a book back into the shelves and take out another, the room was quiet, the books standing silent in the dim light.

Then the silence was broken by the sound of the door opening in the little upstairs bookshop where Mr. Harris kept his best-sellers and art books on display. There was the sound of voices, while both Mr. Harris and the boy listened, and then the girl who took care of the upstairs bookshop said, "Right on down the stairs. Mr. Harris will help you."

Mr. Harris got up and walked around to the foot of the stairs, turning on another of the overhead lamps so that his new customer would be able to see his way down. The boy put his book back in the shelves and stood with his hand on the back of it, still listening.

When Mr. Harris saw that it was a woman coming down the stairs he stood back politely and said, "Watch the bottom step. There's one more than people think." The woman stepped carefully down and stood looking around. While she stood there a man came carefully around the turn in the staircase, ducking his head so his hat would clear the low ceiling. "Watch the bottom step," the woman said in a soft clear voice. The man came down beside her and raised his head to look around as she had.

"Quite a lot of books you have here," he said.

Mr. Harris smiled his professional smile. "Can I help you?"

The woman looked at the man, and he hesitated a minute and then said, "We want to get some books. Quite a few of them." He waved his hand inclusively. "Sets of books."

“Well, if it’s books you want,” Mr. Harris said, and smiled again. “Maybe the lady would like to come over and sit down?” He led the way around to his desk, the woman following him and the man walking uneasily between the tables of books, his hands close to his sides as though he were afraid of breaking something. Mr. Harris gave the lady his desk chair and then sat down on the edge of his desk, shoving aside a pile of catalogues.

“This is a very interesting place,” the lady said, in the same soft voice she had used when she spoke before. She was middle-aged and nicely dressed; all her clothes were fairly new, but quiet and well planned for her age and air of shyness. The man was big and hearty-looking, his face reddened by the cold air and his big hands holding a pair of wool gloves uneasily.

“We’d like to buy some of your books,” the man said. “Some good books.”

“Anything in particular?” Mr. Harris asked.

The man laughed loudly, but with embarrassment. “Tell the truth,” he said, “I sound sort of foolish, now. But I don’t know much about these things, like books.” In the large quiet store his voice seemed to echo, after his wife’s soft voice and Mr. Harris’. “We were sort of hoping you’d be able to tell us,” he said. “None of this trash they turn out nowadays.” He cleared his throat. “Something like Dickens,” he said.

“Dickens,” Mr. Harris said.

“I used to read Dickens when I was a kid,” the man said. “Books like that, now, good books.” He looked up as the boy who had been standing off among the books came over to them. “I’d like to read Dickens again,” the big man said.

“Mr. Harris,” the boy asked quietly.

Mr. Harris looked up. “Yes, Mr. Clark?” he said.

The boy came closer to the desk, as though unwilling to interrupt Mr. Harris with his customers. “I’d like to take another look at the Empson,” he said.

Mr. Harris turned to the glass-doored bookcase immediately behind his desk and selected a book. “Here it is,” he said, “you’ll have it read through before you buy it at this rate.” He smiled at the big man and his wife. “Some day he’s going to come in and buy that book,” he said, “and I’m going to go out of business from shock.”

The boy turned away, holding the book, and the big man leaned forward to Mr. Harris. “I figure I’d like two good sets, big, like Dickens,” he said, “and then a couple of smaller sets.”

“And a copy of *Jane Eyre*,” his wife said, in her soft voice. “I used to love that book,” she said to Mr. Harris.

“I can let you have a very nice set of the Brontës,” Mr. Harris said. “Beautiful binding.”

“I want them to look nice,” the man said, “but solid, for reading. I’m going to read through all of Dickens again.”

The boy came back to the desk, holding the book out to Mr. Harris. “It still looks good,” he said.

“It’s right here when you want it,” Mr. Harris said, turning back to the bookcase with the book. “It’s pretty scarce, that book.”

“I guess it’ll be here a while longer,” the boy said.

“What’s the name of this book?” the big man asked curiously.

"*Seven Types of Ambiguity*," the boy said. "It's quite a good book."

"There's a fine name for a book," the big man said to Mr. Harris. "Pretty smart young fellow, reading books with names like that."

"It's a good book," the boy repeated.

"I'm trying to buy some books myself," the big man said to the boy. "I want to catch up on a few I've missed. Dickens, I've always liked his books."

"Meredith is good," the boy said. "You ever try reading Meredith?"

"Meredith," the big man said. "Let's see a few of your books," he said to Mr. Harris. "I'd sort of like to pick out a few I want."

"Can I take the gentleman down there?" the boy said to Mr. Harris. "I've got to go back anyway to get my hat."

"I'll go with the young man and look at the books, Mother," the big man said to his wife. "You stay here and keep warm."

"Fine," Mr. Harris said. "He knows where the books are as well as I do," he said to the big man.

The man took one of the books the boy handed him and opened it carefully, using only two fingers from each of his big hands. "This looks fine," he said.

"I'll write them down," the boy said. He took a pencil and a pocket memorandum from his coat pocket. "Brontës," he said, "Dickens, Meredith, Thackeray." He ran his hand along each of the sets as he read them off.

The big man narrowed his eyes. "I ought to take one more," he said. "These won't quite fill up the bookcase I got for them."

"Jane Austen," the boy said. "Your wife would be pleased with that."

"You read all these books?" the man asked.

"Most of them," the boy said.

The man was quiet for a minute and then he went on, "I never got much of a chance to read anything, going to work so early. I've got a lot to catch up on."

"You're going to have a fine time," the boy said.

"That book you had a while back," the man said. "What was that book?"

"It's aesthetics," the boy said. "About literature. It's very scarce. I've been trying to buy it for quite a while and haven't had the money."

"You go to college?" the man asked.

"Yes."

"Here's one I ought to read again," the man said. "Mark Twain. I read a couple of his books when I was a kid. But I guess I have enough to start on." He stood up.

The boy rose too, smiling. "You're going to have to do a lot of reading."

"I like to read," the man said. "I really like to read."

He started back down the aisles, going straight for Mr. Harris' desk. The boy turned off the lamps and followed, stopping to get his hat and gloves. When the big man reached Mr. Harris' desk he said to his wife, "That's sure a smart kid. He knows those books right and left."

"Did you pick out what you want?" his wife asked.

"The kid has a fine list for me." He turned to Mr. Harris and went on, "It's quite an experience seeing a kid like that liking books the way he does. When I was his age I was working for four or five years."

The boy came up with the slip of paper in his hand. "These ought to hold him for a while," he said to Mr. Harris.

Mr. Harris glanced at the list and nodded. "That Thackeray's a nice set of books," he said.

The boy had put his hat on and was standing at the foot of the stairs. "Hope you enjoy them," he said. "I'll be back for another look at the Empson, Mr. Harris."

"I'll try to keep it around for you," Mr. Harris said. "I can't promise to hold it, you know."

"I'll just count on its being here," the boy said.

"Thanks, son," the big man called out as the boy started up the stairs. "Appreciate your helping me."

"That's all right," the boy said.

"He's sure a smart kid," the man said to Mr. Harris. "He's got a great chance, with an education like that."

"He's a nice young fellow," Mr. Harris said, "and he sure wants that book."

"You think he'll ever buy it?" the big man asked.

"I doubt it," Mr. Harris said. "If you'll just write down your name and address, I'll add these prices."

Mr. Harris began to note down the prices of the books, copying from the boy's neat list. After the big man had written his name and address, he stood for a minute drumming his fingers on the desk, and then he said, "Can I have another look at that book?"

"The Empson?" Mr. Harris said, looking up.

"The one the boy was so interested in." Mr. Harris reached around to the bookcase in back of him and took out the book. The big man held it delicately, as he had held the others, and he frowned as he turned the pages. Then he put the book down on Mr. Harris' desk.

"If he isn't going to buy it, will it be all right if I put this in with the rest?" he asked.

Mr. Harris looked up from his figures for a minute, and then he made the entry on his list. He added quickly, wrote down the total, and then pushed the paper across the desk to the big man. While the man checked over the figures, Mr. Harris turned to the woman and said, "Your husband has bought a lot of very pleasant reading."

MULTIPLE-CHOICE ITEMS

11. Which word is an antonym for the word meager?

- A. adequate
- B. specific
- C. precious
- D. consistent

Item Information	
Alignment	L.F.1.2.1
Answer Key	A
Depth of Knowledge	1
p-value A	51% (correct answer)
p-value B	19%
p-value C	15%
p-value D	15%
Option Annotations	<p>Students are asked to identify the word that is an antonym for the word “meager.” Students must understand the meaning of the given word to be able to identify its antonym.</p> <p>Option A is the correct answer since “adequate” means the opposite of “meager.” Options B, C, and D are incorrect antonyms of “meager.” Students may select these incorrect options if they do not understand what an antonym is or if they do not know the meaning of “meager.”</p>

12. Read the sentence from the passage.

“ ‘Some day he’s going to come in and buy that book,’ he said, ‘and I’m going to go out of business from shock.’ ”

What is the effect of the use of hyperbole in the sentence?

