



**pennsylvania**  
DEPARTMENT OF EDUCATION



**PENNSYLVANIA  
KEYSTONE EXAMS**

**LITERATURE**

**ITEM AND SCORING SAMPLER**

**2015**

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## INTRODUCTION

The Pennsylvania Department of Education (PDE) provides districts and schools with tools to assist in delivering focused instructional programs aligned to the Pennsylvania Core Standards. These tools include the standards, assessment anchor documents, assessment handbooks, and content-based item and scoring samplers. This 2015 Literature Item and Scoring Sampler is a useful tool for Pennsylvania educators in preparing students for the Keystone Exams.

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 used as examples for creating assessment items at the classroom level and may be copied and used as part of a local instructional program.<sup>1</sup> Classroom teachers may find it beneficial to have students respond to the constructed-response items in this sampler. Educators can then use the sampler as a guide to score the responses either independently or together with colleagues.

## ABOUT THE KEYSTONE EXAMS

The Keystone Exams are end-of-course assessments currently designed to assess proficiencies in Algebra I, Biology, and Literature. The Pennsylvania Department of Education continues to evaluate the implementation schedule for additional subjects, including English Composition, Civics and Government, U.S. History, World History, Algebra II, Geometry, and Chemistry. The Keystone Exams are just one component of Pennsylvania's high school graduation requirements. Students must also earn state-specified credits, complete a culminating project, and complete any additional district requirements to receive a Pennsylvania high school diploma.

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>.

### Alignment

The Literature Keystone Exam consists of questions grouped into **two modules**: Fiction Literature and 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.

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

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 depth of knowledge is the cognitive expectation demanded by standards, curricular activities, and assessment tasks. Webb's DOK includes four levels, from the lowest (basic 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 to ensure that it is as demanding cognitively as what is required by the assigned Assessment Anchor as defined by the Eligible Content. For additional information about depth of knowledge, please visit the PDE website at [http://static.pdesas.org/Content/Documents/Keystone\\_Exam\\_Program\\_Overview.PDF](http://static.pdesas.org/Content/Documents/Keystone_Exam_Program_Overview.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. Constructed-response items in Literature are scored using item-specific scoring guidelines based on a 0–3-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 test formats. During an actual 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 alignment, answer key, DOK, the percentage<sup>2</sup> 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, 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.

**Example Multiple-Choice Item Information Table**

Item Information		Option Annotations			
<b>Alignment</b>	Assigned AAEC	Brief answer option analysis or rationale			
<b>Answer Key</b>	Correct Answer				
<b>Depth of Knowledge</b>	Assigned DOK				
<b><i>p</i>-values</b>					
<b>A</b>	<b>B</b>				
Percentage of students who selected each option					

**Example Constructed-Response Item Information Table**

Alignment	Assigned AAEC	Depth of Knowledge	Assigned DOK	Mean Score	

<sup>2</sup> All *p*-value percentages listed in the item information tables have been rounded.

## LITERATURE EXAM DIRECTIONS

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

On the following pages of this test booklet are the Keystone Literature Exam passages and questions for Module 1 [or Module 2].

This module has three 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 all 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 AND MULTIPLE-CHOICE ITEMS

Read the following passage. Then answer questions 1–10.

excerpt from **The Red Badge of Courage**  
by Stephen Crane

There was a more serious problem. He lay in his bunk pondering upon it. He tried to mathematically prove to himself that he would not run from a battle.

Previously he had never felt obliged to wrestle too seriously with this question. In his life he had taken certain things for granted, never challenging his belief in ultimate success, and bothering little about means and roads. But here he was confronted with a thing of moment. It had suddenly appeared to him that perhaps in a battle he might run. He was forced to admit that as far as war was concerned he knew nothing of himself.

A little panic-fear grew in his mind. As his imagination went forward to a fight, he saw hideous possibilities. He contemplated the lurking menaces<sup>1</sup> of the future, and failed in an effort to see himself standing stoutly in the midst of them. He recalled his visions of broken-bladed glory, but in the shadow of the impending tumult<sup>2</sup> he suspected them to be impossible pictures.

He sprang from the bunk and began to pace nervously to and fro. “What’s th’ matter with me?” he said aloud.

After a time the tall soldier slid dexterously through the hole. The loud private followed. They were wrangling. He began to stow various articles snugly into his knapsack.

The youth, pausing in his nervous walk, looked down at the busy figure. “Going to be a battle, sure, is there, Jim?” he asked.

“Of course there is,” replied the tall soldier. “Of course there is. You jest wait ’til to-morrow, and you’ll see one of the biggest battles ever was. You jest wait.”

“Thunder!” said the youth.

The youth remained silent for a time. At last he spoke to the tall soldier. “Jim!”

“What?”

“How do you think the reg’ment ’ll do?”

“Oh, they’ll fight all right, I guess, after they once get into it,” said the other with cold judgment. He made a fine use of the third person. “There’s been heaps of fun poked at ’em because they’re new, of course, and all that; but they’ll fight all right, I guess.”

“Think any of the boys ’ll run?” persisted the youth.

<sup>1</sup> menaces—dangers

<sup>2</sup> tumult—violent outburst

“Oh, there may be a few of ’em run, but there’s them kind in every regiment, ’specially when they first goes under fire,” said the other in a tolerant way. “Of course it might happen that the hull kit-and-boodle might start and run, if some big fighting came first-off, and then again they might stay and fight like fun. But you can’t bet on nothing. Of course they ain’t never been under fire yet, and it ain’t likely they’ll lick the hull rebel army all-to-oncet the first time; but I think they’ll fight better than some, if worse than others. That’s the way I figger.”

“Did you ever think you might run yourself, Jim?” the youth asked.

The tall private waved his hand. “Well,” said he profoundly, “I’ve thought it might get too hot for Jim Conklin in some of them scimmages, and if a whole lot of boys started and run, why, I s’pose I’d start and run. But if everybody was a-standing and a-fighting, why, I’d stand and fight. Be jiminey, I would. I’ll bet on it.”

“Huh!” said the loud one.

The youth of this tale felt gratitude for these words of his comrade. He had feared that all of the untried men possessed great and correct confidence. He now was in a measure reassured.

The next morning the youth discovered that his tall comrade had been the fast-flying messenger of a mistake. The youth felt, however, that his problem was in no wise lifted from him. There was, on the contrary, an irritating prolongation. The tale had created in him a great concern for himself.

He occasionally tried to fathom a comrade with seductive sentences. He looked about to find men in the proper mood. All attempts failed to bring forth any statement which looked in any way like a confession to those doubts which he privately acknowledged in himself. He was afraid to make an open declaration of his concern, because he dreaded to place some unscrupulous confidant upon the high plane of the unconfessed from which elevation he could be derided<sup>3</sup>.

In regard to his companions his mind wavered between two opinions, according to his mood. Sometimes he inclined to believing them all heroes. In fact, he usually admired in secret the superior development of the higher qualities in others. He could conceive of men going very insignificantly about the world bearing a load of courage unseen, and although he had known many of his comrades through boyhood, he began to fear that his judgment of them had been blind. Then, in other moments, he flouted these theories, and assured himself that his fellows were all privately wondering and quaking.

His emotions made him feel strange in the presence of men who talked excitedly of a prospective battle as of a drama they were about to witness, with nothing but eagerness and curiosity apparent in their faces. It was often that he suspected them to be liars.

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<sup>3</sup> derided—ridiculed

## MULTIPLE-CHOICE ITEMS

1. How do the first two paragraphs **best** support the author’s purpose for writing the passage?
- A. They provide insight into the mind of the main character.
  - B. They foreshadow a disagreement within the regiment.
  - C. They establish the intelligence of the main character.
  - D. They begin to develop a melodramatic mood.

Item Information		Option Annotations					
<b>Alignment</b>	L.F.1.1.2	Students are asked to determine how the first two paragraphs best support the author’s purpose for writing the passage. Students must understand the concept of author’s purpose and be able to interpret textual details.					
<b>Answer Key</b>	A						
<b>Depth of Knowledge</b>	3						
<b>p-values</b>		Option A is the correct answer. The first two paragraphs inform the reader of how the main character thinks by reflecting on his possible cowardice in the face of battle. Since there is nothing in these paragraphs that indicates conflict with another person, option B is incorrect. Since the paragraphs indicate the main character’s emotional outlook and not his cognitive skills, option C is incorrect. Even though the first two paragraphs indicate an inner conflict, there is no suggestion that the passage will entail melodrama; therefore, option D is incorrect. Students may choose these incorrect options if they fail to use or misinterpret details from the passage.					
<b>A</b>	<b>B</b>					<b>C</b>	<b>D</b>
68%	11%					9%	12%

2. What **best** explains why the scarcity of details about the setting is unimportant in the passage?
- A. The setting is of little significance to the plot.
  - B. The setting is of little significance to the characters.
  - C. The author wants the reader to focus on the thoughts of the characters.
  - D. The author assumes that the reader is afraid to think about the details of war.

