




pennsylvania
DEPARTMENT OF EDUCATION



**PENNSYLVANIA
KEYSTONE EXAMS**

**Literature
Item and Scoring Sampler**



2024–2025

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INFORMATION ABOUT LITERATURE

Introduction

General Introduction

The Pennsylvania Department of Education (PDE) provides districts and schools with tools to assist in delivering focused instructional programs aligned with the Pennsylvania Core Standards (PCS). These tools include the standards, Assessment Anchors and Eligible Content (AAEC) documents, Keystone Exams Test Definition, Classroom Diagnostic Tool, Standards Aligned System, and content-based Item and Scoring Samplers. This 2024 Literature Item and Scoring Sampler is a useful tool for Pennsylvania educators in preparing students for the Keystone Exams by providing samples of test item types and scored student responses. This Item and Scoring Sampler is not designed to be used as a pretest, a curriculum, or any other benchmark for operational testing.

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

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

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

About the Keystone Exams

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

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Alignment

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

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

Depth of Knowledge

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

Level 1—Recall

Level 2—Basic Application of Skill/Concept

Level 3—Strategic Thinking

Level 4—Extended Thinking

Each Keystone item has been through a rigorous review process and is assigned a DOK level. For additional information about DOK, please visit the PDE website at http://static.pdesas.org/content/documents/Keystone_Exams_Understanding_Depth_of_Knowledge_and_Cognitive_Complexity.pdf.

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. The pencil-and-paper format has a single response page, and the online format allows up to 1,500 characters. 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 ten minutes to complete. The estimated time to respond to a test question is the same for both methods of test delivery. During an official exam administration, students are given additional time as necessary to complete the exam.

Item and Scoring Sampler Format

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

Example Multiple-Choice Item Information Table

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

Example Constructed-Response Item Information Table

Category	Item-Specific Information
Alignment	Assigned AAEC
Depth of Knowledge	Assigned DOK
Mean Score	Average Score

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

Literature Exam Directions

Directions:

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

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

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

There are two types of questions in each module.

Multiple-Choice Questions

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

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

Constructed-Response Questions

These questions will require you to write your response.

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

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

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

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

General Description of Scoring Guidelines for Literature

3 Points

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

2 Points

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

1 Point

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

OR

- The response relates minimally to the task.

0 Points

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

LITERATURE MODULE 1

Passage 1

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

The following passage is an excerpt from the English novel *Jane Eyre*, which was originally published in 1847 with the title *Jane Eyre: An Autobiography*. The novel follows the experiences of the title character from childhood to adulthood. In the excerpt, Jane Eyre has recently met Mr. Rochester, who is interviewing her for a position as a tutor for a young person who has been left in his care. During the interview, Jane’s paintings are evaluated.

Mr. Rochester’s Interview

by Charlotte Brontë

“And you came from—?”

“From Lowood school, in —shire.”

“Ah! a charitable concern. How long were you there?”

“Eight years.”

“What age were you when you went to Lowood?”

“About ten.”

“And you stayed there eight years: you are now, then, eighteen?”

I assented.

“Arithmetic, you see, is useful; without its aid, I should hardly have been able to guess your age. It is a point difficult to fix where the features and countenance¹ are so much at variance as in your case. And now what did you learn at Lowood? Can you play?”

“A little.”

“Of course: that is the established answer. Go into the library—I mean, if you please.—(Excuse my tone of command; I am used to say, ‘Do this,’ and it is done: I cannot alter my customary habits for one new inmate.)—Go, then, into the library; take a candle with you; leave the door open; sit down to the piano, and play a tune.”

I departed, obeying his directions.

“Enough!” he called out in a few minutes. “You play a little, I see; like any other English school-girl; perhaps rather better than some, but not well.”

I closed the piano and returned. Mr. Rochester continued—“Adèle showed me some sketches this morning, which she said were yours. I don’t know whether they were entirely of your doing; probably a master aided you?”

¹ countenance—a person’s face

“No, indeed!” I interjected.

“Ah! that pricks pride. Well, fetch me your portfolio, if you can vouch for its contents being original; but don’t pass your word unless you are certain: I can recognize patchwork.”

“Then I will say nothing, and you shall judge for yourself, sir.”

I brought the portfolio from the library.

“Approach the table,” said he; and I wheeled it to his couch. Adèle and Mrs. Fairfax drew near to see the pictures.

“No crowding,” said Mr. Rochester: “take the drawings from my hand as I finish with them; but don’t push your faces up to mine.”

He deliberately scrutinized each sketch and painting. Three he laid aside; the others, when he had examined them, he swept from him.

“Take them off to the other table, Mrs. Fairfax,” said he, “and look at them with Adèle;—you” (glancing at me) “resume your seat, and answer my questions. I perceive those pictures were done by one hand: was that hand yours?”

“Yes.”

“And when did you find time to do them? They have taken much time, and some thought.”

“I did them in the last two vacations I spent at Lowood, when I had no other occupation.”

“Where did you get your copies?”

“Out of my head.”

“That head I see now on your shoulders?”

“Yes, sir.”

“Has it other furniture of the same kind within?”

“I should think it may have: I should hope—better.”

He spread the pictures before him, and again surveyed them alternately.

While he is so occupied, I will tell you, reader, what they are: and first, I must premise that they are nothing wonderful. The subjects had, indeed, risen vividly on my mind. As I saw them with the spiritual eye, before I attempted to embody them, they were striking; but my hand would not second my fancy, and in each case it had wrought out but a pale portrait of the thing I had conceived.

These pictures were in watercolors. The first represented clouds low and livid, rolling over a swollen sea: all the distance was in eclipse; so, too, was the foreground; or rather, the nearest billows, for there was no land. One gleam of light lifted into relief a half-submerged mast, on which sat a cormorant, dark and large, with wings flecked with foam; its beak held a gold bracelet set with gems, that I had touched with as brilliant tints as my palette could yield, and as glittering distinctness as my pencil could impart. Sinking below the bird and mast, a drowned corpse glanced through the green water; a fair arm was the only limb clearly visible, whence the bracelet had been washed or torn.

The second picture contained for foreground only the dim peak of a hill, with grass and some leaves slanting as if by a breeze. Beyond and above spread an expanse of sky, dark blue as at twilight: rising into the sky was a woman's shape to the neck, portrayed in tints as dusk and soft as I could combine. The dim forehead was crowned with a star; the lineaments below were seen as through the suffusion of vapor; the eyes shone dark and wild; the hair streamed shadowy, like a beamless cloud torn by storm or by electric travail. On the neck lay a pale reflection like moonlight; the same faint luster touched the train of thin clouds from which rose and bowed this vision of the Evening Star.

The third showed the pinnacle of an iceberg piercing a polar winter sky: a muster of northern lights reared their dim lances, close serried, along the horizon. Throwing these into distance, rose, in the foreground, a head, —a colossal head, inclined towards the iceberg, and resting against it. Two thin hands, joined under the forehead, and supporting it, drew up before the lower features a sable veil, a brow quite bloodless, white as bone, and an eye hollow and fixed, blank of meaning but for the glassiness of despair, alone were visible. Above the temples, amidst wreathed turban folds of black drapery, vague in its character and consistency as cloud, gleamed a ring of white flame, gemmed with sparkles of a more lurid tinge. This pale crescent was “the likeness of a kingly crown;” what it diademed² was “the shape which shape had none.”