- A. It emphasizes Mr. Harris does not expect Mr. Clark to buy the book.
- B. It suggests Mr. Harris does not want to sell the book to Mr. Clark.
- C. It emphasizes the degree to which Mr. Clark likes the book.
- D. It suggests Mr. Harris needs the book to keep the bookstore open.

Item Information	
Alignment	L.F.2.5.1
Answer Key	A
Depth of Knowledge	2
p-value A	80% (correct answer)
p-value B	4%
p-value C	10%
p-value D	6%
Option Annotations	<p>Students are asked to analyze the effect of the use of hyperbole in a given sentence from the text. Students must understand how hyperbole is used in fiction.</p> <p>Option A is the correct answer. Hyperbole, a comical exaggeration, is used to emphasize a highly unlikely situation in fiction. The use of the example of hyperbole in the given sentence emphasizes that the shock of Mr. Clark buying the book will force Mr. Harris to close his store; therefore, in reality, Mr. Harris does not think Mr. Clark will ever purchase the book. There is no textual evidence to support that Mr. Harris does not want to sell the book to Mr. Clark; therefore, option B is incorrect. Although Mr. Clark does like the book, the hyperbole used does not relate to this fact; therefore, option C is incorrect. The hyperbole used does not suggest that Mr. Harris needs to keep the bookstore open; therefore, option D is incorrect. Students may select these incorrect options if they do not understand hyperbole or how it is used in the text.</p>

13. Which inference can **best** be made about the male customer?
- A. He hopes to gain his wife’s approval by buying books.
 - B. He wants to buy books to appear more knowledgeable.
 - C. He feels as if Mr. Clark was disrespectful toward him.
 - D. He thinks the bill from Mr. Harris is higher than expected.

Item Information	
Alignment	L.F.2.1.1
Answer Key	B
Depth of Knowledge	2
p-value A	18%
p-value B	74% (correct answer)
p-value C	4%
p-value D	4%
Option Annotations	<p>Students are asked to make an inference about the male customer. Students must be able to use textual details to make an inference.</p> <p>Option B is the correct answer. It seems like the man is primarily interested in presenting himself as educated to others. He wants to own “good books” as he says it in the passage. Even though the male customer comes with his wife, it is he, not his wife, who looks at the books. Therefore, option A is incorrect. There is no textual evidence to support the inference that Mr. Clark is disrespectful toward the male customer (in fact, Mr. Clark is quite helpful to the male customer) or that the male customer feels that way. Therefore, option C is incorrect. The male customer does not make any comment about the bill from Mr. Harris; therefore, option D is incorrect. Students may select these incorrect options if they misinterpret details from the text.</p>

14. Which sentence from the passage foreshadows the end of the story?
- A. “ ‘I used to read Dickens when I was a kid,’ the man said.”
 - B. “ ‘I guess it’ll be here a while longer,’ the boy said.”
 - C. “ ‘Can I take the gentleman down there?’ the boy said to Mr. Harris.”
 - D. “ ‘He knows where the books are as well as I do,’ he said to the big man.”

Item Information	
Alignment	L.F.2.5.1
Answer Key	B
Depth of Knowledge	2
p-value A	8%
p-value B	73% (correct answer)
p-value C	7%
p-value D	12%
Option Annotations	<p>Students are asked to identify the sentence from the passage that foreshadows the end of the story. Students must understand foreshadowing and how it is used in fiction.</p> <p>Option B is the correct answer. The boy’s statement that the book will “be here a while longer” functions to prepare the reader for a shock or twist in the story. Indeed, at the end of the passage, the man buys the Empson book that the boy had been reading. The fact that the man used to read Dickens when he was a kid does not foreshadow anything significant at the end of the story; therefore, option A is incorrect. The fact that the boy asks Mr. Harris to take the man to a certain location in the bookstore does not foreshadow anything significant at the end of the story; therefore, option C is incorrect. Mr. Harris telling the man that the boy knows where the books are does not foreshadow any event at the end of the story; therefore, option D is incorrect. Students may select these incorrect options if they do not understand foreshadowing or how it is used in the text.</p>

15. Which idea is communicated **most** through the author’s use of dialogue in the passage?
- A. The male customer does not know much about literature.
 - B. The male customer wants to impress Mr. Clark and Mr. Harris.
 - C. Mr. Clark feels protective of the Empson book.
 - D. Mr. Harris does not run his book business in an organized way.

Item Information	
Alignment	L.F.1.1.3
Answer Key	A
Depth of Knowledge	3
p-value A	52% (correct answer)
p-value B	17%
p-value C	22%
p-value D	8%
Option Annotations	<p>Students are asked to analyze how the author’s use of dialogue helps to effectively communicate an idea. Students must be able to understand the use of dialogue as a literary technique and its function within the text.</p> <p>Option A is the correct answer. The man repeatedly says that he does not “know much about . . . books.” When Mr. Harris and Mr. Clark show the man books by different authors, the man says little. He deflects their comments by responding with generalities regarding their suggestions or by stating that he wants the books to “look nice.” The man is more concerned with impressing people who may visit him in his home, not Mr. Clark or Mr. Harris, with whom he feels the need to explain why he is not as well-read as they are. Therefore, option B is incorrect. Mr. Clark tells the title of the Empson book to the man and says it is “quite a good book.” In addition, Mr. Clark tells Mr. Harris that he counts on the book “being here.” Therefore, he does not seem protective of the Empson book; consequently, option C is incorrect. Although Mr. Harris’s desk is described as being “cluttered with catalogues” and the basement is described as being “crowded heavily,” this is conveyed through description and not dialogue. Therefore, option D is incorrect. Students may select these incorrect options if they misinterpret textual details or are unable to understand how dialogue is used to develop characterization in a text.</p>

16. Which sentence from the passage **best** supports the generalization that business takes priority over loyalty for some people?
- A. “ ‘We’d like to buy some of your books,’ the man said.”
 - B. “ ‘If you’ll just write down your name and address, I’ll add these prices.’ ”
 - C. “Mr. Harris began to note down the prices of the books, copying from the boy’s neat list.”
 - D. “Mr. Harris looked up from his figures for a minute, and then he made the entry on his list.”

Item Information	
Alignment	L.F.2.1.2
Answer Key	D
Depth of Knowledge	2
p-value A	5%
p-value B	14%
p-value C	18%
p-value D	63% (correct answer)
Option Annotations	<p>Students are asked to cite evidence from the text to support a given generalization. Students must be able to interpret sentences from the text and determine whether they support the given generalization.</p> <p>Option D is the correct answer. Even though Mr. Harris knows that Mr. Clark wants him to keep the Empson book for Mr. Clark to read, Mr. Harris, more interested in making money, sells the book to the man rather than maintaining his loyalty to the boy. Although options A and B relate to Mr. Harris making money from selling books to the man, these options do not relate to loyalty to any other person; therefore, options A and B are incorrect. Option C relates to Mr. Harris adding up the cost of the books before the man wants to buy the Empson book; therefore, option C is incorrect. Students may select these incorrect options if they misinterpret details from the text.</p>

17. Which sentence **best** explains the effectiveness of the third person limited narration?
- A. It allows the reader to understand the thoughts Mr. Harris has as the Empson book is sold.
 - B. It causes the reader to be uncertain of the customer’s intent when the Empson book is bought.
 - C. It causes the reader to be uncertain of why Mr. Clark mentions the Empson book to the customer.
 - D. It allows the reader to understand the feelings Mr. Harris has toward the ideas in the Empson book.