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.3.2		<p>Students are asked to analyze why the scarcity of details about the setting is unimportant. Students must understand the role of the setting in comparison with other elements of plot.</p> <p>Option C is the correct answer. Even though the passage takes place during a time of war, the action focuses on the dialogue among the soldiers centered on battle as well as the reflections that the youth makes on the concept of bravery during battle. Option A is incorrect since the setting is very important to the plot; the fact that the setting is in a camp during war time is the very cause of the conflict described in the dialogue between the characters and the thoughts of the youth. Option B is incorrect since it is the setting that instigates the interaction among the characters. Option D is incorrect since there is no evidence to support this conclusion. Students may select these incorrect options if they misunderstand the role of setting in the passage.</p>
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
15%	9%	70%	6%	

3. What does the word flouted mean as used in the passage?
- A. cited
  - B. rejected
  - C. defined
  - D. shared

Item Information				Option Annotations
<b>Alignment</b>		L.F.1.2.3		<p>Students are asked to determine the meaning of the word “flouted.” Students are prompted to use context from the passage in determining the meaning.</p> <p>Option B is the correct answer. “Rejected” is the meaning for the word “flouted.” The phrases “fear that his judgment of them had been blind,” “in other moments,” and “assured himself that his fellows were all privately wondering and quaking” provide context. Options A, C, and D are incorrect definitions for “flouted.” Students may choose these incorrect options if they do not identify or understand the context provided by the passage.</p>
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
11%	60%	12%	17%	

4. Which detail about the youth's feelings is **best** supported by the passage?
- A. He is uncomfortable when socializing.
  - B. He harbors feelings of hostility toward his comrades.
  - C. He tends to believe everyone is more heroic than he is.
  - D. He has conflicting emotions toward fighting.

Item Information				Option Annotations
Alignment		L.F.2.1.1		<p>Students are asked to determine which detail about the youth's feelings is best supported by the passage. Students must be able to use the given textual evidence as support for this conclusion.</p> <p>Option D is the correct answer. The youth is unsure if he would bravely face the enemy and fight or if he would run during a battle. Phrases such as "He tried to mathematically prove to himself that he would not run," "perhaps in a battle he might run," and "he knew nothing of himself" suggest the conflict the youth feels. There is no evidence to suggest that the youth feels uncomfortable while socializing since he readily participates in the conversations with his comrades; therefore, option A is incorrect. The youth wavers between feelings of admiration and feelings of disappointment in his comrades. The phrases "he inclined to believing them all heroes," "usually admired in secret the superior development of the higher qualities in others," and "he suspected them to be liars" indicate the youth's vacillation between these two emotions. However, at no point in the passage does the youth express feelings of hostility toward his comrades; therefore, option B is incorrect. Although at one point he does believe that his comrades are heroes, he ends by stating his insecurity in this conclusion by believing them to be liars; therefore, option C is incorrect.</p>
Answer Key		D		
Depth of Knowledge		2		
<i>p</i> -values				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
7%	12%	22%	59%	

5. Which sentence from the passage **best** supports the generalization that soldiers' lives are filled with uncertainty?
- A. "As his imagination went forward to a fight, he saw hideous possibilities."
- B. "He had feared that all of the untried men possessed great and correct confidence."
- C. "In fact, he usually admired in secret the superior development of the higher qualities in others."
- D. "It was often that he suspected them to be liars."

Item Information		Option Annotations					
<b>Alignment</b>	L.F.2.1.2	Students are asked to identify evidence from the passage that best supports the given generalization that soldiers' lives are filled with uncertainty. Students must be able to relate events in the passage to the more general statement.					
<b>Answer Key</b>	A						
<b>Depth of Knowledge</b>	3						
<b>p-values</b>		Option A is the correct answer. Since the youth has not yet been involved in a battle, he imagines the different negative possibilities of what war may entail. Options B, C, and D are observations about the character of his comrades. Therefore, options B, C, and D are incorrect. Students may select these incorrect options if they misinterpret the connection between the given generalization and events from the passage.					
<b>A</b>	<b>B</b>					<b>C</b>	<b>D</b>
52%	18%					8%	22%

6. With which statement would the youth most likely agree?
- A. People will often support their friends in times of trouble.
  - B. People will usually sacrifice their own interests for those of family members.
  - C. People will sometimes express emotions that are the opposite of those they really feel.
  - D. People will usually be ruined by the greed for power.

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.1.1		Students are asked to make an inference by determining the statement with which the youth would most likely agree. Students must be able to use textual evidence to make an appropriate inference.
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				Option C is the correct answer. When Jim states, “if everybody was a-standing and a-fighting, why, I’d stand and fight” and “they’ll fight all right” he is indicating feelings that may express the opposite of what he really feels. Jim probably feels scared and is worried about his performance during the battle. There has not been a battle, so the youth does not know if his comrades will support him in this time of trouble; therefore, option A is incorrect. Since there are no references to family, option B is incorrect. Jim, the youth, the loud one, and the other soldiers are all privates; therefore, they are of equal rank. There is no textual evidence to suggest that a greed for power exists within any of these men; therefore, option D is incorrect.
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
29%	10%	52%	9%	

7. Which theme is conveyed through the protagonist of the passage?
- A. The greatest leaders inspire others to have courage.
  - B. It is difficult to feel differently from those around us.
  - C. People often doubt themselves when facing a great challenge.
  - D. Soldiers often have unrealistic ideas about the nature of war.

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.3.4		<p>Students are asked to determine the theme that is conveyed through the protagonist. Students must understand the concept of theme and be able to use textual evidence to make this inference.</p> <p>Option C is the correct answer. Both Jim and the youth express doubt about their ability to stand and fight during the upcoming battle. Such phrases as “if a whole lot of boys started and run, why, I s’pose I’d start and run,” “But if everybody was a-standing and a-fighting, why, I’d stand and fight,” and “those doubts which he privately acknowledged in himself” all indicate conflicting beliefs in themselves. Option A is incorrect since the youth’s discussion with his comrades makes him believe that they are liars. Therefore, the youth is not inspired to have courage, but rather to feel worse knowing that his comrades are frightened as well. Option B is incorrect since the youth has figured out that he does feel the same as his comrades. Option D is incorrect since the youth is the only one who does imagine all sorts of terrible things about war; these ideas are probably more realistic than those his comrades have. Students may select these incorrect options if they fail to use or misinterpret details from the passage.</p>
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
15%	11%	66%	8%	

8. *The Red Badge of Courage* was published in 1895 and was considered a groundbreaking shift in literature. Which sentence **best** describes the literary significance of the passage?
- A. It presents an idealistic vision of soldiers interacting during a war.
  - B. It presents the psychological thought processes of a soldier in a war.
  - C. It presents the negative consequences of engaging in war.
  - D. It presents the concept that war is a result of competing viewpoints.

Item Information				Option Annotations
Alignment		L.F.2.4.1		<p>Students are asked to determine the literary significance of the passage. Students must understand the passage's overall approach in dealing with the topic of war.</p> <p>Option B is the correct answer. The passage focuses on the youth's evolving views on war through his thoughts. Option A is not correct since the discussion among the soldiers focuses on the topic of whether they would run during battle. Since the soldiers have not yet been involved in a battle, they have not faced negative consequences of war; therefore, option C is incorrect. The opinions and actions that led to the war are not discussed; therefore, option D is incorrect.</p>
Answer Key		B		
Depth of Knowledge		3		
<i>p</i> -values				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
20%	59%	7%	14%	

9. Which characteristic of the passage distinguishes it as literary fiction rather than literary nonfiction?
- A. the point of view, because it is omniscient
  - B. the word choice, because it includes active verbs
  - C. the style, because it uses structured paragraphs
  - D. the tone, because it is thoughtful and somber

Item Information				Option Annotations
Alignment		L.F.2.2.2		Students are asked to identify the characteristic of the passage that distinguishes it as literary fiction. Students must understand the characteristics of the two different literary forms or genres.
Answer Key		A		
Depth of Knowledge		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option A is the correct answer. The use of the omniscient point of view is characteristic of fiction. Option B is incorrect since literary nonfiction as well as fiction can use active verbs. Option C is incorrect since literary nonfiction as well as fiction can use structured paragraphs. Option D is incorrect since literary nonfiction as well as fiction can use a thoughtful and somber tone.
38%	23%	18%	21%	



**SCORING GUIDE****#10 ITEM INFORMATION**

<b>Alignment</b>	L.F.1.1.3	<b>Depth of Knowledge</b>	3	<b>Mean Score</b>	1.13
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**ITEM-SPECIFIC SCORING GUIDELINE**

<b>Score</b>	<b>Description</b>
<b>3</b>	The response is a clear, complete, and accurate analysis of how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. The response includes relevant and specific information from the passage.
<b>2</b>	The response is a partial analysis of how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. The response includes limited information from the passage and may include inaccuracies.
<b>1</b>	The response is a minimal analysis of how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. The response includes little or no information from the passage and may include inaccuracies.  OR  The response relates minimally to the task.
<b>0</b>	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

## STUDENT RESPONSE

RESPONSE SCORE: 3 POINTS



10. Analyze how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. Use information from the passage to support your analysis.

This passage was written in third person. We get a glimpse of his inner thoughts and what he has to say to his peers. The beginning of the passage is all about the youth's inner struggle trying to figure out or decide whether at this upcoming battle he will run from battle in fear. This communicates self-reflection by the youth because the whole passage is about his inner struggle, where one part of him knows he needs to stay unless commanded otherwise and the other part knows that in the moment panic will overwhelm him. He shows this struggle when his imagination runs free and "he contemplated the lurking menaces of the future". Then he shows this again when he begins to pace back and forth nervously while asking himself "What's the matter with me?".