“Were you happy when you painted these pictures?” asked Mr. Rochester presently.

“I was absorbed, sir: yes, and I was happy. To paint them, in short, was to enjoy one of the keenest pleasures I have ever known.”

² diademed—adorned with dignity

Multiple-Choice Items

1. Read the sentence from the passage.

“ . . . I am used to say, “Do this,” and it is done: I cannot alter my customary habits for one new inmate.’ ”

Which idea is conveyed by the use of the word “inmate”?

- A. new experience
- B. lack of freedom
- C. sense of purpose
- D. questionable motive

Category	Item-Specific Information
Alignment	L.F.1.2.4
Answer Key	B
Depth of Knowledge	2
p-value A	34%
p-value B	49% (correct answer)
p-value C	9%
p-value D	8%
Option Annotations	<p>Students are asked to determine the idea that is conveyed by the use of the word “inmate” in the given sentence from the passage. Students must understand the concept of connotations of words.</p> <p>Option B is the correct answer since the word “inmate” refers to someone who is confined to an institution such as a prison. The concept of confinement connotes a “lack of freedom.” Options A, C, and D are incorrect since the word “inmate” does not connote a “new experience,” a “sense of purpose,” or a “questionable motive.” Students may select these incorrect answers if they do not understand the concept of connotation.</p>

2. Why does Mr. Rochester most likely examine the artwork closely?
- A. He wants to give Jane advice about artistic technique.
 - B. He enjoys looking at quality art.
 - C. He believes someone helped Jane create the pieces.
 - D. He considers purchasing one of the pieces.

Category	Item-Specific Information
Alignment	L.F.1.3.1
Answer Key	C
Depth of Knowledge	2
p-value A	10%
p-value B	12%
p-value C	75% (correct answer)
p-value D	3%
Option Annotations	<p>Students are asked to determine why Mr. Rochester most likely examines the artwork closely. Students must understand the concept of relevant details and be able to infer the actions of characters.</p> <p>Option C is the correct answer since the passage states, “I don’t know whether they were entirely of your doing; probably a master aided you? . . . Well, fetch me your portfolio, if you can vouch for its contents being original; but don’t pass your word unless you are certain: I can recognize patchwork.” These sentences show that Mr. Rochester believes that someone else may have helped Jane with her artwork. Since Mr. Rochester is interviewing Jane for a teaching position, option C is the most logical choice. Option A is incorrect; there is no textual evidence that Mr. Rochester wishes to give Jane advice about artistic technique. Option B is incorrect; although Mr. Rochester is impressed by Jane’s art, the passage does not state that he enjoys looking at quality art. Option D is incorrect; there is no textual evidence to suggest he is looking to buy Jane’s art. Students may select these incorrect options if they misinterpret details from the text.</p>

3. Which sentence from the passage shows Jane Eyre has self-confidence?
- A. “ ‘From Lowood school, in —shire.’ ”
 - B. “I departed, obeying his directions.”
 - C. “I brought the portfolio from the library.”
 - D. “ ‘I should think it may have: I should hope—better.’ ”

Category	Item-Specific Information
Alignment	L.F.2.3.1
Answer Key	D
Depth of Knowledge	2
p-value A	7%
p-value B	9%
p-value C	19%
p-value D	65% (correct answer)
Option Annotations	<p>Students are asked to determine which sentence from the passage shows that Jane Eyre has self-confidence. Students must understand character traits and how dialogue reflects character traits.</p> <p>Option D is the correct answer since this answer shows that Jane believes she has other good ideas inside her mind. Option A is incorrect; it is only a statement from Jane of where she went to school and does not show self-confidence. Options B and C are incorrect; they show that Jane follows instructions, not that she has self-confidence. Students may select these incorrect options if they do not have an understanding of self-confidence or if they misinterpret details in the text.</p>

4. Which explanation **most** accurately describes how the mood changes in the passage?
- A. The passage begins with a lighthearted mood and ends with a serious mood.
 - B. The passage begins with a tense mood and ends with a pleasant mood.
 - C. The passage begins with an angry mood and ends with a humorous mood.
 - D. The passage begins with an excited mood and ends with a relaxed mood.

Category	Item-Specific Information
Alignment	L.F.2.3.5
Answer Key	B
Depth of Knowledge	3
p-value A	17%
p-value B	72% (correct answer)
p-value C	3%
p-value D	8%
Option Annotations	<p>Students are asked to determine which explanation most accurately describes how the mood changes in the passage. Students must understand the concept of mood and how authors create mood.</p> <p>Option B is the correct answer since Mr. Rochester’s criticism of Jane’s piano skills and skepticism of her artistic accomplishments create a tense mood. At the end of the passage, Mr. Rochester’s inquiry of Jane’s happiness and her response, “To paint them, . . . was to enjoy one of the keenest pleasures I have ever known,” reflect a pleasant mood. Option A is incorrect since Mr. Rochester’s negative comments to Jane at the beginning do not reflect a lighthearted mood and Jane’s expression of happiness at the end does not reflect a serious mood. Option C is incorrect; the interview begins in a straightforward way; however, there is nothing to suggest anger on the part of either Mr. Rochester or Jane, and Jane’s discussion of how painting brought her happiness does not suggest a humorous mood. Option D is incorrect; Mr. Rochester’s questions during Jane’s interview are asked in a formal and calm way, so the mood could not be considered excited. At the end of the passage, although Jane describes her happiness, this is different from a relaxed mood. Students may select these incorrect options if they fail to understand the concept of mood throughout the text.</p>

5. Which conclusion about Jane Eyre’s artwork is supported by the passage?
- A. Mr. Rochester is impressed with the quality of the artwork.
 - B. Mr. Rochester wants Jane to change her artistic technique.
 - C. Mr. Rochester wants to spend more time looking at the art.
 - D. Mr. Rochester is bothered by images depicted in the artwork.

Category	Item-Specific Information
Alignment	L.F.2.1.1
Answer Key	A
Depth of Knowledge	2
p-value A	72% (correct answer)
p-value B	7%
p-value C	10%
p-value D	11%
Option Annotations	<p>Students are asked to determine the conclusion about Jane Eyre’s artwork that is supported by the passage. Students must be able to use details from the passage to draw a conclusion.</p> <p>Option A is the correct answer. When Mr. Rochester says to Jane, “probably a master aided you?,” he shows that he is impressed with the quality of her artwork. Option B is incorrect. Although Mr. Rochester asks Jane where she procured the ideas for her art, he does not express a desire for her to change her artistic technique. Option C is incorrect. The passage states that Mr. Rochester “deliberately scrutinized each sketch and painting. Three he laid aside; the others, when he had examined them, he swept from him.” Therefore, he did not want to spend more time looking at Jane’s art. Option D is incorrect; Mr. Rochester is not bothered by the images in Jane’s art. Instead, he wonders if she has other ideas like the ones she has portrayed in her art. He asks Jane, “Has it other furniture of the same kind within?” Students may select these incorrect options if they misinterpret details from the text.</p>

6. Which sentence from the passage **best** supports the generalization that people in authority often doubt the merits of their subordinates?
- A. “ ‘And you stayed there eight years: you are now, then, eighteen?’ ”
- B. “ ‘I don’t know whether they were entirely of your doing; probably a master aided you?’ ”
- C. “ ‘Approach the table,’ said he; and I wheeled it to his couch.’ ”
- D. “ ‘They have taken much time, and some thought.’ ”