Item Information	
Alignment	L.F.2.3.6
Answer Key	B
Depth of Knowledge	3
p-value A	11%
p-value B	59% (correct answer)
p-value C	14%
p-value D	16%
Option Annotations	<p>Students are asked to explain the effectiveness of the third person limited narration. Students must understand the concept of point of view and how it can impact a piece of fiction.</p> <p>Option B is the correct answer. Although the point of view is third person limited from the male customer’s point of view, the text does not tell the man’s motivation for buying the Empson book. Therefore, the reader is left to interpret the man’s motivation, creating a feeling of mystery and ambiguity about this unique character and his actions. Since the point of view is through the man, the reader does not know Mr. Harris’s thoughts; therefore, options A and D are incorrect. Since the point of view is through the man, it is through his perspective that the author wants to view the situation. Consequently, option C is incorrect. Students may select these incorrect options if they do not understand the effect of the third person limited point of view in fiction.</p>

18. Which characteristic of the passage **best** indicates to the reader that it is fiction rather than informational nonfiction?
- A. the use of figurative language
 - B. the references to classic books and authors
 - C. the use of characters and plot
 - D. the sequenced organization of events

Item Information	
Alignment	L.F.2.2.2
Answer Key	C
Depth of Knowledge	3
p-value A	26%
p-value B	13%
p-value C	48% (correct answer)
p-value D	13%
Option Annotations	<p>Students are asked to identify the characteristic of the text that best distinguishes it as fiction rather than as informational nonfiction. Students must understand the characteristics of fiction and nonfiction.</p> <p>Option C is the correct answer; the use of characters and plot is only associated with fiction. Options A, B, and D are incorrect since they are elements that can be used in both fiction and nonfiction. Students may select these incorrect options if they do not understand the distinguishing characteristics between these two types of writing.</p>

19. What is the author’s purpose for writing the passage?
- A. to explain typical events that happen in a bookstore
 - B. to show which types of books are considered worth buying
 - C. to describe the relationships between people of different age groups
 - D. to explore how interactions between people influence their behavior

Item Information	
Alignment	L.F.1.1.1
Answer Key	D
Depth of Knowledge	3
p-value A	8%
p-value B	4%
p-value C	21%
p-value D	68% (correct answer)
Option Annotations	<p>Students are asked to identify the author’s purpose for writing the text. Students must understand the author’s purpose in fiction.</p> <p>Option D is the correct answer. It is the interaction between the man and Mr. Clark that causes the man to become envious of Mr. Clark’s education and, consequently, to buy the book that Mr. Clark wants. In addition, it is the interaction between the man and Mr. Harris as well as Mr. Clark that causes the man to feel inferior and to try to appear more knowledgeable than he is about literature. It is the interaction between Mr. Harris and the man that causes Mr. Harris to sell the Empson book to the man. The text shows one atypical event that happens in a bookstore; therefore, option A is incorrect. Although one of the characters recommends some book titles to the man, the purpose of the text is not to show which types of books are considered worthy; therefore, option B is incorrect. Although the text does show people of different ages interacting with one another, it does not focus specifically on describing the relationships between people of different ages; therefore, option C is incorrect. Students may select these incorrect options if they do not understand the author’s purpose or if they misinterpret details in the text.</p>

SCORING GUIDE**#20 Item Information**

Alignment	L.F.2.3.2	Depth of Knowledge	3	Mean Score	1.51
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Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of how the setting helps create mood in the passage. The response includes relevant and specific information from the passage.
2	The response is a partial analysis of how the setting helps create mood in the passage. The response includes limited information from the passage and may include inaccuracies.
1	The response is a minimal analysis of how the setting helps create mood in the passage. The response includes little or no information from the passage and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

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STUDENT RESPONSE

Response Score: 3 points

20. Analyze how the setting helps create mood in the passage. Use information from the passage to support your analysis.

The setting of the story helps create a distant/depressed mood in the passage in this way. For example, in the first paragraph, it says "The basement room of the bookstore seemed to be enormous; it stretched in long rows of books off into dimness at either end, with books lined in tall bookcases along the walls, and books standing in piles on the floor." Because of the great variety and arrangement of the books, it makes the readers feel distanced from the shop and confused on where to start. Next the imagery in the sentences "a small desk, cluttered with catalogues, lighted by one dirty overhead lamp, The same lamp served to light the shelves with crowded heavily around Mr. Harris' desk; farther away, along the lines of book tables . . . it was cold in the big basement room . . ." This causes the reader to picture the book store as cold, dark and dirty, which gives a depressing feel in the shop. Finally, when it says "the room was quiet, the books standing silent in the dim light." it adds in the depressing/lonely mood by having the reader imagine a dark, silent store, which is depressing since nobody is there talking or having fun. This is how the setting helps create a depressed/distant mood in the story.



The student has given a clear, complete, and accurate analysis of how the setting helps create mood in the passage. The student begins with a clear response to the prompt (*The setting of the story helps create a distant/depressed mood in the passage . . .*). Next, the student provides a relevant and text-specific example to support the initial analysis (*"The basement room of the bookstore seemed to be enormous; it stretched in long rows of books OFF into dimness at either end, with books lined in tall bookcases along the walls, and books standing in piles on the floor."*) followed by clear and accurate analysis of the quote (*Because of the great variety and arrangement of the books, it makes the readers feel distance from the shop and confused on where to start.*) The student's response continues with additional, specific text references that support the distant/depressed mood (*Next, the imagery in the sentences "a small desk, cluttered with catalogues, lighted by on dirty overhead lamp . . . crowded heavily around Mr. Harris' desk; farther away, along the lines oF book tables . . . it was cold in the big basement room . . ."; . . . "the room was quiet, the books standing silent in the dim light."*) and more detailed analysis (*This causes the reader to picture the book store as cold, dark and dirty, which gives a depressing feel in the shop.*) Throughout the response there are consistent attempts to expand upon and layer multiple ideas into each piece of analysis, which is demonstrated most clearly toward the end (*it adds to the depressing/lonely mood by having the reader imagine a dark, silent store, which is depressing since nobody is there talking or having fun.*)

STUDENT RESPONSE

Response Score: 2 points



20. Analyze how the setting helps create mood in the passage. Use information from the passage to support your analysis.

The setting helps to create the mood in the passage. The setting is described as being dark because of the limited number of lamps being lit creates a mood of seriousness. This is reinforced when the customers are told to be wary of the last step because it is hidden by the lack of light. The author describes the bookshop as “quiet, the books standing silent in the dim light,” which helps to inforce the serious mood and create a sense of isolation. The cluttered organization of the shop also creates a mood of confusion and disorganization as the customers need the help of Mr. Clark to find books. The mood in the passage is influenced by the setting.

The student has given a partial analysis of how the setting helps create mood in the passage. The student begins with a general piece of text evidence (*The setting is described as being dark because of the limited number of lamps being lit*) that leads into a basic piece of analysis that responds to the task (*creates a mood of seriousness*). There is then an attempt to support this analysis with another detail from the text (*the customers are told to be wary of the last step*), but provides no additional analysis making it unclear as to how this text relates to “a mood of seriousness”. There is then a quote from the text (*“quiet, the books standing silent in the dim light,”*) with a brief piece of analysis following it (*helps inforce the serious mood and create a sense of isolation*), but with no attempt to explain how the quote enforces “mood” that we would see in a higher-level response. There is then a new idea introduced at the end that mixes some basic analysis with general source details (*The cluttered organization of the shop also creates a mood of confusion and disorganization as the customers need the help of Mr. Clark to find books*) that still doesn’t show the depth or clarity of analysis necessary to achieve a higher score.

STUDENT RESPONSE

Response Score: 1 point

20. Analyze how the setting helps create mood in the passage. Use information from the passage to support your analysis.

The setting makes you feel almost not welcome and that the book store is a mess. That you would want to know exactly what you want before entering.

The student has given a minimal analysis of how the setting helps create mood in the passage. The student's entire response vaguely mentions the mood of the bookstore (*The setting makes you feel almost not welcome and that the book store is a mess. That you would want to know exactly what you want before entering*) with minimal analysis. The student's response contains little information from the passage (*the book store is a mess*).

STUDENT RESPONSE

Response Score: 0 points



20. Analyze how the setting helps create mood in the passage. Use information from the passage to support your analysis.

the setting creates the mood in the passage Because it is part of the setting

The student's response contains insufficient information to demonstrate comprehension of the task. The student's attempt at analyzing how the setting creates mood in the passage (*the setting creates the mood in the passage Because it is part of the setting*) does not show understanding of the setting or the mood of the passage.

LITERATURE MODULE 1—SUMMARY DATA

Multiple-Choice Questions

Sample Number	Alignment	Answer Key	Depth of Knowledge	p-value A	p-value B	p-value C	p-value D
1	L.F.1.2.3	D	2	5%	21%	2%	72%
2	L.F.2.5.1	A	2	68%	15%	10%	7%
3	L.F.2.5.1	B	2	10%	65%	20%	5%
4	L.F.1.1.3	B	3	16%	47%	30%	7%
5	L.F.2.5.3	B	2	20%	40%	22%	18%
6	L.F.2.1.1	C	2	5%	3%	89%	4%
7	L.F.2.1.2	C	2	4%	13%	80%	3%
8	L.F.2.3.1	A	2	68%	5%	15%	12%
9	L.F.1.3.1	D	2	2%	38%	6%	54%
11	L.F.1.2.1	A	1	51%	19%	15%	15%
12	L.F.2.5.1	A	2	80%	4%	10%	6%
13	L.F.2.1.1	B	2	18%	74%	4%	4%
14	L.F.2.5.1	B	2	8%	73%	7%	12%
15	L.F.1.1.3	A	3	52%	17%	22%	8%
16	L.F.2.1.2	D	2	5%	14%	18%	63%
17	L.F.2.3.6	B	3	11%	59%	14%	16%
18	L.F.2.2.2	C	3	26%	13%	48%	13%
19	L.F.1.1.1	D	3	8%	4%	21%	68%

Constructed-Response Questions

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
10	L.F.2.3.1	3	3	1.67
20	L.F.2.3.2	3	3	1.51

LITERATURE MODULE 2**PASSAGE 1**

Read the following passage. Then answer questions 1–10 in your answer booklet.