760/1000

The student has given a clear, complete, and accurate analysis of how authors use techniques and elements of fiction to effectively communicate an idea or concept. The student has explained how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth ("We get a glimpse of his inner thoughts and what he has to say to his peers . . . This communicates self-reflection by the youth because the whole passage is about his inner struggle, where one part of him knows he needs to stay unless commanded otherwise and the other part knows that in the moment panic will overwhelm him"). The student supports the analysis with relevant and specific information from the passage ("The beginning of the passage is all about the youth's inner struggle trying to figure out or decide whether at this upcoming battle he will run from battle in fear . . . He shows this struggle when his imagination runs free and 'he contemplated the lurking menaces of the future.' Then he shows this again when he begins to pace back and forth nervously while asking himself 'What's the matter with me?'").

## STUDENT RESPONSE

## RESPONSE SCORE: 2 POINTS

10. Analyze how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. Use information from the passage to support your analysis.

The point of view in the passage helps to communicate the idea of self-reflection on the part of the youth because it is easier to put yourself in their shoes. It is easy to feel or see what they are seeing. The point of view also showed that even though people say they feel one thing, they could actually feel another. One reason to support this analysis is, "His emotions made him feel strange in the presence of men who talked excitedly of a prospective battle as of a drama they were about to witness, with nothing but eagerness and curiosity apparent in their faces. It was often that he suspected them to be liars."

The student has given a partial analysis of how authors use techniques and elements of fiction to effectively communicate an idea or concept. The student has explained how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth ("because it is easier to put yourself in their shoes. It is easy to feel or see what they are seeing. The point of view also showed that even though people say they feel one thing, they could actually feel another"). The student supports the analysis with limited information from the passage ("His emotions made him feel strange in the presence of men who talked excitedly of a prospective battle as of a drama they were about to witness, with nothing but eagerness and curiosity apparent in their faces. It was often that he suspected them to be liars").

## STUDENT RESPONSE

RESPONSE SCORE: 1 POINT



10. Analyze how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. Use information from the passage to support your analysis.

The point of view of the story helps the reader really understand what the character is thinking. In the story it has the characters thoughts about how he feels about war. This allows the reader to really understand how the character is feeling at that exact moment.

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The student has given a minimal analysis of how authors use techniques and elements of fiction to effectively communicate an idea or concept. The student has explained how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth (*"The point of view of the story helps the reader really understand what the character is thinking . . . This allows the reader to really understand how the character is feeling at that exact moment"*). The student uses little information from the passage (*"In the story it has the characters thoughts about how he feels about war"*).

**STUDENT RESPONSE****RESPONSE SCORE: 0 POINTS**

10. Analyze how the point of view in the passage helps to communicate the idea of self-reflection on the part of the youth. Use information from the passage to support your analysis.

The point of view helps to communicate because from the point of view it helps you to understand what your reading more.

The student has given a response to the task that contains insufficient information to demonstrate comprehension.

**PASSAGE AND MULTIPLE-CHOICE ITEMS**

Read the following poem. Then answer questions 11–19.

**Starlings in Winter**

by Mary Oliver

Chunky and noisy,  
but with stars in their black feathers,  
they spring from the telephone wire  
and instantly

they are acrobats  
in the freezing wind.  
And now, in the theater of air,  
they swing over buildings,

dipping and rising;  
they float like one stippled star  
that opens,  
becomes for a moment fragmented,

then closes again;  
and you watch  
and you try  
but you simply can't imagine

how they do it  
with no articulated instruction, no pause,  
only the silent confirmation  
that they are this notable thing,

this wheel of many parts, that can rise and spin  
over and over again,  
full of gorgeous life.  
Ah, world, what lessons you prepare for us,

even in the leafless winter,  
even in the ashy city.  
I am thinking now  
of grief, and of getting past it;

I feel my boots  
trying to leave the ground,  
I feel my heart  
pumping hard, I want

to think again of dangerous and noble things.  
I want to be light and frolicsome.  
I want to be improbable beautiful and afraid of nothing,  
as though I had wings.

11. Which sentence uses the word spring as it is used in the poem?
- A. The council was ready for objections that would spring from citizens' minds.
  - B. The playful cat sat motionless, waiting to spring on the colorful toy mouse.
  - C. Since the boat was old, the captain was not surprised when it did spring a leak.
  - D. With the great influx of tourists to the state, hotels were expected to spring up quickly.

Item Information				Option Annotations	
<b>Alignment</b>		L.F.1.2.3		Students are asked to determine the meaning of the multiple-meaning word “spring.” Students are prompted to use the context of each sentence to understand the use of the word “spring,” and then compare those usages of the word to the poem’s use of it.	
<b>Answer Key</b>		B			
<b>Depth of Knowledge</b>		2			
<b>p-values</b>					
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option B is the correct answer. In the poem, the starlings “spring from the telephone wire” in the same way a cat waits to spring on a toy mouse. In option A, the word “spring” means to emerge; therefore, option A is incorrect. In option C, the word “spring” means to issue forth suddenly; therefore, option C is incorrect. In option D, the word “spring” means to develop; therefore, option D is incorrect. Students may choose these incorrect options if they do not identify or understand the context provided by the poem or by the given sentences.	
12%	73%	4%	11%		

12. The suffix “-able” helps the reader know that “notable” means
- A. not noted.
  - B. process of being noted.
  - C. without being noted.
  - D. can be noted.

Item Information				Option Annotations
<b>Alignment</b>		L.F.1.2.2		<p>Students are asked to determine the meaning of a given word based on the affix. Students are prompted to use the meaning of the affix to help identify the meaning of the given word.</p> <p>Option D is the correct answer. The meaning of the affix “-able” means “can” or “able to.” Options A, B, and C are not the correct meanings of the word with the given affix. Students may choose these incorrect options if they misunderstand the meaning of the given affix.</p>
<b>Answer Key</b>		D		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
6%	11%	5%	78%	

13. Which lines from the poem **most** convey a hopeful mood?
- A. “Chunky and noisy, / but with stars in their black feathers,”
  - B. “And now, in the theater of air, / they swing over buildings,”
  - C. “and you try / but you simply can’t imagine”
  - D. “Ah, world, what lessons you prepare for us, / even in the leafless winter,”

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.3.5		Students are asked to determine which lines from the poem convey a hopeful mood. Students must understand the concept of mood and be able to use textual evidence to evaluate which lines most convey the given mood.
<b>Answer Key</b>		D		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option D is the correct answer. These lines focus on the possibility of new knowledge even in winter, which suggests a hope of good things to come. Option A conveys a chaotic mood but not one that is hopeful; therefore, option A is not correct. Option B conveys a confident mood but not one that is hopeful; therefore, option B is not correct. Option C conveys a doubtful mood, but not one that is hopeful; therefore, option C is not correct. Students may choose these incorrect options if they do not understand the concept of mood or if they misinterpret the given lines from the poem.
10%	19%	12%	59%	

14. Read the lines from the poem.

“that they are this notable thing, / this wheel of many parts, that can rise and spin”

Which literary device is used in the lines?

- A. simile
- B. metaphor
- C. personification
- D. onomatopoeia

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.5.1		Students are asked to identify the literary device that is used in the given lines from the poem. Students must understand different literary devices to be able to choose which device the given lines represent.
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option B is the correct answer. The given lines from the poem contain a metaphor by directly comparing the starlings to a “wheel of many parts.” Options A, C, and D are incorrect since the given lines do not represent simile, personification, or onomatopoeia. Students may choose these incorrect options if they do not understand the different literary devices or if they misinterpret the given lines from the poem.
7%	52%	33%	8%	

15. What is the impact of the first person point of view on the meaning of the poem?
- A. It generates an unbiased view of the actions of birds.
  - B. It explains how the speaker functions in the city during the winter.
  - C. It communicates the innermost feelings of the speaker.
  - D. It provides information about what winter looks like in the city.

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.3.6		Students are asked to determine the impact of the first person point of view on the meaning of the poem. Students must understand the concept of point of view and be able to understand how point of view can impact the meaning of a poem.
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				Option C is the correct answer. Such lines as “I am thinking now / of grief,” “I feel my boots / trying to leave the ground,” “I feel my heart / pumping hard,” “I want to be light and frolicsome,” and “I want to be improbable beautiful and afraid of nothing” provide context for the impact of the first person point of view. These lines allow readers to know the feelings of the speaker. Since the first person point of view is used, the view of the birds’ actions is from the speaker’s perspective; therefore, option A is incorrect. The speaker does not focus on life in the city but rather reflects on the actions of the birds; therefore, option B is incorrect. The use of first person does not impact the description of the winter since a different point of view could describe the appearance as well; therefore, option D is incorrect. Students may choose these incorrect options if they misunderstand the concept of first person point of view or if they misinterpret details from the poem.
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
11%	8%	76%	5%	

16. Which term describes the structure of the poem?

- A. ballad
- B. sonnet
- C. free verse
- D. heroic couplet

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.5.2		<p>Students are asked to identify the structure of the poem. Students must know different structures of poetry in order to determine the type of the given poem.</p> <p>Option C is the correct answer since the poem does not have a rhyme scheme or regular meter. Option A is incorrect since a ballad is a structure of poetry that tells a story using short stanzas. Option B is incorrect since a sonnet is a structure of poetry with fourteen lines that has a formal rhyme scheme and ten syllables per line. Option D is incorrect since a heroic couplet is indicated by the use of pairs of rhyming iambic pentameters. Students may choose these incorrect options if they do not understand the different poetic structures.</p>
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
10%	18%	68%	4%	

17. What is the poet's purpose in writing the poem?
- A. to compare the speaker's state of mind with the behavior of starlings
  - B. to persuade the reader to observe the behavior of starlings in the winter
  - C. to describe the appearance of starlings in the winter
  - D. to explain why starlings fly from telephone wires

Item Information				Option Annotations
<b>Alignment</b>		L.F.1.1.1		Students are asked to determine the poet's purpose in writing the poem. Students must use clues from the setting, the language, and the meaning of the poem to draw an inference about the overall purpose.
<b>Answer Key</b>		A		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				Option A is the correct answer. The speaker states "thinking now / of grief, and of getting past it." The speaker reflects on the desire to "think again of dangerous and noble things" and to be "afraid of nothing" like the starlings. Although the reader may tend to observe birds more closely in the winter as a result of reading this poem, the purpose is not persuasion; therefore, option B is incorrect. Although the speaker does describe the actions of the starlings in winter, description is not the ultimate purpose; the speaker does so with the eventual intent of comparing the birds' actions to wishes for her own future state of mind. Therefore, option C is incorrect. The speaker does not explain why the starlings fly from telephone wires; therefore, option D is incorrect. Students may choose these incorrect options if they misinterpret poet's intent or if they misunderstand the meaning of the poem.
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
72%	9%	15%	4%	

18. What is the literary significance of the poem?

- A. The poem combines joyous celebrations of life events with a satirical outlook on others.
- B. The poem combines introspection with keen observances of the natural world.
- C. The poem combines observations of society with objective analyses of the self.
- D. The poem combines humorous commentary on the self with criticism of modern society.