Category	Item-Specific Information
Alignment	L.F.2.1.2
Answer Key	B
Depth of Knowledge	2
p-value A	6%
p-value B	86% (correct answer)
p-value C	4%
p-value D	4%
Option Annotations	<p>Students are asked to identify the sentence from the passage that best supports the generalization that people in authority often doubt the merits of their subordinates. Students must be able to use details from the passage to support a generalization.</p> <p>Option B is the correct answer since it shows Mr. Rochester’s assumption that Jane had help in creating her paintings. Option A is incorrect since it is a simple, straightforward question that Mr. Rochester asks Jane during their interview. Option C is incorrect since it contains a simple directive from Mr. Rochester to Jane and a brief description of Jane obeying that directive. Option D is incorrect since it shows that Mr. Rochester appreciates Jane’s artistic skill. Students may select these incorrect options if they misinterpret details from the text.</p>

7. Which statement about the interview setting is **most** accurate?
- A. It provides a resolution to the main conflict.
 - B. It creates tension between the characters.
 - C. It minimizes the conflict for the main character.
 - D. It causes figurative language to be easily interpreted.

Category	Item-Specific Information
Alignment	L.F.2.3.2
Answer Key	B
Depth of Knowledge	3
p-value A	11%
p-value B	64% (correct answer)
p-value C	14%
p-value D	11%
Option Annotations	<p>Students are asked to identify which statement about the interview setting is most accurate. Students must understand how setting affects the other elements of fiction.</p> <p>Option B is the correct answer; Mr. Rochester’s commanding and terse treatment of Jane during the interview creates tension between the characters. Option A is incorrect since the interview questions do not relate to the resolution. Option C is incorrect since the interview actually increases the conflict between Jane and Mr. Rochester. Option D is incorrect since the setting is not related to the use of figurative language. Students may select these incorrect options if they do not understand the impact that setting has on fiction.</p>

8. Which statement **best** explains how the first-person point of view affects the passage?
- A. It provides the intended interpretation of the artwork.
 - B. It provides an objective perspective on the quality of the artwork.
 - C. It gives an accurate description of Mr. Rochester’s personality.
 - D. It gives the detailed purpose of Mr. Rochester’s interview.

Category	Item-Specific Information
Alignment	L.F.2.3.6
Answer Key	A
Depth of Knowledge	3
p-value A	36% (correct answer)
p-value B	21%
p-value C	22%
p-value D	21%
Option Annotations	<p>Students are asked to identify which statement best explains how the first-person point of view affects the passage. Students must understand the concept of point of view and how it can impact a piece of fiction.</p> <p>Option A is the correct answer; through the use of first-person point of view, the reader is privy to detailed descriptions of the paintings from the artist herself, Jane. Option B is incorrect; Jane’s comment “I will tell you, reader, . . . I must premise that they are nothing wonderful” does not reflect an objective perspective on the quality of her paintings. Option C is incorrect since dialogue is the way the reader comes to know Mr. Rochester’s personality. Option D is incorrect since it is through dialogue between Mr. Rochester and Jane that the reader learns the purpose of the interview. Students may select these incorrect options if they do not understand the effect of the first-person point of view in the text.</p>

9. Which theme is **best** represented in the passage?
- A. Peace of mind can be achieved through artistic outlets.
 - B. Maintaining polite behavior leads to desirable outcomes.
 - C. Some people are capable of more than what is expected of them.
 - D. Pressure can cause some people to struggle to answer basic questions.

Category	Item-Specific Information
Alignment	L.F.2.3.4
Answer Key	C
Depth of Knowledge	3
p-value A	16%
p-value B	13%
p-value C	66% (correct answer)
p-value D	5%
Option Annotations	<p>Students are asked to determine the theme that is best represented in the passage. Students must understand the concept of theme and be able to interpret it within a text.</p> <p>Option C is the correct answer; Mr. Rochester initially believes that Jane must have had aid in creating her paintings since she left school at the age of 18 and has no higher education. Option A is incorrect; even though Jane does express that painting has brought her happiness, this is not the theme that is most represented in the passage. Option B is incorrect; even though Jane is restrained in her interactions with Mr. Rochester, Mr. Rochester is abrupt with Jane. Option D is incorrect; there is no evidence that Jane struggles to answer Mr. Rochester's questions during the interview. Students may select these incorrect options if they do not have an understanding of theme or if they misinterpret details in the text.</p>

Constructed-Response Item

10. Analyze how the descriptions of Jane Eyre's watercolors support the author's purpose. Use information from the passage to support your analysis.



Scoring Guide

#10 Item Information

Category	Item-Specific Information
Alignment	L.F.1.1.2
Depth of Knowledge	3
Mean Score	1.39

Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of how the descriptions of Jane Eyre's watercolors support the author's purpose. The response includes relevant and specific information from the passage.
2	The response is a partial analysis of how the descriptions of Jane Eyre's watercolors support the author's purpose. The response includes limited information from the passage and may include inaccuracies.
1	The response is a minimal analysis of how the descriptions of Jane Eyre's watercolors support the author's purpose. The response includes little or no information from the passage and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

STUDENT RESPONSE

 **Computer Response Score: 3 points**

10. Analyze how the descriptions of Jane Eyre’s watercolors support the author’s purpose. Use information from the passage to support your analysis.

The author’s purpose in writing this passage is to convey a theme that people are often capable of more than what is expected of them. In this case, Jane’s paintings reveal her intelligence, depth of thought, and artistic aptitude, all of which are highly skepticized by Mr. Rochester, who does not believe she is capable of such high-level thinking. For example, the author describes one of the paintings depicting, “a gleam of light lifted into relief a half-submerged mast, on which sat a cormorant, dark and large, with wings fleckd with foam.” This quote demonstrates how despite Jane’s humility and Mr. Rochester’s doubt, she possesses incredible attention to detail and creativity that goes underappreciated. The theme of an individual being “more than meets the eye” is further developed when the author describes the second painting as having “lineaments below were seen as through the suffusion of vapor.” Again, while Mr. Rochester believes Jane to be simple-minded and unqualified, she in fact very adept and possesses a profundity that is not expected of her at such a young age.

The response is a clear, complete, and accurate analysis of how the descriptions of Jane Eyre’s watercolors support the author’s purpose. It starts with a clear statement of analysis (*The author’s purpose in writing this passage is to convey a theme that people are often capable of more than what is expected of them*) and then continues with further analysis (*In this case, Jane’s paintings reveal her intelligence, depth of thought, and artistic aptitude, all of which are highly skepticized by Mr. Rochester, who does not believe she is capable of such high-level thinking*). It then gives relevant and specific information from the passage (*For example, the author describes one of the paintings depicting, “a gleam of light lifted into relief a half-submerged mast, on which sat a cormorant, dark and large, with wings fleckd with foam”*), followed by clear and insightful analysis of that text (*This quote demonstrates how despite Jane’s humility and Mr. Rochester’s doubt, she possesses incredible attention to detail and creativity that goes underappreciated*). The response then brings back its main focus (*The theme of an individual being “more than meets the eye” is further developed*) and gives more text support (*when the author describes the second painting as having “lineaments below were seen as through the suffusion of vapor”*), followed by analysis of this example (*Again, while Mr. Rochester believes Jane to be simple-minded and unqualified, she in fact very adept and possesses a profundity that is not expected of her at such a young age*).