Bonsai: Tiny Trees on High Alert

by Mary Bah Cox

“Banzai!” is an old Japanese battle cry, similar to the English “Charge!” It should not be confused with “bonsai” (no exclamation mark), which is a Japanese botanical art. The word comes from “bon,” meaning container, tray, or pot, and “sai,” meaning woody plant, shrub, or tree. Hence bonsai is the art of cultivating tiny potted trees.

Ancient peoples from many civilizations knew how to grow small trees in containers. The Greeks, Romans, Babylonians, Persians, Hindus, and Egyptians all grew trees in small environments. Small, portable trees were prized as garden specimens. They were also convenient sources of ingredients for cooking and for mixing medicines. But in Japan, an ancient Chinese tradition of raising trees in pots blossomed into an art form with rules and ideals of its own. Bonsai trees were meant to imitate the form, character, and essence of their full-sized counterparts. They were a version of nature’s harmony and beauty for the home. Bonsai provided an opportunity for reflection and contemplation, as well as a pleasurable experience for the senses.

Make No Mistake

It’s a common mistake to think that bonsai are small because they are young, immature trees. On the contrary, they can be quite advanced in their years, though it’s considered impolite to ask how old a bonsai is. An illusion of great, enduring age is one of the effects a bonsai artist hopes to achieve. Of course, all great works of art must begin somewhere. The starting material from which a bonsai is created can come from cultivated seeds and cuttings or from nursery stock. Wild plants also can be collected from cracks, crevices, and other naturally occurring “pots.” Such plants are stunted because they’ve been exposed to adverse growing conditions. Typically this includes some combination of scarce water, limited nutrients, low light, restricted growing space, extreme temperatures, and wind. Or wild plants may be cropped short by predatory pests that come in two-, four-, and six-legged varieties.

Another common misconception is that bonsai are specially bred miniatures of larger trees. Not so. Bonsai are genetically full-sized species. Their growth potential is exactly the same as that of the typical tree. Anatomically, the roots, branches, leaves, flowers, and fruit of a bonsai are just like those of larger trees. Their reduced size is solely a result of growing conditions imposed by a skilled bonsai artist. For instance, trees grown in pots have artificially confined root systems. Even though constricted by a container, a bonsai’s roots are still responsible for essential life functions. They are necessary for structural support, for the absorption of water and nutrients, and for the storage of reserve energy in the form of sugars. As with all trees, a bonsai cannot outgrow the capacity of its roots. Proper root pruning by an artist encourages a bonsai to grow slowly but continuously. The tiny tree is completely healthy, even if it only reaches a small size.

War Tactics

Bound roots aren't the only reason for a bonsai's short stature. A bonsai is also at war with its artist. This probably sounds ironic. After all, trees seem to be particularly peaceful. But while trees are relatively immobile, they are really very active. Like other living organisms, they are engaged in many tasks. Trees compete for resources, reproduce via offspring, and struggle to survive. They just don't wander around while they do these things. Trees must divide their energy among their many activities. Sometimes a tree must choose between growth and defense, and it can make that decision even though it doesn't have a brain!

Here's how a tree does it. Suppose a multi-legged pest munches on part of a tree. The munching damages many tree cells. In response, the wounded cells release substances called jasmonates. Jasmonates are a kind of chemical alarm system. The release of jasmonates warns a tree to slow down growing so it can speed up defending. The ensuing defense tactics vary from species to species. Some trees make toxins that poison their predators. The toxins counterattack by disrupting the feeding, growth, or reproduction of the invading pest. Other trees release substances to the environment that attract the attention of an ally. The invading pest is rudely routed by the arrival of its own (hungry) natural predator.

From a bonsai tree's point of view, its artist is a pesky, persistent pest. An artist will frequently prune the branches of a bonsai. This activates the tree's jasmonate alarm system. The bonsai lives at permanent code red. It devotes its energy to defense. It sacrifices growth and reproduction. As a result, the tree is not only diminished in height, but it is also miniaturized in other respects. Roots, branches, leaves, flowers, and fruit are all in proper proportion to the height of the tree. A bonsai thus becomes a small-scale model of the full-sized tree, as it would appear in its native environment.

Pretty but Tough

Jasmonates help bonsai artists create beauty. Someday, agricultural scientists may use these same substances to help feed the world. Each year insects and other pests significantly damage global food crops. Jasmonate alarms are found in many plants other than trees. Researchers may discover a way to ramp up the natural defenses of food plants without decreasing crop yields or fruit size. This may give farmers an alternative to chemical pesticides or genetic modification of crops.

The battle cry "Banzai!" literally translated means "ten thousand years." Historically it was an emphatic wish for the health and longevity of the reigning emperor ("Long live the king!"). A bonsai is a stylized little tree that's engaged in a battle for its own health and longevity. Living in a state of high alert, it defends itself against the incessant thrust and parry of an artist armed with pruning snips. Every bonsai is an exemplar of a paradox, a truth revealed upon contemplation: the serenity of natural beauty coexists with the struggle to survive.

MULTIPLE-CHOICE ITEMS

1. Read the sentence from the passage.

“But while trees are relatively immobile, they are really very active.”

The prefix “im-” helps the reader know the word “immobile” means

- A. in favor of moving.
- B. not able to move.
- C. moving upward.
- D. slow to move.

Item Information	
Alignment	L.N.1.2.2
Answer Key	B
Depth of Knowledge	2
p-value A	5%
p-value B	91% (correct answer)
p-value C	2%
p-value D	2%
Option Annotations	<p>Students are asked to use a prefix to identify the meaning of a given word. Students must understand the meaning of the prefix “im-” in order to identify the correct meaning of the word “immobile.”</p> <p>Option B is the correct answer since the prefix “im-” means “incapable of.” Options A, C, and D are incorrect meanings of “immobile.” Students may select these incorrect options if they do not know the meaning of the prefix “im-.”</p>

2. According to the passage, which happens first when a bonsai tree responds to an attack?
- A. Roots grow in proportion to the height of the tree.
 - B. The tree competes for resources.
 - C. Pests leave the area of the tree.
 - D. Cells in the tree release jasmonates.

Item Information	
Alignment	L.N.2.4.2
Answer Key	D
Depth of Knowledge	1
p-value A	6%
p-value B	5%
p-value C	3%
p-value D	87% (correct answer)
Option Annotations	<p>Students are asked to identify the action that occurs first in a sequence of steps. Students must be able to interpret details in a sequence of steps.</p> <p>Option D is the correct answer; in response to being damaged, the bonsai responds by releasing jasmonates, “a kind of chemical alarm system.” The bonsai tree sacrifices growth as the artist prunes the branches of the tree. This diminished growth of height and roots occurs after the jasmonates are released; therefore, option A is incorrect. A tree normally competes for resources as part of its everyday life, not specifically when defending itself against an attacker; therefore, option B is incorrect. Pests leave the tree after the jasmonates have been released; therefore, option C is incorrect. Students may select these incorrect options if they misinterpret details in the text or do not understand sequencing of events.</p>

3. How does the author defend the claim that a bonsai tree is “engaged in a battle for its own health and longevity”?
- A. by explaining various ways bonsai trees behave to survive
 - B. by emphasizing how bonsai trees are similar to full-sized trees
 - C. by focusing on the historical significance of bonsai trees in ancient civilizations
 - D. by comparing the harsh conditions faced by bonsai trees to those of other plants

Item Information	
Alignment	L.N.2.5.6
Answer Key	A
Depth of Knowledge	3
p-value A	76% (correct answer)
p-value B	7%
p-value C	8%
p-value D	8%
Option Annotations	<p>Students are asked to analyze how the author defends a given claim from the text. Students must understand how evidence is used to support an argument.</p> <p>Option A is the correct answer since the bonsai tree defends itself when attacked by releasing jasmonates as well as sacrificing its growth and reproduction. Although bonsai trees are similar to full-grown trees in all ways, option B does not provide evidence for the given claim; therefore, option B is incorrect. Although people of ancient civilizations grew bonsai trees for artistic and dietary reasons, option C does not provide evidence for the given claim; therefore, option C is incorrect. Even though the bonsai tree is exposed to many of the same conditions as trees in the wild, option D does not provide evidence for the given claim; therefore, option D is incorrect. Students may select these incorrect options if they do not understand how evidence is used to defend claims in an informational text.</p>

4. Which sentence from the passage **best** supports the generalization that maintaining a bonsai tree involves attentive care by its owner?
- A. “Bonsai provided an opportunity for reflection and contemplation, as well as a pleasurable experience for the senses.”
 - B. “An illusion of great, enduring age is one of the effects a bonsai artist hopes to achieve.”
 - C. “Such plants are stunted because they’ve been exposed to adverse growing conditions.”
 - D. “Living in a state of high alert, it defends itself against the incessant thrust and parry of an artist armed with pruning snips.”