Item Information				Option Annotations
<b>Alignment</b>		L.F.2.4.1		Students are asked to determine the literary significance of the poem. Students must understand the common themes that underlie poetry in order to determine the literary significance.
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option B is the correct answer. This poem combines self-analysis with observation of elements of the natural world. Phrases such as “chunky and noisy,” “they are acrobats / in the freezing wind,” and “they float like one stippled star” show observation of birds in nature. Phrases such as “I am thinking now / of grief, and of getting past it,” “I want to be light and frolicsome,” and “as though I had wings” show introspection and depict a comparison to the birds. Even though the poem may celebrate the beauty and skill of the birds, it does not take a satirical outlook on any events; therefore, option A is incorrect. The poem does not make observations about society, only about the speaker’s feelings and thoughts. In addition, the analyses of the self are subjective, not objective; therefore, option C is incorrect. The poem is not humorous and does not criticize society; therefore, option D is incorrect. Students may select these incorrect options if they misunderstand the elements and themes of the poem.
12%	52%	29%	7%	



**SCORING GUIDE****#19 ITEM INFORMATION**

<b>Alignment</b>	L.F.2.1.1	<b>Depth of Knowledge</b>	3	<b>Mean Score</b>	1.38
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**ITEM-SPECIFIC SCORING GUIDELINE**

<b>Score</b>	<b>Description</b>
<b>3</b>	The response is a clear, complete, and accurate analysis of how the line relates to the starlings. The response includes relevant and specific information from the poem.
<b>2</b>	The response is a partial analysis of how the line relates to the starlings. The response includes limited information from the poem and may include inaccuracies.
<b>1</b>	The response is a minimal analysis of how the line relates to the starlings. The response includes little or no information from the poem and may include inaccuracies.  OR The response relates minimally to the task.
<b>0</b>	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

## STUDENT RESPONSE

## RESPONSE SCORE: 3 POINTS

19. Read the line from the poem.

"I want to be improbable beautiful and afraid of nothing,"

Analyze how the line relates to the starlings. Use information from the poem to support your analysis.

The line "I want to be improbable beautiful and afraid of nothing" relates to the starlings because of the way the author views them. She sees the starlings as a beautiful part of nature as she observes their flight. The way that they fly "full of gorgeous life" allows her to appreciate the simple beauty of their existence in nature. Also, the starlings appear to her to be "afraid of nothing". The way in which they fly with no instruction or doubt of themselves makes them seem fearless. In her eyes she is able to see the starlings as "improbable beautiful and afraid of nothing" and wants to embody the same spirit.

The student has given a clear, complete, and accurate analysis by making inferences based on analysis of a poem. The student has explained how the line relates to the starlings (*"because of the way the author views them. She sees the starlings as a beautiful part of nature as she observes their flight. The way that they fly . . . allows her to appreciate the simple beauty of their existence in nature . . . The way in which they fly . . . makes them seem fearless. In her eyes she is able to see the starlings as 'improbable beautiful and afraid of nothing' and wants to embody the same spirit"*). The student supports the analysis with relevant and specific information from the poem (*"they fly 'full of gorgeous life' . . . the starlings appear to her to be 'afraid of nothing' . . . they fly with no instruction or doubt of themselves"*).

**STUDENT RESPONSE****RESPONSE SCORE: 2 POINTS****19.** Read the line from the poem.

“I want to be improbable beautiful and afraid of nothing,”

Analyze how the line relates to the starlings. Use information from the poem to support your analysis.

The speaker of the poem admires the way in which the starlings fly. They are compared to acrobats and performers, springing from their telephone wire perches completely unafraid. With that in mind, the speaker wants to be more like the birds: fearless and determined. Inspired by the birds, the speaker desires to shed their own grief and take on a new perspective on life.

378/1000

The student has given a partial analysis by making inferences based on analysis of a poem. The student has explained how the line relates to the starlings (“*The speaker of the poem admires the way in which the starlings fly . . . the speaker wants to be more like the birds: fearless and determined. Inspired by the birds, the speaker desires to shed their own grief and take on a new perspective on life*”). The student supports the analysis with limited information from the poem (“*They are compared to acrobats and performers, springing from their telephone wire perches completely unafraid*”).

**STUDENT RESPONSE****RESPONSE SCORE: 1 POINT**

19. Read the line from the poem.

“I want to be improbable beautiful and afraid of nothing,”

Analyze how the line relates to the starlings. Use information from the poem to support your analysis.

This line relates to the starlings, because they seem unafraid of everything. Starlings fly off wires and swing over buildings, and how starlings just go with the flow.

The student has given a minimal analysis by making inferences based on analysis of a poem. The student has explained how the line relates to the starlings (“because they seem unafraid of everything . . . starlings just go with the flow”). The student uses little information from the poem to support the analysis (“Starlings fly off wires and swing over buildings”).

**STUDENT RESPONSE****RESPONSE SCORE: 0 POINTS****19.** Read the line from the poem.

“I want to be improbable beautiful and afraid of nothing,”

Analyze how the line relates to the starlings. Use information from the poem to support your analysis.

The narrator wants to be improbable beautiful and afraid of nothing. This means that the narrator wants to be brave and good looking.

134/1000

The student has given a response to the task that contains insufficient information to demonstrate comprehension.

## LITERATURE MODULE 1—SUMMARY DATA

## MULTIPLE-CHOICE

Sample Number	Alignment	Answer Key	Depth of Knowledge	<i>p</i> -values			
				A	B	C	D
1	L.F.1.1.2	A	3	68%	11%	9%	12%
2	L.F.2.3.2	C	3	15%	9%	70%	6%
3	L.F.1.2.3	B	2	11%	60%	12%	17%
4	L.F.2.1.1	D	2	7%	12%	22%	59%
5	L.F.2.1.2	A	3	52%	18%	8%	22%
6	L.F.2.1.1	C	2	29%	10%	52%	9%
7	L.F.2.3.4	C	3	15%	11%	66%	8%
8	L.F.2.4.1	B	3	20%	59%	7%	14%
9	L.F.2.2.2	A	2	38%	23%	18%	21%
11	L.F.1.2.3	B	2	12%	73%	4%	11%
12	L.F.1.2.2	D	2	6%	11%	5%	78%
13	L.F.2.3.5	D	2	10%	19%	12%	59%
14	L.F.2.5.1	B	2	7%	52%	33%	8%
15	L.F.2.3.6	C	3	11%	8%	76%	5%
16	L.F.2.5.2	C	2	10%	18%	68%	4%
17	L.F.1.1.1	A	3	72%	9%	15%	4%
18	L.F.2.4.1	B	3	12%	52%	29%	7%

## CONSTRUCTED-RESPONSE

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
10	L.F.1.1.3	3	3	1.13
19	L.F.2.1.1	3	3	1.38

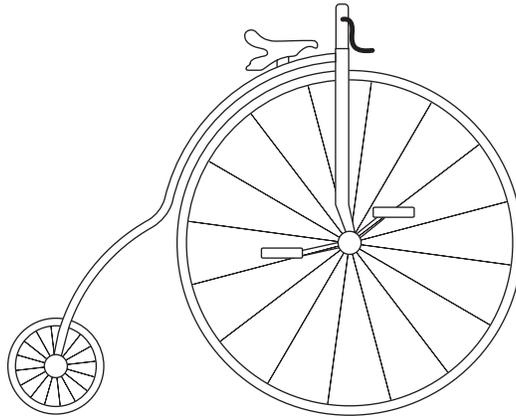


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**LITERATURE MODULE 2****PASSAGE AND MULTIPLE-CHOICE ITEMS**

Read the following passage. Then answer questions 1–9.

In the 1880s, Mark Twain learned to ride one of the high-wheel bicycles of that period. He wrote an account of this event but did not offer it for publication.



excerpt from **Taming the Bicycle**  
by Mark Twain

I thought the matter over, and concluded I could do it. So I went down and bought a bicycle. The Expert came home with me to instruct me. We chose the back yard, for the sake of privacy, and went to work.