STUDENT RESPONSE

Response Score: 2 points

10. Analyze how the descriptions of Jane Eyre’s watercolors support the author’s purpose. Use information from the passage to support your analysis.

The authors purpose is to show that not everything is as it seems. Jane Eyre is being interviewed for the role of a nanny. She is doing okay in the interview, playing the piano “like any other English school-girl,” and going to a good school. But when Mr. Rochester brings up her art is excells. He does not believe that Jane is that good at art and demands to she other artwork by her. When he goes through the artwork he chooses three pieces he likes best. Those three pieces are described vividly on their own. By having their own description it shows not only how good her artwork is but how complex it is. By talking about how normal and average Jane is to how wondurful her paintings are shows the authors purpose.

The response is a partial analysis of how the descriptions of Jane Eyre’s watercolors support the author’s purpose. It starts with some general overall analysis (*The authors purpose is to show that not everything is as it seems*) and then gives some text summary as support (*Jane Eyre is being interviewed for the role of a nanny. She is doing okay in the interview, playing the piano “like any other English school-girl,” and going to a good school. But when Mr. Rochester brings up her art is excells. He does not believe that Jane is that good at art and demands to she other artwork by her. When he goes through the artwork he chooses three pieces he likes best. Those three pieces are described vividly on their own*). The response then gives some analysis to go along with the text (*By having their own description it shows not only how good her artwork is but how complex it is. By talking about how normal and average Jane is to how wondurful her paintings are shows the authors purpose*). While this analysis is clear, further elaboration would have been necessary to consider the response “complete.”

STUDENT RESPONSE

**Computer Response Score: 1 point**

10. Analyze how the descriptions of Jane Eyre’s watercolors support the author’s purpose. Use information from the passage to support your analysis.

The description of the water colors brings out the deeper feelings had by the artist while painting these. It shows that the artist is delicate and well thought out when she does a task and the interviewer realizes that would be useful as a tutor.

The response is a minimal analysis of how the descriptions of Jane Eyre’s watercolors support the author’s purpose. The response contains two sentences of analysis that are relevant to the prompt (*The description of the water colors brings out the deeper feelings had by the artist while painting these. It shows that the artist is delicate and well thought out when she does a task and the interviewer realizes that would be useful as a tutor*), but the response lacks any text material to support these inferences.

STUDENT RESPONSE

Response Score: 0 points

10. Analyze how the descriptions of Jane Eyre's watercolors support the author's purpose. Use information from the passage to support your analysis.

The description of Jane Eyre's watercolors support the authors purpose by giving the reader the image of what the painting would look and feel like.

The response contains insufficient information to demonstrate comprehension. It is simply a generic idea of descriptions.

Passage 2

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

With Our Greatest Actor

by Stephen Leacock

It was within the privacy of his own library that we obtained—need we say with infinite difficulty—our interview with the Great Actor. He was sitting in a deep armchair, so buried in his own thoughts that he was oblivious of our approach. On his knee before him lay a cabinet photograph of himself. His eyes seemed to be peering into it, as if seeking to fathom its unfathomable mystery. We had time to note that a beautiful carbon photogravure of himself stood on a table at his elbow, while a magnificent half-tone pastel of himself was suspended on a string from the ceiling. It was only when we had seated ourselves in a chair and taken out our notebook that the Great Actor looked up.

“An interview?” he said, and we noted with pain the weariness in his tone. “Another interview!”

We bowed.

“Publicity!” he murmured rather to himself than to us. “Publicity! Why must one always be forced into publicity?”

It was not our intention, we explained apologetically, to publish or to print a single word—

“Eh, what?” exclaimed the Great Actor. “Not print it? Not publish it? Then what in—”

Not, we explained, without his consent.

“Ah,” he murmured wearily, “my consent. Yes, yes, I must give it. The world demands it. Print, publish anything you like. I am indifferent to praise, careless of fame. Posterity will judge me. But,” he added more briskly, “let me see a proof of it in time to make any changes I might care to.”

We bowed our assent.

“And now,” we began, “may we be permitted to ask a few questions about your art? And first, in which branch of the drama do you consider that your genius chiefly lies, in tragedy or in comedy?”

“In both,” said the Great Actor.

“You excel then,” we continued, “in neither the one nor the other?”

“Not at all,” he answered, “I excel in each of them.”

“Excuse us,” we said, “we haven’t made our meaning quite clear. What we meant to say is, stated very simply, that you do not consider yourself better in either of them than in the other?”

“Not at all,” said the Actor, as he put out his arm with that splendid gesture that we have known and admired for years, at the same time throwing back his leonine¹ head so that his leonine hair fell back from his leonine forehead. “Not at all. I do better in both of them. My genius demands both tragedy and comedy at the same time.”

¹ leonine—of or resembling a lion

“Ah,” we said, as a light broke in upon us, “then that, we presume, is the reason why you are about to appear in Shakespeare?”

The Great Actor frowned.

“I would rather put it,” he said, “that Shakespeare is about to appear in me.”

“Of course, of course,” we murmured, ashamed.

“I appear,” went on the Great Actor, “in *Hamlet*². I expect to present, I may say, an entirely new Hamlet.”

“A new Hamlet!” we exclaimed, fascinated. “A new Hamlet! Is such a thing possible?”

“Entirely,” said the Great Actor, throwing his leonine head forward again. “I have devoted years of study to the part. The whole conception of the part of Hamlet has been wrong.”

We sat stunned.

“All actors hitherto,” continued the Great Actor, “or rather, I should say, all so-called actors—I mean all those who tried to act before me—have been entirely mistaken in their presentation. They have presented Hamlet as dressed in black velvet.”

“Yes, yes,” we interjected, “in black velvet, yes!”

“Very good. The thing is absurd,” continued the Great Actor, as he reached down two or three heavy volumes from the shelf beside him. “Have you ever studied the Elizabethan era?”

“The which?” we asked modestly.

“The Elizabethan era?”

We were silent.

“Or the pre-Shakespearean tragedy?”

We hung our head.

“If you had, you would know that a Hamlet in black velvet is perfectly ridiculous. In Shakespeare’s day—as I could prove in a moment if you had the intelligence to understand it—there was no such thing as black velvet. It didn’t exist.”

“And how then,” we asked, intrigued, puzzled and yet delighted, “do you present Hamlet?”

“In brown velvet,” said the Great Actor.

“Goodness,” we exclaimed, “this is a revolution.”

“It is. But that is only one part of my conception. The main thing will be my presentation of what I may call the psychology of Hamlet.”

“The psychology!” we said.

“Yes,” resumed the Great Actor, “the psychology. To make Hamlet understood, I want to show him as a man bowed down by a great burden. He is overwhelmed with *weltschmerz*³. He carries in him the whole weight of the *zeitgeist*⁴; in fact, everlasting negation lies on him—”

² *Hamlet*—a tragedy written by William Shakespeare

³ *weltschmerz*—German term for depression

⁴ *zeitgeist*—German term for general trend of thought characteristic of a particular time period

“You mean,” we said, trying to speak as cheerfully as we could, “that things are a little bit too much for him.”