Item Information	
Alignment	L.N.2.1.2
Answer Key	D
Depth of Knowledge	2
p-value A	15%
p-value B	19%
p-value C	20%
p-value D	46% (correct answer)
Option Annotations	<p>Students are asked to cite evidence from the text to support a given generalization. Students must be able to analyze textual evidence to determine which sentence best supports the generalization.</p> <p>Option D is the correct answer since the artist “will frequently prune the branches of a bonsai” to create and maintain a particular shape. Although bonsai may provide great beauty, this does not relate to the owner’s need to provide attentive care; therefore, option A is incorrect. Although an artist may want to create an illusion of age with a bonsai tree, this does not relate to the owner needing to take great care of the small tree; therefore, option B is incorrect. Even though bonsai trees may be stunted due to conditions such as “scarce water, limited nutrients, [and] low light,” this fact is not directly related to the owner needing to provide attentive care to the plant; therefore, option C is incorrect. Students may select these incorrect options if they misinterpret textual details.</p>

5. Which sentence from the passage **best** shows the use of the sweeping generalization propaganda technique?
- A. “The ensuing defense tactics vary from species to species.”
 - B. “The toxins counterattack by disrupting the feeding, growth, or reproduction of the invading pest.”
 - C. “An artist will frequently prune the branches of a bonsai.”
 - D. “Someday, agricultural scientists may use these same substances to help feed the world.”

Item Information	
Alignment	L.N.2.5.4
Answer Key	D
Depth of Knowledge	2
p-value A	10%
p-value B	19%
p-value C	14%
p-value D	56% (correct answer)
Option Annotations	<p>Students are asked to identify a sentence that represents the use of a particular propaganda technique. Students must understand the use of sweeping generalization as a propaganda technique.</p> <p>Option D is the correct answer since the sweeping generalization is that because jasmonates help one plant, they can be engineered to help all food plants and “feed the world.” Options A, B, and C are incorrect since they are statements of fact, not propaganda techniques. Students may select these incorrect options if they do not understand sweeping generalization as a propaganda technique.</p>

6. What effect does the text organization have on the passage?
- A. It allows the reader to understand the reasons bonsai trees develop to a small size.
 - B. It allows the reader to understand how the art of bonsai trees has developed over time.
 - C. It allows the reader to understand the motivation bonsai artists have for maintaining the trees.
 - D. It allows the reader to understand how other trees are different from bonsai trees.

Item Information	
Alignment	L.N.2.4.3
Answer Key	A
Depth of Knowledge	3
p-value A	44% (correct answer)
p-value B	22%
p-value C	17%
p-value D	16%
Option Annotations	<p>Students are asked to analyze the effect the text organization has on the passage. Students must understand the different structures and how those structures impact meaning in texts.</p> <p>Option A is the correct answer since the text uses a cause-and-effect text structure to explain how bonsai trees develop to a small size. Although the text reveals the history of raising bonsai trees as an art form, the passage does not use chronology to tell how the art of bonsai trees has developed over time; therefore, option B is incorrect. Although the text does inform the reader of why bonsai artists wish to have the bonsai trees remain small, the passage uses cause and effect to explain why the trees remain small; therefore, option C is incorrect. Bonsai trees are full-sized trees with the same needs as other trees and become stunted in growth as other trees would because of adverse growing conditions; therefore, option D is incorrect. Students may select these incorrect options if they do not understand how the organization affects meaning in a text.</p>

7. Which sentence from the passage **best** explains how jasmonates affect the size of a bonsai tree?
- A. “In response, the wounded cells release substances called jasmonates.”
- B. “The release of jasmonates warns a tree to slow down growing so it can speed up defending.”
- C. “Jasmonates help bonsai artists create beauty.”
- D. “Jasmonate alarms are found in many plants other than trees.”

Item Information	
Alignment	L.N.1.3.3
Answer Key	B
Depth of Knowledge	2
p-value A	4%
p-value B	88% (correct answer)
p-value C	5%
p-value D	3%
Option Annotations	<p>Students are asked to identify a sentence from the text that explains how one variable influences another. Students must be able to analyze textual evidence to determine relationships.</p> <p>Option B is the correct answer. The release of jasmonates alerts the tree to defend itself against an attack. These jasmonates slow down growth and reproduction so that the tree can focus on fighting the attacker by producing toxins or attracting a pest’s natural predator. Even though the passage states, “the wounded cells release . . . jasmonates,” this sentence does not explain the relationship between the release of jasmonates and the size of a bonsai tree; therefore, option A is incorrect. Although jasmonates indirectly help the artist create beauty by stunting the growth of a bonsai tree, this is not the best answer; therefore, option C is incorrect. The fact that “jasmonate alarms are found in many plants other than trees” does not explain how jasmonates affect the size of a bonsai tree; therefore, option D is incorrect. Students may select these incorrect options if they do not understand how one factor can influence another.</p>

8. What is most likely the author’s purpose in writing the passage?
- A. to inform readers about how bonsai trees grow
 - B. to inform readers about how to take care of bonsai trees
 - C. to persuade readers to make growing bonsai trees their hobby
 - D. to persuade readers to find bonsai trees in nature

Item Information	
Alignment	L.N.1.1.1
Answer Key	A
Depth of Knowledge	3
p-value A	81% (correct answer)
p-value B	11%
p-value C	5%
p-value D	3%
Option Annotations	<p>Students are asked to identify the author’s purpose in a text. Students must understand the concept of author’s purpose and be able to infer across an entire text.</p> <p>Option A is the correct answer since the passage mainly gives readers information about how and why bonsai trees grow to be so small. Although the passage does contain some information about how to maintain a bonsai through “proper root pruning,” this is not the main purpose of the passage; therefore, option B is incorrect. Although readers may want to take up growing bonsai trees as a hobby, the author does not try to persuade readers to take up this activity; therefore, option C is incorrect. Although stunted trees can be found in nature, the author does not tell readers to find bonsai trees in the wild; therefore, option D is incorrect. Students may select these incorrect options if they do not understand author’s purpose or if they cannot make inferences across the text.</p>

9. Which characteristic **most** identifies the passage as nonfiction rather than fiction?
- A. the use of tone
 - B. the use of personification
 - C. the inclusion of explanations based on facts
 - D. the inclusion of details from personal experience

Item Information	
Alignment	L.N.2.2.2
Answer Key	C
Depth of Knowledge	2
p-value A	4%
p-value B	7%
p-value C	84% (correct answer)
p-value D	5%
Option Annotations	<p>Students are asked to determine the characteristic that most identifies the text as nonfiction rather than fiction. Students must understand the characteristics of both nonfiction and fiction.</p> <p>Option C is the correct answer since it is only the use of explanation of facts that identifies the text as nonfiction. Since both fiction and nonfiction texts can have a particular tone, option A is incorrect. Since personification is usually used in fiction, option B is incorrect. Since details from personal experience can be used in both nonfiction and fiction, option D is incorrect. Students may select these incorrect options if they do not understand the distinguishing characteristics between nonfiction and fiction.</p>

SCORING GUIDE**#10 Item Information**

Alignment	L.N.2.1.1	Depth of Knowledge	3	Mean Score	1.60
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Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of why the author refers to people who care for bonsai trees as artists. The response includes relevant and specific information from the passage.
2	The response is a partial analysis of why the author refers to people who care for bonsai trees as artists. The response includes limited information from the passage and may include inaccuracies.
1	The response is a minimal analysis of why the author refers to people who care for bonsai trees as artists. The response includes little or no information from the passage and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

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STUDENT RESPONSE**Response Score: 3 points**

10. Analyze why the author refers to people who care for bonsai trees as artists. Use information from the passage to support your analysis.

The author refers to people who care for bonsai trees as artist because, with all they have to do to maintain the trees, she truly believes it to be an art form. First, "Their reduced size is solely a result of growing conditions imposed by a skilled bonsai artist. ... Proper root pruning by an artist encourages a bonsai to grow slowly but continuously." Bonsai artists control the growth of a living organism, and, according to the author, this is more than enough to qualify them as artists. Anybody who takes up such a tedious task and carries it out effectively should be considered an artist, as they have created a thing of beauty. Also, "From a bonsai tree's point of view, its artist is a pesky, persistent pest. An artist will frequently prune the branches of a bonsai. ...As a result, the tree is not only diminished in height, but it is also miniaturized in other respects. ...Jasmonates help bonsai artists create beauty." Artists frequently work on the thing they care about, as illustrated in the previous quotation. The bonsai artists literally control the growth of the tree by activating its defense system, and with it they "create beauty," and the author believes that this skill makes them a true artist. In the passage *Bonsai: Tiny Trees on High Alert*, the author refers to people who care for bonsai trees as artists because she sees the care for these trees as an art form.