Mine was not a full-grown bicycle, but only a colt—a fifty-inch, with the pedals shortened up to forty-eight—and skittish, like any other colt. The Expert explained the thing's points briefly, then he got on its back and rode around a little, to show me how easy it was to do. He said that the dismounting was perhaps the hardest thing to learn, and so we would leave that to the last. But he was in error there. He found, to his surprise and joy, that all that he needed to do was to get me on to the machine and stand out of the way; I could get off, myself. Although I was wholly inexperienced, I dismounted in the best time on record. He was on that side, shoving up the machine; we all came down with a crash, he at the bottom, I next, and the machine on top.

We examined the machine, but it was not in the least injured. This was hardly believable. Yet the Expert assured me that it was true; in fact, the examination proved it. I was partly to realize, then, how admirably these things are constructed. The Expert got on the OTHER side to shove up this time, but I dismounted on that side; so the result was as before.

The machine was not hurt. We resumed. This time the Expert took up a sheltered position behind, but somehow or other we landed on him again.

He was full of admiration; said it was abnormal. She was all right, not a scratch on her, not a timber started anywhere. We resumed once more. This time the Expert took up the position of short-stop. We got up a handsome speed, and presently traversed a brick, and I went out over the top of the tiller and landed, head down, on the instructor's back, and saw the machine fluttering in the air between me and the sun. It was well it came down on us, for that broke the fall, and it was not injured.

Five days later I got out and was carried down to the hospital, and found the Expert doing pretty fairly. In a few more days I was quite sound. I attribute this to my prudence in always dismounting on something soft. Some recommend a feather bed, but I think an Expert is better.

The Expert got out at last, brought four assistants with him. It was a good idea. These four held the graceful cobweb upright while I climbed into the saddle; then they formed in column and marched on either side of me while the Expert pushed behind; all hands assisted at the dismount.

The bicycle had what is called the “wabbles,” and had them very badly. In order to keep my position, a good many things were required of me, and in every instance the thing required was against nature. That is to say, that whatever the needed thing might be, my nature, habit, and breeding moved me to attempt it in one way, while some immutable<sup>1</sup> and unsuspected law of physics required that it be done in just the other way. I perceived by this how radically and grotesquely wrong had been the life-long education of my body and members. They were steeped in ignorance; they knew nothing—nothing which it could profit them to know.

When you have reached the point in bicycling where you can balance the machine tolerably fairly and propel it and steer it, then comes your next task—how to mount it. You do it in this way: you hop along behind it on your right foot, resting the other on the mounting-peg, and grasping the tiller with your hands. At the word, you rise on the peg, stiffen your left leg, hang your other one around in the air in a general and indefinite way, lean your stomach against the rear of the saddle, and then fall off, maybe on one side, maybe on the other; but you fall off. You get up and do it again; and once more; and then several times.

Six more attempts and six more falls make you perfect. You land in the saddle comfortably, next time, and stay there—that is, if you can be content to let your legs dangle, and leave the pedals alone a while; but if you grab at once for the pedals, you are gone again. You soon learn to wait a little and perfect your balance before reaching for the pedals; then the mounting-art is acquired, is complete, and a little practice will make it simple and easy to you, though spectators ought to keep off a rod or two to one side, along at first, if you have nothing against them.

And now you come to the voluntary dismount; you learned the other kind first of all. It is quite easy to tell one how to do the voluntary dismount; the words are few, the requirement simple, and apparently undifficult; let your left pedal go down till your left leg is nearly straight, turn your wheel to the left, and get off as you would from a horse. It certainly does sound exceedingly easy; but it isn't. I don't know why it isn't but it isn't. Try as you may, you don't get down as you would from a horse, you get down as you would from a house afire. You make a spectacle of yourself every time.

During the eight days I took a daily lesson an hour and a half. At the end of this twelve working-hours' apprenticeship I was graduated—in the rough. I was pronounced competent to paddle my own bicycle without outside help.

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<sup>1</sup> immutable—unchangeable

## MULTIPLE-CHOICE ITEMS

1. Which quality does the Expert **most** possess?
- A. sincerity
  - B. curiosity
  - C. forgiveness
  - D. determination

Item Information				Option Annotations
<b>Alignment</b>		L.N.2.3.1		Students are asked to determine the character trait that the Expert most possesses in the passage. Students must use the actions that the Expert performs in the passage as the basis for this determination.
<b>Answer Key</b>		D		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				Option D is the correct answer. The passage states the Expert tries to help the author multiple times to ride the bicycle. For example, the Expert “got on the OTHER side to shove up this time” and “this time the Expert took up the position of short-stop.” Therefore, students would conclude that the Expert is “determined.” Even though the Expert may be “sincere” in his desire to help the author in his efforts to ride the bicycle, this trait does not best describe the Expert. Therefore, option A is incorrect. Since the Expert is the teacher, and not the student, “curious” does not accurately describe the Expert; therefore, option B is incorrect. Although the Expert does forgive the author for his repeatedly falling onto him, this trait does not best describe the Expert; therefore, option C is incorrect. Students may choose these incorrect options if they fail to use or misinterpret details from the passage.
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
8%	7%	12%	73%	

2. Read the sentence from the passage.

“The bicycle had what is called the ‘wabbles,’ and had them very badly.”

Which feeling does the author emphasize through the use of the word wabbles in the sentence?

- A. insecurity
- B. confidence
- C. aggressiveness
- D. reassurance

Item Information		Option Annotations					
<b>Alignment</b>	L.N.1.2.4	Students are asked to draw a conclusion about the connotation of the word “wabbles.” Students must understand the emotional implications of words and should use the context to determine the emotion associated with the use of the word.					
<b>Answer Key</b>	A						
<b>Depth of Knowledge</b>	2						
<b>p-values</b>		Option A is the correct answer. The word “wabbles” refers to unsteady, side-to-side movements. The use of this word suggests that the author feels insecure since the bicycle is moving in such an unpredictable way. Since the bicycle is making unsteady movements, the author cannot feel confident; therefore, option B is incorrect. Option C is incorrect since unsteady movements do not suggest aggression, and there is no contextual evidence in the passage for this interpretation. Option D is incorrect since the word “wabbles” does not connote reassurance, but rather the lack of assurance. Students may choose these incorrect options if they misinterpret the connotation of the given word or the context.					
<b>A</b>	<b>B</b>					<b>C</b>	<b>D</b>
81%	5%					9%	5%

3. What is the meaning of the word grotesquely as it is used in the passage?
- A. gently
  - B. absurdly
  - C. handsomely
  - D. inconveniently

Item Information				Option Annotations
<b>Alignment</b>		L.N.1.2.3		<p>Students are asked to determine the meaning of the word “grotesquely.” Students are prompted to use context from the passage in determining the meaning.</p> <p>Option B is the correct answer. “Absurdly” is a meaning for the word “grotesquely.” The phrases “my nature, habit, and breeding moved me to attempt it in one way, while some immutable and unsuspected law of physics required that it be done in just the other way” and “wrong” provide the context for the reader. Options A, C, and D are incorrect definitions for “grotesquely.” Students may choose these incorrect options if they do not identify or understand the context provided by the passage.</p>
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
6%	68%	5%	21%	

4. What is the main idea expressed in the next-to-last paragraph of the passage?
- A. Getting off the bicycle often requires help from others.
  - B. Getting off the bicycle is easy once mastered.
  - C. Getting off the bicycle is difficult and embarrassing.
  - D. Getting off the bicycle often results in injury.

Item Information				Option Annotations
<b>Alignment</b>		L.N.1.3.1		<p>Students are asked to determine the main idea of the next-to-last paragraph of the passage. Students must use the details in the paragraph to identify the main idea.</p> <p>Option C is the correct answer. This paragraph provides information about how difficult it is to get off the bicycle. Such phrases as “let your left pedal go down till your left leg is nearly straight, turn your wheel to the left,” “certainly does sound exceedingly easy; but it isn’t,” and “you make a spectacle of yourself” all indicate to the reader that the author finds the whole process both difficult and embarrassing. Options A, B, and D are incorrect since they do not reflect information contained in the paragraph. Students may choose these incorrect options if they misread information in the paragraph or if they misinterpret the main idea.</p>
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
9%	33%	53%	5%	

5. Which description **best** states the point of view used in the passage?
- A. first person, the bicycler
  - B. first person, the Expert
  - C. third person, limited to the bicycler
  - D. third person, limited to the Expert

Item Information				Option Annotations
<b>Alignment</b>		L.N.2.3.6		Students are asked to determine the point of view used in the passage. Students must understand the concept of point of view and be able to apply the concept to the passage.  Option A is the correct answer. Such phrases as “I thought the matter over” and “so I went down and bought a bicycle” indicate that the point of view used is first person through the bicycler. Options B, C, and D are incorrect since they do not reflect the correct point of view used in the passage. Students may choose these incorrect options if they misunderstand the concept of point of view.
<b>Answer Key</b>		A		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
74%	8%	11%	7%	

6. Which statement **best** summarizes the last paragraph of the passage?
- A. The author is glad he is done with his bicycling lessons.
  - B. The author completes his bicycling lessons and graduates.
  - C. Bicycling presents an obstacle that the author is eager to overcome.
  - D. Bicycling should only be done by those who enjoy difficult challenges.