“His will,” went on the Great Actor, disregarding our interruption, “is paralyzed. He seeks to move in one direction and is hurled in another. One moment he sinks into the abyss. The next, he rises above the clouds. His feet seek the ground, but find only the air—”

“Wonderful,” we said, “but will you not need a good deal of machinery?”

“Machinery!” exclaimed the Great Actor, with a leonine laugh. “The machinery of thought, the mechanism of power, of magnetism—”

“Ah,” we said, “electricity.”

“Not at all,” said the Great Actor. “You fail to understand. It is all done by my rendering. Take, for example, the famous soliloquy on death. You know it?”

“‘To be or not to be,’” we began.

“Stop,” said the Great Actor. “Now observe. It is a soliloquy. Precisely. That is the key to it. It is something that Hamlet says to himself. Not a word of it, in my interpretation, is actually spoken. All is done in absolute, unbroken silence.”

“How on earth,” we began, “can you do that?”

“Entirely and solely with my face.”

Goodness! Was it possible? We looked again, this time very closely, at the Great Actor’s face. We realized with a thrill that it might be done.

“I come before the audience so,” he went on, “and soliloquize—thus—follow my face, please—”

As the Great Actor spoke, he threw himself into a characteristic pose with folded arms, while gust after gust of emotion, of expression, of alternate hope, doubt and despair, swept—we might say chased themselves across his features.

“Wonderful!” we gasped.

“Shakespeare’s lines,” said the Great Actor, as his face subsided to its habitual calm, “are not necessary; not, at least, with my acting. The lines, indeed, are mere stage directions, nothing more. I leave them out. This happens again and again in the play. Take, for instance, the familiar scene where Hamlet holds the skull in his hand: Shakespeare here suggests the words ‘Alas, poor Yorick⁵! I knew him well—’”

“Yes, yes!” we interrupted, in spite of ourselves, “‘a fellow of infinite jest—’”

“Your intonation is awful,” said the Actor. “But listen. In my interpretation I use no words at all. I merely carry the skull quietly in my hand, very slowly, across the stage. There I lean against a pillar at the side, with the skull in the palm of my hand, and look at it in silence.”

“Wonderful!” we said.

“I then cross over to the right of the stage, very impressively, and seat myself on a plain wooden bench, and remain for some time, looking at the skull.”

“Marvelous!”

⁵ Yorick—deceased character in *Hamlet* whose skull is held by Hamlet during a soliloquy

“I then pass to the back of the stage and lie down on my stomach, still holding the skull before my eyes. After holding this posture for some time, I crawl slowly forward, portraying by the movement of my legs and stomach the whole sad history of Yorick. Finally I turn my back on the audience, still holding the skull, and convey through the spasmodic movements of my back Hamlet’s passionate grief at the loss of his friend.”

“Why!” we exclaimed, beside ourselves with excitement, “this is not merely a revolution, it is a revelation.”

“Call it both,” said the Great Actor.

“The meaning of it is,” we went on, “that you practically don’t need Shakespeare at all.”

“Exactly, I do not. I could do better without him. Shakespeare cramps me. What I really mean to convey is not Shakespeare, but something greater, larger—how shall I express it—bigger.” The Great Actor paused and we waited, our pencil poised in the air. Then he murmured, as his eyes lifted in an expression of something like rapture. “In fact—ME.”

He remained thus, motionless, without moving. We slipped gently to our hands and knees and crawled quietly to the door, and so down the stairs, our notebooks in our teeth.

Multiple-Choice Items

11. Which statement **best** explains the foreshadowing present in the first paragraph?
- A. The first paragraph suggests the Great Actor will provide thoughtful answers.
 - B. The first paragraph suggests the Great Actor will convey a high opinion of himself.
 - C. The first paragraph suggests the narrator will struggle to understand the Great Actor.
 - D. The first paragraph suggests the narrator will end up fearing the Great Actor.

Category	Item-Specific Information
Alignment	L.F.2.5.1
Answer Key	B
Depth of Knowledge	2
p-value A	12%
p-value B	69% (correct answer)
p-value C	15%
p-value D	4%
Option Annotations	<p>Students are asked to identify the statement that best explains the foreshadowing present in the first paragraph of the passage. Students must understand the concept of foreshadowing and how this element is used in fiction.</p> <p>Option B is the correct answer; the descriptions of the “cabinet photograph of himself,” the “carbon photogravure of himself,” and the “half-tone pastel of himself” show that the Great Actor will convey a high opinion of himself. Option A is incorrect. Although the Great Actor is “so buried in his own thoughts that he was oblivious” to the approach of the narrator, this does not necessarily indicate that he will provide thoughtful answers. Option C is incorrect; although the narrator states that the interview with the Great Actor was obtained “with infinite difficulty,” this does not suggest that the narrator will have difficulty understanding the Great Actor. Option D is incorrect; there is nothing in the first paragraph to suggest that the narrator will end up fearing the Great Actor. Students may select these options if they do not understand foreshadowing.</p>

12. Read the sentence from the passage.

“He was sitting in a deep armchair, so buried in his own thoughts that he was oblivious of our approach.”

How does the suffix “-ous” affect the meaning of the word “oblivious”?

- A. It shows that the Great Actor is often known for being unaware of others.
- B. It characterizes the Great Actor as being fully unaware of others.
- C. It indicates that the Great Actor is partially aware of others.
- D. It defines the Great Actor as lacking the ability to be aware of others.

Category	Item-Specific Information
Alignment	L.F.1.2.2
Answer Key	B
Depth of Knowledge	2
p-value A	18%
p-value B	52% (correct answer)
p-value C	6%
p-value D	24%
Option Annotations	<p>Students are asked to use a suffix to identify the meaning of a given word. Students must understand the meaning of the suffix “-ous” to help determine the correct meaning of the word “oblivious.”</p> <p>Option B is the correct answer since the suffix “-ous” means “full of” and the word “oblivion” means a state of being unaware. Options A, C, and D are incorrect since they do not accurately define “oblivious.” Students may select these incorrect answers if they do not know the meaning of the suffix “-ous.”</p>

13. How does the author’s use of allusions to Shakespeare and the play *Hamlet* communicate an idea?
- A. It shows how much the Great Actor respects Shakespeare and his work.
 - B. It shows how the narrator is uneducated about literature from Shakespeare’s time.
 - C. It shows the Great Actor believes he is superior to a highly regarded artist like Shakespeare.
 - D. It shows the narrator wants to defend the original interpretations of Shakespeare’s work.