The student has given a clear, complete, and accurate analysis of why the author refers to people who care for bonsai trees as artists. The student begins with a clear statement of analysis (*The author refers to people who care for bonsai trees as artist because, with all they have to do to maintain trees, she truly believes it to be an art form*) and which leads into relevant and specific information from the passage (*“Their reduced size is solely a result of grown conditions imposed by a skilled bonsai artist. . . . Proper root pruning by an artist encourages a bonsai to grow slowly but continuously”*). This is followed by multiple layers of analysis that build on each other (*Bonsai artists control the growth of a living organism, and, according to the author, this is more than enough to qualify them as artists; Anyone who takes up such a tedious task and carries it out effectively should be considered an artist, as they have created a thing of beauty*). The student then provides another text reference (*Also, “From a bonsai tree’s point of view, its artist is a pesky, persistent pest . . . Jasmonates help bonsai artists create beauty”*) which is explained with additional layered analysis consisting of some higher-level thinking (*Artists frequently work on the thing they care about . . . The bonsai artists literally control the growth of the tree . . . and with it they “create beauty,” and the author believe that this skill makes them a true artist”*).

STUDENT RESPONSE

Response Score: 2 points



10. Analyze why the author refers to people who care for bonsai trees as artists. Use information from the passage to support your analysis.

The author refers to people who care for bonsai trees as artists because she believes bonsai trees are a type of artwork. Mary Bah Cox says that the bonsai tree reduced size is because of growing conditions imposed by skilled artists. She uses the word skill to show that it is an artwork and that a person must be skilled in order to prosper. She also explains that Jasmonates, chemical alarm systems in plants, help bonsai artists turn a a bonsai tree into a beauty. She uses the word beauty to show that bonsai trees are a work of art that is meant to be elegant.

The student has given a partial analysis of why the author refers to people who care for bonsai trees as artists. The student provides an analytic statement that responds to the task (*The author refers to people who care for bonsai trees as artist because she believes bonsai trees are a type of artwork*). There is then a piece of paraphrased text detail to support this (*. . . the bonsai tree reduced size is because of growing conditions imposed by skilled artists.*) which is then further analyzed (*She [Mary Bah Cox] uses the word skill to show that it is an artwork and that a person must be skilled in order to prosper*), but this analysis is mainly just a restatement of the initial analysis with a slight extension. There is then another piece of paraphrased text support (*She also explains that Jasmonates . . . help bonsai artists turn aa bonsai tree into a beauty*) followed by analysis (*She uses the word beauty to show that bonsai trees are a work of art that is meant to be elegant*), but this again is repetitive and only adds a small amount of new thought. Overall, the analysis is too limited to show more than a partial command.

STUDENT RESPONSE

Response Score: 1 point



10. Analyze why the author refers to people who care for bonsai trees as artists. Use information from the passage to support your analysis.

The author refers to the people as artists for multiple reasons. What he is saying by artists is that it takes long time and very percise movements and techniques to help the bonsai tree life a health life. So just like a artist has to be very detailed in their work so does care taker of a bonsai tree.

The student has given a minimal analysis of why the author refers to people who care for bonsai trees as artists. The student provides a minimal response to the task (*The author refers to the people as artists for multiple reasons.*) The student's response continues with incomplete and confusing analysis (*What he is saying by artists is that it takes long time and very precise movements and techniques to help the bonsai tree life a healthy life; So just like a artist has to be very detailed in their work so does care taker of a bonsai tree.*) The student's response does not contain any specific clear text details.

STUDENT RESPONSE

Response Score: 0 points

10. Analyze why the author refers to people who care for bonsai trees as artists. Use information from the passage to support your analysis.

BECAUSE PEOPLE paint trees and sculptures
of forests and plus they have a nice sense of humor

The student's response contains insufficient information to demonstrate comprehension of the task. The student's attempt at analyzing why the author refers to people who care for bonsai trees as artists (*BECAUSE PEOPLE paint trees and sculptures of forests plus they have a nice sense of humor*) does not contain any reference to the task and contains irrelevant information that lacks understanding.

PASSAGE 2

Read the following passages. Then answer questions 11–19 in your answer booklet.

Weaving Connections

by Nilda Callañaupa Alvarez

Can you read a piece of cloth? If you grew up in the region around Cusco, Peru, and learned to weave and spin from the age of seven like I did, you can. The traditional woolen weavings from this part of the country, including my hometown of Chinchero, contain unique characteristics of size, color combinations, patterns, and quality that showcase our stunning natural world of the Andes Mountains. Even the colors, using dyes made from such natural sources as plants and insects, tell a story of the important connection between people and the land.

For 2,000 years, the weaving tradition was used only as a way to provide clothing and other goods needed for daily life. Now, weaving has become a way for women to make additional income by selling to visitors who come to learn about Peruvian culture and visit Machu Picchu. Today, if you visit Cusco, you can shop for textile items ranging from belts to blankets to ponchos in the many stalls in the Central Artisan Market.

In the mid-1990s, I saw the need for a central place for weavers to work, for new generations of weavers to learn, and for the weavers to market their high-quality textile work. With the help of other interested people, I founded the Center for Traditional Textiles of Cusco, which is now a thriving gathering place for weavers, a tourist attraction, a museum, and a shop all rolled into one.

An important part of the Center is helping to connect older weavers to the younger generations. When I was learning to spin wool in preparation for weaving, my mother took my first spinning to the river, an ancient tradition that symbolized my ability to “spin endlessly, forever, and as fast as the river.” I learned to highly respect the older weavers and their skill. Young people in Peru are like young people everywhere around the world, spending more time having fun with their friends than learning from their elders. Would the strong heritage and the knowledge of the older weavers be lost to the modern world? I hoped not and wanted to do something about it.

One project in the town of Chinchero that I helped establish encourages young girls and boys to interview their mothers, grandmothers, and great-grandmothers about their lives and their weaving knowledge. Young interviewers learn about the whole process of weaving and spinning yarn, starting with the wool, which comes from local sheep, llama, and alpaca herds in the highlands.

The wool is cleaned, spun into yarn, dyed using either natural or commercial dyes, and woven on backstrap looms. The origin of the loom name is easy to figure out—the women sit with the main part of the loom to the front and a wide strap around their backs, their body becoming part of the loom.

The learning did not end with the interviews, though, as the next step is pairing the youngsters with experienced weavers to actually learn the techniques and the patterns. Starting with easy projects like narrow ribbons called jakimas, many of the girls have stuck to their learning process and are now weaving complex patterns.

All in all, it seems as though traditional weaving now has a bright future in the Cusco area. Through this project, I learned that it doesn't matter what languages we speak, the level of education we have, the society in which we grew up, or the part of the world in which we live. We can do surprising things if we share with each other. The messages found in the textiles will now be preserved and continued through the generations as this historic tradition is passed on. And that makes me very happy and proud.

Ruining the Ruins?

by Simeon Tegel

Machu Picchu, Peru, it is often said, is a place everyone should see.

Soon, it may feel as though that's actually happening: the Peruvian government has inked a deal to build a major new airport down the valley from the legendary Inca citadel.

Located beside the picturesque colonial village of Chinchero, the airport could quadruple the number of visitors to the Sacred Valley, the verdant, mystical Andean corridor littered with pre-Columbian ruins and lined by snowcapped peaks that runs from Machu Picchu to Cusco, once the capital of the Inca empire.

That has many here excited about extra tourist dollars in an area where many still live in extreme poverty. But it has also aroused concerns that the flood of visitors will harm the ruins, trigger encroaching development and throttle the unique local culture—all of which are what attracted the tourists in the first place.

These processes are already underway, but now they're likely to accelerate. Over the last decade or so, an explosion of hotels and travel agencies offering everything from trekking and mountain biking to bungee jumping and yoga retreats has begun taking over the Sacred Valley. But the current airport, within the city of Cusco, has a limit of two million passengers a year. Its replacement, to be built by an Argentine-Peruvian consortium, will be able to handle five million travelers when it opens in 2020 and eventually eight million.

"This project will change the life of the people of Cusco because it opens the door to tourism, commercial and economic development," Cusco's regional president, Rene Concha, said triumphantly.

But not everyone is happy.

As someone who makes a living selling handmade traditional textiles to tourists, Marleny Callañaupa might be expected to rejoice over the new airport. Instead, she sounds like she is in mourning.

"Our traditions are disappearing," says Callañaupa, a member of a Chinchero women's weaving collective. "This airport will be the final straw, not just for us but for our children and the 'Pachamama,' " she adds, using the indigenous Quechua word for "Mother Earth."