Item Information				Option Annotations
<b>Alignment</b>		L.N.1.3.2		Students are asked to summarize the last paragraph of the passage. Students must discern key details and events to select the best summary of the last paragraph.
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option B is the correct answer. This option contains the key events that comprise the author's summation of his learning to ride the bicycle. The completion of lessons through an apprenticeship and the event of the author's graduation are mentioned in this paragraph. Options A and C are incorrect since the author does not state that he is glad he is done with the bicycling lessons or that he is eager to overcome the challenge; these statements are subjective opinions inserted by the reader. Option D is incorrect since it is not supported by information in the paragraph. Students who select these options misunderstand the components of a summary.
12%	62%	20%	6%	

7. Which element of fiction is **not** included in this nonfiction passage?
- A. theme
  - B. dialogue
  - C. setting
  - D. plot

Item Information		Option Annotations					
<b>Alignment</b>	L.N.2.2.2	Students are asked to determine the element of fiction that is not included in the nonfiction passage. Students must understand the characteristics of fiction and literary nonfiction to be able to distinguish between the two genres.					
<b>Answer Key</b>	B						
<b>Depth of Knowledge</b>	3						
<b><i>p</i>-values</b>		Option B is the correct answer. Even though the author describes events and features characters, he does not include any dialogue between the characters. Option A is incorrect since there is a theme that focuses on perseverance. Option C is incorrect since the setting of the action takes place where the author lives. Option D is incorrect since the author does retell events of learning to ride the bicycle in chronological order, and the elements of plot do exist in the passage. Students may select these incorrect options if they misread or if they do not understand the elements of fiction.					
<b>A</b>	<b>B</b>					<b>C</b>	<b>D</b>
11%	57%					18%	14%

8. What is the author's purpose in writing the passage?
- A. to explain to readers that riding a bicycle includes many steps
  - B. to persuade readers to take up riding a bicycle for fun
  - C. to entertain readers by sharing an experience of riding a bicycle
  - D. to describe to readers the many health benefits of riding a bicycle

Item Information				Option Annotations
<b>Alignment</b>		L.N.1.1.1		Students are asked to determine the author's purpose in writing the passage. Students must understand the concept of author's purpose and use the ideas in the passage to help them identify this purpose.
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				Option C is the correct answer. The passage entertains readers by sharing, in a humorous way, an experience of riding a bicycle. Although the author does indicate many steps to successfully riding the bicycle, this is not his primary purpose in writing the passage. Therefore, option A is incorrect. Although some readers may be persuaded to want to learn how to ride this type of bicycle, this is not the author's intent. In fact, his descriptions of riding this bicycle would most likely have the opposite effect. Therefore, option B is incorrect. Since the author describes falling many times and going to the hospital from learning to ride the bicycle, the health benefits from riding a bicycle are not the purpose of the passage. Therefore, option D is incorrect. Students may select these incorrect options if they misunderstand the concept of author's purpose or if they misinterpret the ideas in the passage.
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
31%	6%	58%	5%	



**#9 ITEM INFORMATION**

<b>Alignment</b>	L.N.2.1.1	<b>Depth of Knowledge</b>	3	<b>Mean Score</b>	1.52
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**ITEM-SPECIFIC SCORING GUIDELINE**

<b>Score</b>	<b>Description</b>
<b>3</b>	The response is a clear, complete, and accurate analysis of why “Taming the Bicycle” is an appropriate title for the passage. The response includes relevant and specific information from the passage.
<b>2</b>	The response is a partial analysis of why “Taming the Bicycle” is an appropriate title for the passage. The response includes limited information from the passage and may include inaccuracies.
<b>1</b>	The response is a minimal analysis of why “Taming the Bicycle” is an appropriate title for the passage. The response includes little or no information from the passage and may include inaccuracies.  OR The response relates minimally to the task.
<b>0</b>	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

## STUDENT RESPONSE

RESPONSE SCORE: 3 POINTS



9. Analyze why “Taming the Bicycle” is an appropriate title for the passage. Use information from the passage to support your analysis.

“Taming the Bicycle” is an appropriate title for the passage because that is exactly what the author had to do. He describes the bike as “only a colt--a fifty-inch, with the pedals shortened up to forty-eight--and skittish, like any other colt”. He compares the bike to horse that has to be trained. Sometimes it seemed as though the bike had a mind of its own, similar to the horse. In addition, the author says that a great amount of things were required of him to be able to ride the bicycle, “and in every instance the thing required was against nature”. He had to balance, steer, propel, mount and therefore dismount. He fell off numerous times, but never failed to keep trying. It took him a long time to be able to tame the bike enough to ride it successfully. To conclude, “Taming the Bicycle” is a perfect title for the passage because it describes the actions and struggles the author had to take.

912/1000

The student has given a clear, complete, and accurate analysis by drawing conclusions based on analysis of a text. The student has explained why “Taming the Bicycle” is an appropriate title for the passage (“because that is exactly what the author had to do . . . He compares the bike to horse that has to be trained. Sometimes it seemed as though the bike had a mind of its own, similar to the horse . . . It took him a long time to be able to tame the bike enough to ride it successfully . . . ‘Taming the Bicycle’ is a perfect title for the passage because it describes the actions and struggles the author had to take”). The student supports the analysis with relevant and specific information from the passage (“He describes the bike as ‘only a colt--a fifty-inch, with the pedals shortened up to forty-eight--and skittish, like any other colt’ . . . the author says that a great amount of things were required of him to be able to ride the bicycle, ‘and in every instance the thing required was against nature’. He had to balance, steer, propel, mount and therefore dismount. He fell off numerous times, but never failed to keep trying”).

**STUDENT RESPONSE****RESPONSE SCORE: 2 POINTS**

9. Analyze why “Taming the Bicycle” is an appropriate title for the passage. Use information from the passage to support your analysis.

*It is an appropriate title because the rider at first had no control over the bike. He had to learn how to control the bike so he could ride it.*

*The bike kept falling on top of the rider and expert and they could not stop the falling even after trying different plans. By the end of the story the bike was “tamed” because he figured out how to ride it correctly.*

The student has given a partial analysis by drawing conclusions based on analysis of a text. The student has explained why “Taming the Bicycle” is an appropriate title for the passage (“because the rider at first had no control over the bike. He had to learn how to control the bike so he could ride it . . . By the end of the story the bike was ‘tamed’ because he figured out how to ride it correctly”). The student supports the analysis with limited information from the passage (“The bike kept falling on top of the rider and expert and they could not stop the falling even after trying different plans”).

**STUDENT RESPONSE****RESPONSE SCORE: 1 POINT**

9. Analyze why “Taming the Bicycle” is an appropriate title for the passage. Use information from the passage to support your analysis.

Because when you tame something it means that you get control of something, to master it. the author did not know how to ride a bike but he still tired to “tame” it...

168/1000

The student has given a minimal analysis by drawing conclusions based on analysis of a text. The student has explained why “Taming the Bicycle” is an appropriate title for the passage (“*Because when you tame something it means that you get control of something, to master it . . . he still tired to ‘tame’ it*”). The student uses little information from the passage (“*the author did not know how to ride a bike*”).

**STUDENT RESPONSE****RESPONSE SCORE: 0 POINTS**

9. Analyze why “Taming the Bicycle” is an appropriate title for the passage. Use information from the passage to support your analysis.

*It is important to the passage because it helps to describe it.*

The student has given a response to the task that contains insufficient information to demonstrate comprehension.

**PASSAGE AND MULTIPLE-CHOICE ITEMS**

Read the following passage. Then answer questions 10–18.

**Secession in the United States**

Early 1861—Seven Southern states, including Louisiana, secede from the United States.

February 1861—The seven states form the Confederate States of America and begin writing the Confederate Constitution.

March 1861—President Lincoln is inaugurated.

April–June 1861—Four additional Southern states join the Confederacy.

July 1861—First Battle of Bull Run occurs in Virginia.

January 1862—President Lincoln issues a war order authorizing the Union to launch action against the Confederacy.

March 1862—Confederate forces abandon position at Columbus, Kentucky.

April 1862—Confederate forces surrender to Union forces in Battle of Island Number 10, Tiptonville, Tennessee.

April 1862—Union officer David Farragut leads an assault up the Mississippi River, in New Orleans, Louisiana, and is in command of New Orleans by April 25.

**excerpt from *A Confederate Girl's Diary***

by Sarah Morgan Dawson

**BATON ROUGE, LOUISIANA****March 9th, 1862**

Here I am, at your service, Madame Idleness, waiting for any suggestion it may please you to put in my weary brain, as a means to pass this dull, cloudy Sunday afternoon; for the great Pike clock over the way has this instant struck only half-past three; and if a rain is added to the high wind that has been blowing ever since the month commenced, and prevents my going to Mrs. Brunot's before dark, I fear I shall fall a victim to "the blues" for the first time in my life. Indeed it is dull. Miriam went to Linwood with Lydia yesterday, and I miss them beyond all expression. Miriam is so funny! She says she cannot live without me, and yet she can go away, and stay for months without missing me in the slightest degree. Extremely funny! And I—well, it is absurd to fancy myself alive without Miriam. She would rather not visit with me, and yet, be it for an hour or a month, I never halfway enjoy myself without her, away from home. Miriam is my "Rock ahead" in life; I'll founder<sup>1</sup> on her yet.