Category	Item-Specific Information
Alignment	L.F.1.1.3
Answer Key	C
Depth of Knowledge	3
p-value A	13%
p-value B	5%
p-value C	73% (correct answer)
p-value D	9%
Option Annotations	<p>Students are asked how the author’s use of allusions to Shakespeare and the play <i>Hamlet</i> communicates an idea in the passage. Students must understand how allusions are used in fiction.</p> <p>Option C is the correct answer. When the Great Actor says that Shakespeare’s lines “are not necessary” and that they are “mere stage directions, nothing more,” the Great Actor shows that he believes he is superior to Shakespeare. Option A is incorrect; the actor’s disparaging words about Shakespeare indicate that he lacks respect for Shakespeare and his work. Option B is incorrect; even though the narrator is not overly familiar with Shakespeare or the Elizabethan era, the Great Actor’s use of allusions is not related to the narrator’s lack of knowledge. Option D is incorrect since the narrator is impressed by the Great Actor’s interpretation of Shakespeare’s <i>Hamlet</i>. Students may select these incorrect options if they do not understand how allusions are used in the text.</p>

14. Which word is an antonym for the word spasmodic?

- A. calm
- B. decent
- C. realistic
- D. threatening

Category	Item-Specific Information
Alignment	L.F.1.2.1
Answer Key	A
Depth of Knowledge	1
p-value A	65% (correct answer)
p-value B	4%
p-value C	15%
p-value D	16%
Option Annotations	<p>Students are asked to identify an antonym for the word “spasmodic.” Students must understand the meaning of the given word to be able to identify its antonym.</p> <p>Option A is the correct answer; since “spasmodic” means fitful, “calm” would be the opposite meaning. Options B, C, and D are incorrect since they are not antonyms for “spasmodic.” Students may select these incorrect options if they do not understand what an antonym is or if they do not understand the meaning of “spasmodic.”</p>

15. Read the sentence from the passage.

“ ‘Why!’ we exclaimed, beside ourselves with excitement, ‘this is not merely a revolution, it is a revelation.’ ”

What is the effect of the hyperbole in the sentence?

- A. It suggests the narrator disagrees with the ideas presented in the interview.
- B. It suggests the Great Actor is very similar to Shakespeare.
- C. It emphasizes how concerned the narrator is with reporting accurately.
- D. It emphasizes the Great Actor’s incredible talent.

Category	Item-Specific Information
Alignment	L.F.2.5.1
Answer Key	D
Depth of Knowledge	2
p-value A	18%
p-value B	10%
p-value C	15%
p-value D	57% (correct answer)
Option Annotations	<p>Students are asked to identify the effect of the hyperbole in a specific sentence from the passage. Students must understand how hyperbole is used in fiction.</p> <p>Option D is the correct answer; the narrator’s statement conveys the narrator’s belief that the Great Actor has considerable talent since “a revelation” suggests something that communicates an absolute truth. Option A is incorrect since the narrator agrees with all statements the Great Actor makes. The narrator’s comments of “Wonderful!” and “Marvelous!” indicate agreement. Option B is incorrect; the narrator is excited by the Great Actor’s new interpretation of Shakespeare’s <i>Hamlet</i> as compared to the ways the play had historically been interpreted. However, the narrator is not comparing the Great Actor to Shakespeare himself. Option C is incorrect; the narrator’s use of hyperbole does not indicate a desire to report facts accurately; instead, it shows an emotional response to the Great Actor’s words. Students may select these incorrect options if they do not understand hyperbole.</p>

16. Which excerpt from the passage **best** supports the generalization that people will sometimes submit to those who are perceived to be admirable?
- A. “We bowed our assent.”
 - B. “ ‘You excel then,’ we continued, . . . ”
 - C. “ ‘A new Hamlet!’ we exclaimed, . . . ”
 - D. “We were silent.”

Category	Item-Specific Information
Alignment	L.F.2.1.2
Answer Key	A
Depth of Knowledge	2
p-value A	68% (correct answer)
p-value B	13%
p-value C	12%
p-value D	7%
Option Annotations	<p>Students are asked to identify which sentence from the passage best supports the generalization that people will sometimes submit to those who are perceived to be admirable. Students must understand how to use details from the passage to support a generalization.</p> <p>Option A is the correct answer since bowing is a way to show respect and is sometimes used to show a yielding to someone viewed as superior. Option B is incorrect since this excerpt is from part of a question the narrator asks the Great Actor and is not indicative of submission. Option C is incorrect since it shows the narrator’s genuine interest in what the Great Actor has told the narrator and does not indicate that the narrator feels the need to be submissive or humble. Option D is incorrect; the narrator’s silence is due to the narrator’s lack of knowledge on the subjects the Great Actor is discussing and not to an intentional act of submission. Students may select these incorrect options if they misinterpret details in the text.</p>

17. Read the paragraph from the passage.

“ ‘Eh, what?’ exclaimed the Great Actor. ‘Not print it? Not publish it? Then what in—’ ”

What can the reader conclude about the Great Actor from the paragraph?

- A. He prefers to avoid interviews.
- B. He hopes the interview will be short.
- C. He worries the interview will not reach the public.
- D. He does not understand the interview questions.

Category	Item-Specific Information
Alignment	L.F.2.1.1
Answer Key	C
Depth of Knowledge	2
p-value A	26%
p-value B	3%
p-value C	61% (correct answer)
p-value D	10%
Option Annotations	<p>Students are asked to determine what the reader can conclude about the Great Actor from the given paragraph. Students must be able to use details from the passage to draw a conclusion.</p> <p>Option C is the correct answer. The Great Actor’s response, “Eh, what?” and then “Not print it? Not publish it? Then what in—,” shows that he is concerned that the interview may not be printed. Option A is incorrect; the fact that the Great Actor agreed to do the interview does not support the idea that he prefers to avoid interviews. Option B is incorrect; these sentences do not suggest that the Great Actor hopes the interview will be short. Option D is incorrect since the interview questions have not yet been asked. Students may select these incorrect options if they misinterpret details from the text.</p>

18. How does the author’s use of fiction as a literary form **most** influence the passage?
- A. The use of fiction allows for the setting to seem casual.
 - B. The use of fiction allows for the suspense to build to a surprise ending.
 - C. The use of fiction allows for the exchange of believable dialogue.
 - D. The use of fiction allows for the creation of an exaggerated character.

Category	Item-Specific Information
Alignment	L.F.2.2.1
Answer Key	D
Depth of Knowledge	3
p-value A	5%
p-value B	11%
p-value C	17%
p-value D	67% (correct answer)
Option Annotations	<p>Students are asked to analyze how the author’s use of fiction as a literary form most influences the passage. Students must understand the elements of fiction and how those elements interact within the text.</p> <p>Option D is the correct answer; the Great Actor with his inflated sense of his own talent reflects an exaggerated character that is possible only with fiction. Option A is incorrect since other literary forms can have a casual setting. Option B is incorrect since other literary forms can include suspense with a surprise ending. Option C is incorrect since other literary forms can have believable dialogue. Students may select these incorrect options if they do not understand fiction as a literary form.</p>

19. Which literary trend is **best** reflected in the passage?
- A. employing satire to support a political party
 - B. using dialogue to convey issues of injustice
 - C. employing dialogue that expresses loneliness
 - D. using satire to criticize certain groups of people

Category	Item-Specific Information
Alignment	L.F.2.4.1
Answer Key	D
Depth of Knowledge	3
p-value A	5%
p-value B	29%
p-value C	15%
p-value D	51% (correct answer)
Option Annotations	<p>Students are asked to determine which literary trend is best reflected in the passage. Students must understand satire as a literary genre and how it is used in the text.</p> <p>Option D is the correct answer since the exaggerated character of the Great Actor is used to criticize those in the acting profession for their narcissism. Option A is incorrect since the passage is not about politicians or political parties. Option B is incorrect; although dialogue is used, the passage does not touch on issues of injustice. Option C is incorrect; although dialogue is used, the passage does not express loneliness. Students may select these incorrect options if they do not understand satire.</p>

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Scoring Guide

#20 Item Information

Category	Item-Specific Information
Alignment	L.F.2.3.1
Depth of Knowledge	3
Mean Score	1.58

Item-Specific Scoring Guideline

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

STUDENT RESPONSE

Response Score: 3 points

20. Analyze how the narrator responds to challenges throughout the passage. Use information from the passage to support your analysis.