MULTIPLE-CHOICE ITEMS

11. Which detail is **most** essential to the overall understanding of “Weaving Connections”?
- A. In Chinchero, woven items are made from the wool of sheep, llama, and alpaca herds.
 - B. Natural sources like plants and insects are used to make the colored dye for weavings.
 - C. Many visiting tourists shop for Peruvian woven items in the Cusco-area markets.
 - D. When using a backstrap loom, the body of the weaver becomes part of the loom.

Item Information	
Alignment	L.N.2.5.3
Answer Key	C
Depth of Knowledge	3
p-value A	22%
p-value B	12%
p-value C	50% (correct answer)
p-value D	16%
Option Annotations	<p>Students are asked to distinguish essential from nonessential information in the text. Students must be able to analyze textual details to identify what is essential to understanding a text.</p> <p>Option C is the correct answer. The fact that tourists visit the shops in the Cusco area to buy woven products is most essential to the reader’s understanding of how the efforts of Alvarez have been successful in maintaining her culture and helping local women attain a means of making additional income. Although options A, B, and D provide facts about how the textiles are made, they do not connect the making of the textiles to the preservation of the culture and to the creation of an economic advantage for the local people. This connection is essential to the overall understanding of the text. Students may select these incorrect options if they misinterpret textual details or do not understand how to distinguish between essential and nonessential information.</p>

12. Which sentence from “Weaving Connections” **best** represents the main idea?
- A. “Even the colors, using dyes made from such natural sources as plants and insects, tell a story of the important connection between people and the land.”
- B. “With the help of other interested people, I founded the Center for Traditional Textiles of Cusco, which is now a thriving gathering place for weavers, a tourist attraction, a museum, and a shop all rolled into one.”
- C. “The learning did not end with the interviews, though, as the next step is pairing the youngsters with experienced weavers to actually learn the techniques and the patterns.”
- D. “The messages found in the textiles will now be preserved and continued through the generations as this historic tradition is passed on.”

Item Information	
Alignment	L.N.1.3.1
Answer Key	D
Depth of Knowledge	2
p-value A	13%
p-value B	20%
p-value C	12%
p-value D	55% (correct answer)
Option Annotations	<p>Students are asked to identify the sentence from the text that best represents the main idea. Students must understand the concept of main idea and how to infer the main idea from details in a text.</p> <p>Option D is the correct answer since the founding of the Center for Traditional Textiles of Cusco ensures the continuation of the native culture through weaving textiles. Although the statement about the color of the textiles provides information about the native culture, it does not connect to the preservation of the culture through the efforts of the center; therefore, option A is incorrect. The statement that describes Alvarez founding the center provides a fact about how the center functions, but it does not connect to the main idea of how the center helps to preserve the native culture; therefore, option B is incorrect. Although pairing young weavers with experienced weavers explains how the art is being preserved, this statement does not best represent the main idea; it does not connect the pairing with the assured continuation of the messages. Therefore, option C is incorrect. Students may select these incorrect options if they do not understand the concept of main idea or cannot connect details to the main idea of a text.</p>

13. What is the effect of the first-person narration in “Weaving Connections”?
- A. It contributes a personal feel to the information about the project in the Cusco area.
 - B. It provides an objective tone to the information about various methods of weaving.
 - C. It contributes insights into how a weaving business can become profitable.
 - D. It provides a historical perspective about the history of the Cusco area.

Item Information	
Alignment	L.N.2.3.6
Answer Key	A
Depth of Knowledge	3
p-value A	74% (correct answer)
p-value B	8%
p-value C	6%
p-value D	12%
Option Annotations	<p>Students are asked to analyze the effect of the first-person narration in the text. Students must understand point of view and how it can impact meaning in a text.</p> <p>Option A is the correct answer. The use of “I” and “we” in the first-person narration of the text establishes a personal connection between the author and the reader. The personal relationship that the author has to the subject and to the theme of the importance of sharing is reflected in the use of this first-person narration. Although the text is informational, the tone is not objective since the author conveys her feelings about how her contributions have helped to preserve an ancient art form; therefore, option B is incorrect. Although the text does provide insights into how weaving can be profitable, this is not related to the first-person narration; therefore, option C is incorrect. Although the text does provide some history about the importance of weaving in the Cusco area, this is not related to the first-person narration; therefore, option D is incorrect. Students may select these incorrect options if they do not understand the impact that first-person point of view can have on a text.</p>

14. Which sentence from “Weaving Connections” **best** represents the attitude of the author?
- A. “If you grew up in the region around Cusco, Peru, and learned to weave and spin from the age of seven like I did, you can.”
 - B. “For 2,000 years, the weaving tradition was used only as a way to provide clothing and other goods needed for daily life.”
 - C. “Young interviewers learn about the whole process of weaving and spinning yarn . . .”
 - D. “We can do surprising things if we share with each other.”

Item Information	
Alignment	L.N.2.3.1
Answer Key	D
Depth of Knowledge	2
p-value A	22%
p-value B	13%
p-value C	4%
p-value D	61% (correct answer)
Option Annotations	<p>Students are asked to identify the sentence that best represents the attitude of the author. Students must understand how the viewpoint of a narrator in informational text is conveyed.</p> <p>Option D is the correct answer since the author/narrator expresses her belief that sharing a historical tradition has allowed younger generations to preserve an important cultural element and has provided local people with a way to earn income. Options A, B, and C are statements of fact that the author/narrator expresses. However, these statements are not opinions and do not express the attitude of the author/narrator; therefore, these options are incorrect. Students may select these incorrect options if they misinterpret textual details or do not understand how the viewpoint of a narrator is conveyed in informational text.</p>

15. Read the sentences from “Ruining the Ruins?”

“But the current airport, within the city of Cusco, has a limit of two million passengers a year. Its replacement, to be built by an Argentine-Peruvian consortium, will be able to handle five million travelers when it opens in 2020 and eventually eight million.”

What is the effect of the author’s use of statistics?

- A. It adds emphasis to the high degree of change affecting the Cusco area.
- B. It adds emphasis to the need to keep traditional textile businesses in Cusco.
- C. It suggests the demand for tourism in the Cusco area may be exaggerated.
- D. It suggests the high cost of the new airport in the Cusco area may be risky.

Item Information	
Alignment	L.N.2.5.5
Answer Key	A
Depth of Knowledge	2
p-value A	78% (correct answer)
p-value B	8%
p-value C	10%
p-value D	5%
Option Annotations	<p>Students are asked to analyze the effect of a propaganda technique in given sentences from the text. Students must understand propaganda techniques and how they are used in informational texts.</p> <p>Option A is the correct answer since the statistics emphasize how much extra tourism the area may receive in the future. Although the construction of the new airport is partially related to the popularity of the local culture, the given sentences about the new airport do not relate to keeping textile businesses in Cusco. Therefore, option B is incorrect. The fact that a new airport is being built suggests that tourism is indeed expected to rise quite sharply; therefore, option C is incorrect. Since the sentences do not project the cost for the new airport, option D is incorrect. Students may select these incorrect options if they do not understand propaganda techniques or how they are used in texts.</p>

16. Which statement **best** explains the structure used in “Ruining the Ruins?”
- A. The history of the area around Machu Picchu is developed chronologically.
 - B. Different parts of the area around Machu Picchu are given detailed descriptions.
 - C. Information about growth in the area around Machu Picchu and its possible effects are described.
 - D. A problem is identified with the area around Machu Picchu, and information about its solution is provided.

Item Information	
Alignment	L.N.2.4.1
Answer Key	C
Depth of Knowledge	3
p-value A	8%
p-value B	8%
p-value C	73% (correct answer)
p-value D	12%
Option Annotations	<p>Students are asked to identify the structure used in the text. Students must understand different text structures to identify the structure used in the text.</p> <p>Option C is the correct answer. The text informs the reader of how the growth in tourism will negatively affect the local culture and the environment of the Cusco area of Peru. Although a new airport is projected to open in 2020, the passage does not use chronology; therefore, option A is incorrect. Although Chinchero and the Sacred Valley are described, description is not the overall structure used in the text; therefore, option B is incorrect. Although possible problems associated with the dramatic increase of tourism are described, no solutions are offered; therefore, option D is incorrect. Students may select these incorrect options if they do not understand the different text structures or if they misinterpret textual details.</p>

17. In “Ruining the Ruins?,” what effect of the new airport in Chinchero makes Marleny Callañaupa **most** concerned?
- A. deterioration of traditions
 - B. damage to Machu Picchu
 - C. increased cost of textiles
 - D. overcrowding in Peru

Item Information	
Alignment	L.N.1.3.3
Answer Key	A
Depth of Knowledge	2
p-value A	73% (correct answer)
p-value B	13%
p-value C	6%
p-value D	8%
Option Annotations	<p>Students are asked to identify the effect of one event on one person named in the text. Students must be able to use textual details to determine this effect.</p> <p>Option A is the correct answer since Callañaupa states that “our traditions are disappearing.” Although Callañaupa states that the airport “will be the final straw for . . . ‘Mother Earth,’ ” she expresses primary concern for the culture of the local people; therefore, option B is incorrect. Callañaupa does not convey any information about a rising cost of textiles; therefore, option C is incorrect. Although rising tourism may increase overcrowding in Cusco, Callañaupa does not mention this effect; therefore, option D is incorrect. Students may select these incorrect options if they misinterpret details or key ideas in the text.</p>

18. Which statement **best** explains how “Weaving Connections” presents a perspective different from “Ruining the Ruins?”
- A. “Weaving Connections” presents weaving as a hobby, while “Ruining the Ruins?” emphasizes weaving as a good way to earn money.
 - B. “Weaving Connections” presents tourism positively, while “Ruining the Ruins?” shows tourism as having a negative impact.
 - C. “Weaving Connections” does not acknowledge Machu Picchu as the cause for tourism, while “Ruining the Ruins?” does.
 - D. “Weaving Connections” does not suggest that weaving is an important skill in Cusco, while “Ruining the Ruins?” does.