<sup>1</sup> founder—to crash

I hold that every family has at heart one genius, in some line, no matter what—except in our family, where each is a genius, in his own way. Miriam has a genius for the piano. Now I never could bear to compete with anyone, knowing that it is the law of my being to be inferior to others, consequently to fail, and failure is so humiliating to me. So it is, that people may force me to abandon any pursuit by competing with me; for knowing that failure is inevitable, rather than fight against destiny, I give up *de bonne grâce*<sup>2</sup>. Originally, I was said to have a talent for the piano, as well as Miriam. Sister and Miss Isabella said I would make a better musician than she, having more patience and perseverance. However, I took hardly six months' lessons to her ever so many years; heard how well she played, got disgusted with myself, and gave up the piano at fourteen, with spasmodic fits of playing every year or so. At sixteen, Harry gave me a guitar. Here was a new field where I would have no competitors. I knew no one who played on it; so I set to work, and taught myself to manage it, mother only teaching me how to tune it. But Miriam took a fancy to it, and I taught her all I knew; but as she gained, I lost my relish, and if she had not soon abandoned it, I would know nothing of it now. She does not know half that I do about it; they tell me I play much better than she; yet they let her play on it in company before me, and I cannot pretend to play after. Why is it? It is not vanity, or I would play, confident of excelling her. It is not jealousy, for I love to see her show her talents. It is not selfishness; I love her too much to be selfish to her. What is it then? "Simply lack of self-esteem," I would say. Self-esteem or not, the result is that Miriam is by far the best performer in Baton Rouge, and I would rank forty-third even in the village of Jackson.

And yet I must have some ear for music. To "know as many songs as Sarah" is a family proverb; tunes run in my head, and it must take some ear to catch them. People say to me, "Of course you play?" to which I invariably respond, "Oh, no, but Miriam plays beautifully!" "You sing, I believe?" "Not at all—except for father (that is what I used to say)—and the children. But Miriam sings." "You are fond of dancing?" "Very; but I cannot dance as well as Miriam." "Of course, you are fond of society?" "No, indeed! Miriam is, and she goes to all the parties and returns all the visits for me." The consequence is, that if the person who questions is a stranger, he goes off satisfied that "that Miriam must be a great girl; but that little sister of hers—! Well! a prig<sup>3</sup>, to say the least!"

So it is Miriam catches all my fish—and so it is, too, that it is not raining, and I'm off.

### April 7th

The commencement of '61 promised much pleasure for the rest of the year, and though Secession<sup>4</sup> was talked about, I do not believe anyone anticipated the war that has been desolating our country ever since, with no prospect of terminating for some time to come. True, the garrison was taken, but then several pleasant officers of the Louisiana army were stationed there, and made quite an agreeable addition to our small parties, and we did not think for a moment that trouble would grow out of it—at least, we girls did not. Next Louisiana seceded, but still we did not trouble ourselves with gloomy anticipations, for many strangers visited the town, and our parties, rides, and walks grew more frequent.

<sup>2</sup> *de bonne grâce*—willingly

<sup>3</sup> prig—someone who shows proper behavior but with arrogance

<sup>4</sup> Secession—a movement created by Southern states to withdraw from the United States

**April 12th**

Day before yesterday, just about this time of evening, Jimmy unexpectedly came in. Ever since the 12th of February he has been waiting on the Yankees'<sup>5</sup> pleasure, in the Mississippi, at all places below Columbus, and having been under fire for thirteen days at Tiptonville, Island No. 10 having surrendered Monday night; and Commodore Hollins thinking it high time to take possession of the ironclad ram at New Orleans, and give them a small party below the forts, he carried off his little aide from the McRae Tuesday morning, and left him here Thursday evening, to our infinite delight, for we felt as though we would never again see our dear little Jimmy. He has grown so tall, and stout, that it is really astonishing, considering the short time he has been away . . . To our great distress, he jumped up from dinner, and declared he must go to the city on the very next boat. Commodore Hollins would need him, he must be at his post, etc., and in twenty minutes he was off, the rascal, before we could believe he had been here at all.

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<sup>5</sup> Yankees—residents of the Northern states on the Union side of the Civil War

10. How does the author's character evolve from the beginning to the end of the passage?
- A. She begins to focus on her personal goals.
  - B. She becomes more interested in her sister's success.
  - C. She begins to focus on improving her social life.
  - D. She becomes more aware of the war and its effects.

Item Information				Option Annotations
<b>Alignment</b>		L.N.2.3.1		Students are asked to determine how the author's character evolves from the beginning to the end of the passage. Students must understand the concept of character as dynamic and be able to use textual evidence to analyze the traits of the author's character.
<b>Answer Key</b>		D		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option D is the correct answer. In the beginning of the passage, the author is primarily concerned with the lack of activities and the rivalry she has with her sister. By the end of the passage, the author is more concerned with the war's effect upon her family. It is at the beginning of the passage that the author has focused on her past personal goals of playing the piano and guitar; therefore, option A is incorrect. It is at the beginning that the author expresses concern with her sister's successes; therefore, option B is incorrect. It is in the middle of the passage, not at the end, that the author is concerned with her social engagements; therefore, option C is incorrect. Students may choose these incorrect options if they fail to use or if they misinterpret details from the passage.
16%	15%	13%	56%	

11. What does the word spasmodic mean as it is used in the passage?
- A. reacting in a mild manner
  - B. relating to an unexpected problem
  - C. occurring briefly or periodically
  - D. behaving in a peculiar or confusing way

Item Information				Option Annotations	
<b>Alignment</b>		L.N.1.2.3		Students are asked to determine the meaning of the word “spasmodic.” The phrase “as it is used in the passage” cues students to use context from the passage in ascertaining the meaning.	
<b>Answer Key</b>		C			
<b>Depth of Knowledge</b>		2			
<b>p-values</b>					
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option C is the correct answer. The meaning of “spasmodic” is intermittent; the phrases “gave up the piano at fourteen,” “fits of playing,” and “every year or so” provide the context for the meaning. Options A, B, and D are not the correct meanings. Students may choose these incorrect options if they misinterpret the context provided by the passage.	
15%	9%	59%	17%		

12. Which statement **best** describes how the author’s use of the phrase “Madame Idleness” influences the reader?
- A. It implies to the reader that the author’s aunt is arriving soon.
  - B. It shows the reader that the author misses her sister very much.
  - C. It suggests to the reader that the author is bored and is in need of something to do.
  - D. It indicates to the reader that the author’s mother forbids her from leaving the house.

Item Information				Option Annotations
<b>Alignment</b>		L.N.1.1.4		Students are asked to determine how the author’s use of the given phrase influences the reader. Students must be able to understand the impact of language on meaning and be able to use textual evidence as support for the choice.
<b>Answer Key</b>		C		
<b>Depth of Knowledge</b>		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option C is the correct answer. The word “idleness” refers to inactivity. In addition, the phrases “as a means to pass this dull, cloudy Sunday afternoon” and “clock . . . struck only half-past three” suggest that the author is bored. There is no textual evidence to suggest options A, B, or D. Students may choose these incorrect options if they misinterpret the given phrase.
10%	27%	51%	12%	

13. Based on information in the passage, what conclusion can **best** be made about the author?
- A. She sees herself as inferior to Miriam.
  - B. She has a great deal of musical talent.
  - C. She intends to start playing piano again.
  - D. She competes with Miriam for attention.

Item Information				Option Annotations
Alignment		L.N.2.1.1		Students are asked to draw a conclusion about the author based on information in the passage. Students must be able to use textual evidence to draw this conclusion.  Option A is the correct answer. Phrases such as “Miriam has a genius for the piano,” “heard how well she played, got disgusted with myself, and gave up the piano,” “as she gained, I lost my relish,” “ ‘Simply lack of self-esteem,’ ” and “ ‘But Miriam sings’ ” all indicate that the author sees herself as inferior to Miriam in all areas. Although the author does have musical talent, this choice does not reflect the best conclusion; therefore, option B is incorrect. Although the author has played the piano intermittently, there is no indication that the author intends to start playing consistently; therefore, option C is incorrect. The author reveals that she does not compete for attention with her sister through the examples of the author’s turning down requests to sing, play the piano, dance, and attend social gatherings; therefore, option D is incorrect. Students may choose these incorrect options if they misinterpret the textual evidence.
Answer Key		A		
Depth of Knowledge		2		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
52%	18%	10%	20%	

14. Which sentence **best** states a theme of the passage?
- A. Sacrifice and hard work bring rewards in the end.
  - B. The bond of family endures through difficult times.
  - C. Music can provide a welcome distraction from disappointment.
  - D. Power can sometimes corrupt people who eventually attain it.

Item Information				Option Annotations
<b>Alignment</b>		L.N.2.3.4		<p>Students are asked to determine a theme of the passage. Students must understand the concept of theme and be able to use textual evidence to make this inference.</p> <p>Option B is the correct answer. The author, her sister, and her brother undergo difficult times during the war. Phrases such as “I fear I shall fall a victim to ‘the blues’ for the first time in my life,” “I never halfway enjoy myself without her, away from home,” “anticipated the war that has been desolating our country ever since,” and “to our great distress, he jumped up from dinner, and declared he must go to the city on the very next boat” indicate that the family members support one another through hard times. Although the passage alludes to the author’s effort in learning the piano and guitar, option A is not the best choice for theme. Although music is enjoyed by the author and her sister as well as by family members and friends, there is no textual evidence to support the inference that music is used in the passage to lessen disappointments. Therefore, option C is incorrect. Although Jimmy is called to New Orleans by Commodore Hollins, there is no evidence from the passage that power has corrupted Commodore Hollins. Students may select these incorrect options if they misunderstand the concept of theme or if they misinterpret details in the passage.</p>
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	
21%	48%	17%	14%	

15. Based on the timeline and the diary entries, what conclusion can be made about the war?
- A. Everyone expected the war to end soon.
  - B. The war was not going well for the Confederacy.
  - C. Private citizens were highly affected by the war.
  - D. The war was confined to one state of the Confederacy.