The narrator is calm and slightly put down by the challenges presented by the Great Actor. Throughout the whole passage the narrator doesn't once get upset with the problems present. He does however get put down by his interviewee. In the beginning the narrator is apologetic and as the interview goes on the interview uses words like "We murmured, ashamed", "We were silent", and "We hung our head". The Great Actor made the interview feel bad about himself for not knowing the answers to what he is talking about. Towards the end of the passage the narrators feelings were still a little hurt, "trying to speak as cheerfully as we could". The Great Actor also cut off the narrators sentences as he spoke but he didn't seem angry he just continued on. The narrator was put down by the challenges given but ultimately he pushed past them and continued on with his interview.

The response is a clear, complete, and accurate analysis of how the narrator responds to challenges throughout the passage. The response begins with analysis directly responding to the prompt (*The narrator is calm and slightly put down by the challenges presented by the Great Actor*), which is immediately elaborated upon (*the narrator doesn't once get upset with the problems present. He does however get put down by his interviewee . . . the narrator is apologetic*). This is then supported by multiple source details (*"we murmured, ashamed", "we were silent", and "We hung our head"*). There is then some analysis of the Great Actor and the effect he had on the narrator (*The Great Actor made the interview feel bad about himself for not knowing the answers to what he is talking about . . . the narrators feelings were still a little hurt*), which is supported by a relevant quote (*"trying to speak as cheerfully as we could"*). There is then one more sentence that blends paraphrase and analysis (*also cut off the narrators sentences as he spoke but he didn't seem angry he just continued on*) before a summarizing statement that does add a bit more analysis (*The narrator was put down by the challenges given but ultimately he pushed past them and continued on with his interview*).

STUDENT RESPONSE

**Computer Response Score: 2 points**

20. Analyze how the narrator responds to challenges throughout the passage. Use information from the passage to support your analysis.

Throughout the passage, there is tension between the narrator and the Great Actor. The narrator comes across as overly enthusiastic as well as jittery. They are so eager to get this interview, they just agree profusely with everything the Great Actor says. They are extremely afraid of angering the Actor or ruining the interview, so when disagreements did come about, the narrator was anxiously polite. For example, when discussing the character of Hamlet, the narrator describes their interjection as “trying to speak as cheerfully as we could.” The narrator is simply trying to play to the Great Actor’s ego, even if it means that their responses to him are rather childish.

The response is a partial analysis of how the narrator responds to challenges throughout the passage. The response begins with a long and layered piece of analysis that responds to the prompt (*there is tension between the narrator and the Great Actor . . . They are so eager to get this interview, . . . the narrator was anxiously polite*). There is then a source quote used to support these points (*For example . . . “trying to speak as cheerfully as we could”*). This is followed by some further insightful analysis (*The narrator is simply trying to play to the Great Actor’s ego, even if it means that their responses to him are rather childish*); however, more source detail to support the various inferences made in the response would have been needed before the response could be seen as complete.

STUDENT RESPONSE

Response Score: 1 point

20. Analyze how the narrator responds to challenges throughout the passage. Use information from the passage to support your analysis.

The narrators responds to the challenges with positive attitude because he is determined with the interview. The great actor is very persistent with his answers. He has very strong opinions and the narrator handles them well.

The response is a minimal analysis of how the narrator responds to challenges throughout the passage. The response contains multiple pieces of analysis relevant to the prompt (*responds to the challenges with positive attitude because he is determined; The great actor is very persistent with his answers. He has very strong opinions and the narrator handles them well*) but lacks any specific source details to support this analysis.

STUDENT RESPONSE

**Computer Response Score: 0 points**

20. Analyze how the narrator responds to challenges throughout the passage. Use information from the passage to support your analysis.

The narrator uses Shakespeare to respond to his challenges. The narrator says “If you had, you would know that a hamlet in black velvet is Perfectly ridiculous. In Shakespeares day – as I could prove in a moment if You had the intelligence to understand – there was no such thing as black velvet it didnt exist.”

The response is totally incorrect and irrelevant, as Shakespeare has nothing to do with how the narrator responds to challenges and as the provided source quote is from the Great Actor and not the narrator.

Literature Module 1—Summary Data

Multiple-Choice Questions

An asterisk (*) indicates the key.

Sample Number	Alignment	Answer Key	Depth of Knowledge	p-value A	p-value B	p-value C	p-value D
1	L.F.1.2.4	B	2	34%	49%*	9%	8%
2	L.F.1.3.1	C	2	10%	12%	75%*	3%
3	L.F.2.3.1	D	2	7%	9%	19%	65%*
4	L.F.2.3.5	B	3	17%	72%*	3%	8%
5	L.F.2.1.1	A	2	72%*	7%	10%	11%
6	L.F.2.1.2	B	2	6%	86%*	4%	4%
7	L.F.2.3.2	B	3	11%	64%*	14%	11%
8	L.F.2.3.6	A	3	36%*	21%	22%	21%
9	L.F.2.3.4	C	3	16%	13%	66%*	5%
11	L.F.2.5.1	B	2	12%	69%*	15%	4%
12	L.F.1.2.2	B	2	18%	52%*	6%	24%
13	L.F.1.1.3	C	3	13%	5%	73%*	9%
14	L.F.1.2.1	A	1	65%*	4%	15%	16%
15	L.F.2.5.1	D	2	18%	10%	15%	57%*
16	L.F.2.1.2	A	2	68%*	13%	12%	7%
17	L.F.2.1.1	C	2	26%	3%	61%*	10%
18	L.F.2.2.1	D	3	5%	11%	17%	67%*
19	L.F.2.4.1	D	3	5%	29%	15%	51%*

Constructed-Response Questions

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
10	L.F.1.1.2	3	3	1.39
20	L.F.2.3.1	3	3	1.58

LITERATURE MODULE 2

Passage 1

Read the following passage. Then answer questions 1–9 in your answer booklet.

How to Make Up with Your Best Friend

by Steven Frank

When he pigged out on all the plums in the fridge, William Carlos Williams knew he was in trouble. His wife had been saving them for breakfast, but his fruit desire got the better of him, and he downed them all. Full of plums and remorse, Williams had to do something to make it up to her. Being a poet, he wrote a poem:

I have eaten
the plums
that were in
the icebox

and which
you were
probably
saving for breakfast

Forgive me
they were delicious
so sweet
and so cold

Those 33 words, left on a refrigerator door, changed literary history. “This Is Just to Say” became one of the most popular poems of the 20th century. Many students like it because it’s easy to memorize. I like it because it’s a model for how to write an apology. The first stanza confesses; the second acknowledges; the third begs for forgiveness and understanding. Nothing could be simpler, right?

A friend of mine works as a mediator in legal disputes. She tells me that 95 percent of all lawsuits would go away if someone just said, “I’m sorry.” Nothing could be simpler, right?