Item Information	
Alignment	L.N.2.2.3
Answer Key	B
Depth of Knowledge	3
p-value A	11%
p-value B	72% (correct answer)
p-value C	13%
p-value D	4%
Option Annotations	<p>Students are asked to compare the perspectives between two texts. Students must be able to ascertain differences between texts.</p> <p>Option B is the correct answer. “Weaving Connections” portrays tourism as a way to preserve the cultural heritage of weaving and to help local women earn money. However, “Ruining the Ruins?” portrays tourism as the impetus that will harm the ruins and the way of life for the local people. Both passages present weaving as a way for local people to make a living; therefore, option A is incorrect. Both passages mention Machu Picchu as the reason for the increased tourism in the area; therefore, option C is incorrect. Both passages suggest that weaving is an important skill for the local people; therefore, option D is incorrect. Students may select these incorrect options if they are unable to make comparisons between texts or if they misinterpret textual details.</p>

SCORING GUIDE**#19 Item Information**

Alignment	L.N.2.2.3	Depth of Knowledge	3	Mean Score	1.70
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Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of how the concept of tradition is presented by each author. The response includes relevant and specific information from both passages.
2	The response is a partial analysis of how the concept of tradition is presented by each author. The response includes limited information from one or both passages and may include inaccuracies.
1	The response is a minimal analysis of how the concept of tradition is presented by each author. The response includes little or no information from one or both passages and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

STUDENT RESPONSE

Response Score: 3 points



19. Analyze how the concept of tradition is presented by each author. Use information from **both** passages to support your analysis.

The concept of tradition is different to each of these authors. The first author, Alvarez, shows tradition as this powerful idea that should be shared through the culture. She mentions the importance of making the younger generations of weavers familiar with the older generations of weavers. Alvarez even founds the Center for Traditional Textiles of Cusco. This center helped the younger generations learn how to carry on the tradition of weaving. The tourism even in her opinion helped them make money and talk about the tradition.

Then, the second author named Tegel explains how some feel the traditions are and will disappear. He begins to mention how Machu Picchu is a popular area and this encourages tourism. Due to it being a popular attraction the government wants to build an airport for more tourists. This frightens locals that with all these new people, their traditions will slowly fade away into nothing. Both authors explain how the people want the traditions carried on.

The student has given a clear, complete, and accurate analysis of how the concept of tradition is presented by each author. The student begins with a basic statement of analysis (*The concept of tradition is different to each of these authors*) and follows with an additional piece of clear and accurate analysis about the first author (*Alvarez, shows tradition as this powerful idea that should be shared through the culture*). This is then supported by additional analysis from the student (*. . . the importance of . . . helped the younger generations learn how to carry on the tradition. . . . In her opinion helped them make money and talk about the tradition*) interwoven with relevant paraphrase (*make the younger generation of weavers familiar with the older generations of weavers. Alvarez even founds the Center for Traditional Textiles of Cusco.*) There is then analysis of the second author (*Tegel explains how some feel the traditions are and will disappear*) that is similarly supported by a smooth mixture of student analysis (*Due to it being a popular attraction . . . This frightens the locals that with all of these new people, their traditions will slowly fade away to nothing*) and relevant paraphrased text details (*He [Tegel] begins to mention how Machu Picchu is a popular area and this encourages tourism . . . the government wants to build an airport for more tourists*). There is then a final line of analysis that nicely ties the two paragraphs of the response together without simply repeating earlier inferences (*Both authors explain how the people want the traditions carried on*).

STUDENT RESPONSE

Response Score: 2 points

19. Analyze how the concept of tradition is presented by each author. Use information from **both** passages to support your analysis.

Both the text 'weaving connections' and 'Ruining the ruins' present tradition differently. For example in the text 'Weaving connections' it is stated "We can do surprising things if we share with each other" (Alvarez par 8). Throughout this passage they are explaining how passing down things and sharing memories helps obtain tradition. On the other hand 'Ruining the ruins' states "Our traditions are disappearing" says callañaupa, a member of chinchera women's weaving... (Tegel par 9). Rather than passing own traditions in this passage they want to keep it the same. Overall both passages have different viewpoints on tradition.

The student has given a partial analysis of how the concept of tradition is presented by each author. The student begins by responding to the prompt with basic analytic statements (*Both the text 'weaving connections' and 'Ruining the ruins' present tradition differently*). The student's response continues with a text reference from the first passage (*"Weaving Connections" we can do surprising things if we share with each other*) followed by analysis (*Throughout this passage they are explain how passing down things and sharing memories helps obtain tradition*). While this analysis is correct, it is relatively surface level and doesn't provide additional depth beyond an initial inference of the purpose of the passage. Next, the student continues with a text reference from the second passage (*On the other hand 'Ruining the ruins' states "Our traditions are disappearing" says callañaupa, a member of chinchera women's weaving . . .*) and more analysis (*Rather than passing own traditions in this passage they want to Keep it the same*), however the connection between this text and analysis is loose and lacks clarity, leaving the reader to make the connections for themselves. The final line is just a paraphrase of the introductory sentence.

STUDENT RESPONSE

Response Score: 1 point



19. Analyze how the concept of tradition is presented by each author. Use information from **both** passages to support your analysis.

Tradition is presented in “Weaving Connections” as a good way to teach tourists about your history where in “Ruining the Ruins?” tradition is presented as if it is being lost to time.

The student has given a minimal analysis of how the concept of tradition is presented by each author. The student provides a very limited response (*Tradition is presented in “Weaving Connections” as a good way to teach tourists about your history where in “Ruining the Ruins?” tradition is presented as if it is being lost to time*) which does vaguely address the prompt, but does not contain any specific text references.

STUDENT RESPONSE

Response Score: 0 points

19. Analyze how the concept of tradition is presented by each author. Use information from **both** passages to support your analysis.

Every family has there own tradition, everyone has there own routine, and their own life style

The student's response contains insufficient information to demonstrate comprehension of the task. The student's attempt at analyzing how the concept of tradition is presented by each author (*Every family has there own tradition, everyone has there own routine, and their own life style*) does not contain any reference to the task other than the mention of tradition and contains irrelevant information that lacks understanding.

LITERATURE MODULE 2—SUMMARY DATA

Multiple-Choice Questions

Sample Number	Alignment	Answer Key	Depth of Knowledge	p-value A	p-value B	p-value C	p-value D
1	L.N.1.2.2	B	2	5%	91%	2%	2%
2	L.N.2.4.2	D	1	6%	5%	3%	87%
3	L.N.2.5.6	A	3	76%	7%	8%	8%
4	L.N.2.1.2	D	2	15%	19%	20%	46%
5	L.N.2.5.4	D	2	10%	19%	14%	56%
6	L.N.2.4.3	A	3	44%	22%	17%	16%
7	L.N.1.3.3	B	2	4%	88%	5%	3%
8	L.N.1.1.1	A	3	81%	11%	5%	3%
9	L.N.2.2.2	C	2	4%	7%	84%	5%
11	L.N.2.5.3	C	3	22%	12%	50%	16%
12	L.N.1.3.1	D	2	13%	20%	12%	55%
13	L.N.2.3.6	A	3	74%	8%	6%	12%
14	L.N.2.3.1	D	2	22%	13%	4%	61%
15	L.N.2.5.5	A	2	78%	8%	10%	5%
16	L.N.2.4.1	C	3	8%	8%	73%	12%
17	L.N.1.3.3	A	2	73%	13%	6%	8%
18	L.N.2.2.3	B	3	11%	72%	13%	4%

Constructed-Response Questions

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
10	L.N.2.1.1	3	3	1.60
19	L.N.2.2.3	3	3	1.70

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Keystone Exams Literature

Item and Scoring Sampler 2022

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