Item Information				Option Annotations
<b>Alignment</b>		L.N.2.4.4		Students are asked to draw a conclusion about the war by using information in the timeline and the passage. Students must understand the purpose of a timeline and be able to make connections between graphics and text.
<b>Answer Key</b>		B		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option B is the correct answer. The timeline indicates that in 1862, Confederate forces either abandoned their position or surrendered to Union forces. The passage refers to the war “desolating our country” and the Confederate forces “having been under fire for thirteen days at Tiptonville.” Therefore, the reader can conclude that the war is not going well for the Confederacy. Even though the timeline shows that David Farragut takes over New Orleans in April of 1862, there is no evidence in the passage to suggest that people expected the war to end soon. Therefore, option A is incorrect. Even though the passage suggests that private citizens were affected by the war, the timeline does not support this conclusion; therefore, option C is incorrect. Even though the passage is focused on how the war affects one family that lives in New Orleans, the timeline indicates that several states of the Confederacy were involved in the war; therefore, option D is incorrect. Students may choose these incorrect options if they cannot make connections between a graphic and text.
27%	49%	15%	9%	

16. How does the timeline help to clarify the information in the passage?
- A. It lists several Civil War dates and events that occurred at the time the diary was written.
  - B. It provides biographical details about Civil War leaders who are mentioned in the diary.
  - C. It helps readers comprehend the effects of key events during the Civil War.
  - D. It gives readers information about the primary causes of the Civil War.

Item Information				Option Annotations
<b>Alignment</b>		L.N.2.4.5		Students are asked to determine how the timeline helps to clarify the information in the passage. Students must understand the purpose of different graphics, such as timelines.
<b>Answer Key</b>		A		
<b>Depth of Knowledge</b>		3		
<b>p-values</b>				
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	Option A is the correct answer. The inclusion of the timeline gives the reader background information and important historical facts about the period of time in which the diary entries were written. It does not provide biographical details about Commodore Hollins, who is mentioned in the passage; therefore, option B is incorrect. Although the timeline gives dates and lists events that happened, it does not provide causes or effects of events that occurred; therefore, options C and D are incorrect. Students may choose these incorrect options if they do not understand the use of a timeline as a type of graphic.
55%	9%	28%	8%	

17. How does the diary form influence the information in the passage?
- A. The information is revealed through a conflict in a structured plot.
  - B. The information is subject to the interpretation and bias of the author.
  - C. The information is focused on past national events and their impact on current events.
  - D. The information is designed to convince the reader to adopt the views of the author.

Item Information		Option Annotations					
<b>Alignment</b>	L.N.2.2.1	Students are asked to determine how the diary form influences the information in the passage. Students must understand different forms of nonfiction and how these forms can impact meaning.					
<b>Answer Key</b>	B						
<b>Depth of Knowledge</b>	3						
<b>p-values</b>		Option B is the correct answer. Since the diary is written from the point of view of the author, a young girl at the time, the reader sees events and people from her perspective. In this particular instance, there is not a structured plot as there would be in a fiction piece; therefore, option A is incorrect. Even though the timeline gives some information on national events, the diary form focuses on Sarah's experiences; therefore, option C is incorrect. The diary form is meant to reflect on and express the feelings of the author, not to convince the reader; therefore, option D is incorrect. Students may choose these incorrect options if they do not understand differences among literary forms.					
<b>A</b>	<b>B</b>					<b>C</b>	<b>D</b>
23%	38%					23%	16%



**#18 ITEM INFORMATION**

<b>Alignment</b>	L.N.2.3.6	<b>Depth of Knowledge</b>	3	<b>Mean Score</b>	1.07
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**ITEM-SPECIFIC SCORING GUIDELINE**

<b>Score</b>	<b>Description</b>
<b>3</b>	The response is a clear, complete, and accurate explanation of the impact of the first person point of view on the meaning of the passage. The response includes relevant and specific information from the passage.
<b>2</b>	The response is a partial explanation of the impact of the first person point of view on the meaning of the passage. The response includes limited information from the passage and may include inaccuracies.
<b>1</b>	The response is a minimal explanation of the impact of the first person point of view on the meaning of the passage. The response includes little or no information from the passage and may include inaccuracies.  OR The response relates minimally to the task.
<b>0</b>	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

## STUDENT RESPONSE

RESPONSE SCORE: 3 POINTS



18. Explain the impact of the first person point of view on the meaning of the passage. Use information from the passage to support your explanation.

The passage shows that people have difficulties sometimes in dealing with society and what is going on around them. The first-person perspective of this girl helps to show what goes through a person's mind when they are put into that kind of situation. For instance the girl has issues with dealing with her "inferiority" to her sister. Miriam has musical talent in the fields of instruments, singing, and dancing, to which the girl thinks she is no worth comparison. She lacks the confidence to try to stand out and show that she is not inferior to her sister.

The girl also did not understand the war that was going on around her. Her life seems to remain normal from her perspective, and possible even becomes better. This is not the case as her relative, Jimmy, returns for only a brief time from the war to visit the family. She is very happy to see him, but leaves soon after arriving. Showing this from the girl's perspective allows the audience to see the meaning of the passage.

993/1000

The student has given a clear, complete, and accurate explanation of the impact of point of view on the meaning of a text as a whole. The student has explained the impact of the first person point of view on the meaning of the passage ("people have difficulties sometimes in dealing with society and what is going on around them. The first-person perspective of this girl helps to show what goes through a person's mind when they are put into that kind of situation"). The student supports the explanation with relevant and specific information from the passage ("the girl has issues with dealing with her 'inferiority' to her sister. Miriam has musical talent in the fields of instruments, singing, and dancing, to which the girl thinks she is no worth comparison. She lacks the confidence to try to stand out and show that she is not inferior to her sister." "The girl also did not understand the war that was going on around her. Her life seems to remain normal from her perspective, and possible even becomes better. This is not the case as her relative, Jimmy, returns for only a brief time from the war to visit the family. She is very happy to see him, but leaves soon after arriving").

**STUDENT RESPONSE****RESPONSE SCORE: 2 POINTS**

18. Explain the impact of the first person point of view on the meaning of the passage. Use information from the passage to support your explanation.

The first person point of view shows the characters point of view. In the beginning she is very bored with life and by the end she's dealing with the effects of the war. The passage shows us a personal story of a confederate girl's life. A lot of times we don't get an inside look into someones life during this time. The war might've had an effect on her life. So the first person point of view gives us an outlook on the characters life.

The student has given a partial explanation of the impact of point of view on the meaning of a text as a whole. The student has explained the impact of the first person point of view on the meaning of the passage ("The passage shows us a personal story of a confederate girl's life. A lot of times we don't get an inside look into someones life during this time"). The student supports the analysis with limited information from the passage ("In the beginning she is very bored with life and by the end she's dealing with the effects of the war . . . The war might've had an effect on her life").

**STUDENT RESPONSE****RESPONSE SCORE: 1 POINT**

18. Explain the impact of the first person point of view on the meaning of the passage. Use information from the passage to support your explanation.

Having a first person point of view in this passage helps to clarify what it was really like to be in the author's position. Its impact is that it tells the emotions and actions of the author more clearly than it would in another view, such as a second or third person.

264/1000

The student has given a minimal explanation of the impact of point of view on the meaning of a text as a whole. The student has explained the impact of the first person point of view on the meaning of the passage ("*Having a first person point of view in this passage helps to clarify what it was really like to be in the author's position*"). The student uses little information from the passage ("*it tells the emotions and actions of the author*").



## LITERATURE MODULE 2—SUMMARY DATA

## MULTIPLE-CHOICE

Sample Number	Alignment	Answer Key	Depth of Knowledge	<i>p</i> -values			
				A	B	C	D
1	L.N.2.3.1	D	2	8%	7%	12%	<b>73%</b>
2	L.N.1.2.4	A	2	<b>81%</b>	5%	9%	5%
3	L.N.1.2.3	B	2	6%	<b>68%</b>	5%	21%
4	L.N.1.3.1	C	2	9%	33%	<b>53%</b>	5%
5	L.N.2.3.6	A	2	<b>74%</b>	8%	11%	7%
6	L.N.1.3.2	B	2	12%	<b>62%</b>	20%	6%
7	L.N.2.2.2	B	3	11%	<b>57%</b>	18%	14%
8	L.N.1.1.1	C	2	31%	6%	<b>58%</b>	5%
10	L.N.2.3.1	D	2	16%	15%	13%	<b>56%</b>
11	L.N.1.2.3	C	2	15%	9%	<b>59%</b>	17%
12	L.N.1.1.4	C	2	10%	27%	<b>51%</b>	12%
13	L.N.2.1.1	A	2	<b>52%</b>	18%	10%	20%
14	L.N.2.3.4	B	3	21%	<b>48%</b>	17%	14%
15	L.N.2.4.4	B	3	27%	<b>49%</b>	15%	9%
16	L.N.2.4.5	A	3	<b>55%</b>	9%	28%	8%
17	L.N.2.2.1	B	3	23%	<b>38%</b>	23%	16%

## CONSTRUCTED-RESPONSE

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
9	L.N.2.1.1	3	3	1.52
18	L.N.2.3.6	3	3	1.07



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## ACKNOWLEDGEMENTS

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KEYSTONE EXAMS  
LITERATURE

ITEM AND SCORING SAMPLER 2015

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