A sincere apology may be one of the hardest things you’ll ever put in words; it may also be one of the most necessary. Think of the power of the pen to repair a damaged friendship, a sibling rivalry, or a broken world. President Ronald Reagan signed into law the Civil Liberties Act of 1988. It included words of contrition toward Japanese Americans who had been forced into relocation camps during World War II (1939–1945): “For these fundamental violations of the basic civil liberties and constitutional rights of these individuals of Japanese ancestry, the Congress apologizes on behalf of the Nation.”

In 1992, a similar apology came from Prime Minister Kiichi Miyazawa of Japan toward the people of Korea. Referring to Japan's occupation of Korea in the early 1900s, he wrote, "There was a period in which we were aggressors and you were victims. I want to express here and now that I have felt the deep pain that my country's actions has led to for the people of the Korean peninsula. I want to express my feelings of deep regret and apology."

Those political apologies are models for personal ones. Notice how in both cases the offending party names the offense. It's not a general, whiny "*sorrreeeee*" like my 10-year-old daughter sometimes produces or a spit-and-run *sorry* that often comes from my son. They're specific apologies that acknowledge "fundamental violations" and "a period in which we were aggressors and you were victims." Both apologies also carry the gravitas of sincere regret. Miyazawa's statement actually uses the phrase "deep regret," and the Civil Liberties Act of 1988 deepened its regret by issuing a check for \$20,000 to each Japanese American citizen who'd been interned in a relocation camp.

Incidentally, the word "apology," in its strict definition, has nothing to do with remorse. It comes from the Greek *apo-* and *logos* meaning "defense." Plato's famous *Apology* was really an "apologia" defending Socrates against the charge that he was a corrupter of youth. No wonder people get defensive when you ask them to apologize.

I myself had to make an apology recently. I had committed a laundry sin and knew my wife was upset. In our family we have a clear division of labor: I do the cooking; my wife does the laundry. She has asked me on many occasions to be sure that all my pockets are free of tissues before I put my clothes in the hamper. "When you leave tissues in the pockets, they get shredded in the dryer and land on everyone else's clothes."

"OK," I said, "I'll empty my pockets."

And for a month or so I did. But then allergy season arrived. Apology season arrived with it.

I had heard that apologies were a big thing on the Web, so I went online to check them out. One site offers prewritten apology letters for more than 30 situations. (None had anything to do with laundry.) Another invites you to post an anonymous apology, just to get the remorse off your chest. That didn't work for me either because, first, even if my wife surfs the net and discovers my posting, how will she know it's from me? And second, anonymous apologizing is selfish and does little to repair a relationship. Then I wound up on a website that teaches you to choose the right word when phrasing an apology:

Please _____ me for leaving the tissues in my pocket.

- a) forget
- b) forfeit
- c) forgive
- d) forbid

I'm terrible at multiple choice, so I picked e) *write your own*.

I know that a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain—but not defend—the reason for the wrong. And it should imply that the behavior won't happen again.

I decided on the Williams way—I wrote a poem.

I neatly wrote the poem on a paper towel, folded it up, and tucked it in my shirt pocket. The plan was to lay it on her dinner plate when I set the table.

While I was cooking, my 3-year-old came screaming into the kitchen. “Daddy, I cut myself!” she cried.

I looked down and saw her finger was bleeding, not a panic-worthy gush, but a steady swelling of blood at the tip, which she wiped all over my shirt.

I got her a bandage, gave her a kiss and some chocolate, and then took off my bloody shirt and put it in the laundry.

“Steven!” my wife screeched later that night as she was folding the kids’ T-shirts. “What is this?”

My poem had turned to confetti in the dryer.

Methodically, I collected the scraps of paper towel and pieced together the words, arranging them on the dining room table as I had written them on the page.

My wife read it. She was moved.

“You wrote me a poem?”

“To apologize. But I got distracted by Mia, and it wound up—guess where.”

She put her arm around me and smiled. “That’s OK, honey,” she said. “Just try to remember next time.”

Ah, the power of the pen.

I have left tissues
in the pocket of my shorts
and then put them in the hamper

even though
you told me
never to do it
again.

Forgive me.
I should have concentrated more
while taking off my clothes.

I know you have a
master’s degree
and would rather be
writing
than
doing laundry.

Maybe for the next month or so
it should be
my turn.

DOS AND DON'TS OF APOLOGIZING IN PRINT

DON'T . . .	DO . . .
Write "I'm sorry if . . ."	Write "I'm sorry that . . ."
Make it all about you.	Acknowledge the person's grievance.
Make the explanation longer than the regret.	Make the regret longer than the explanation.
Just apologize.	Offer something concrete to heal the hurt.
Let the apology end up in the laundry.	Mail it or deliver it by hand.
Expect everything to be fine right away.	Give the person time to forgive and move on.

Multiple-Choice Items

1. Read the sentence from the passage.

“It’s not a general, whiny ‘*sorrreeeee*’ like my 10-year-old daughter sometimes produces or a spit-and-run *sorry* that often comes from my son.”

Which idea is conveyed by the use of “spit-and-run”?

- A. creativity
- B. playfulness
- C. impoliteness
- D. insincerity

Category	Item-Specific Information
Alignment	L.N.1.2.4
Answer Key	D
Depth of Knowledge	2
p-value A	4%
p-value B	12%
p-value C	20%
p-value D	64% (correct answer)
Option Annotations	<p>Students are asked to determine which idea is conveyed by the use of the phrase “spit-and-run” in the passage. Students must understand the concept of connotation and how to discern the connotation of a phrase.</p> <p>Option D is the correct answer since a person who says “sorry” in such a hurried manner (as suggested by the pun resulting from changing “hit-and-run” to “spit-and-run”) is probably not sincere in the apology. Options A and B are incorrect since this method of apologizing does not suggest creativity or playfulness. Option C is incorrect; although this method of apologizing may be impolite, the method of apologizing suggests insincerity more because it does not wait for a reaction from the person on the receiving end of the apology. Students may select these incorrect options if they do not understand the concept of connotation.</p>

2. Which word is an antonym for the word “remorse”?
- A. preference
 - B. accuracy
 - C. indifference
 - D. compensation

Category	Item-Specific Information
Alignment	L.N.1.2.1
Answer Key	C
Depth of Knowledge	1
p-value A	13%
p-value B	8%
p-value C	44% (correct answer)
p-value D	35%
Option Annotations	<p>Students are asked to identify an antonym for the word “remorse.” Students must understand the meaning of the given word to be able to identify its antonym.</p> <p>Option C is the correct answer. Since “remorse” means regret from a sense of guilt for past wrongs, “indifference” would mean the opposite. Options A, B, and D are incorrect since they do not accurately state an antonym for “remorse.” Students may select these incorrect options if they do not understand what an antonym is or if they do not understand the meaning of “remorse.”</p>

3. What does the word methodically mean as used in the passage?
- A. in a disagreeable manner
 - B. in a proper custom
 - C. in an impatient practice
 - D. in an orderly way

Category	Item-Specific Information
Alignment	L.N.1.2.3
Answer Key	D
Depth of Knowledge	2
p-value A	5%
p-value B	9%
p-value C	6%
p-value D	80% (correct answer)
Option Annotations	<p>Students are asked to determine the meaning of the word “methodically” as it is used in the passage. Students must understand how to use context clues to determine the meaning of a given word.</p> <p>Option D is the correct answer since the meaning of “methodically” is “in an orderly way,” as suggested by the context clues “collected,” “pieced together,” and “arranging.” Options A, B, and C are incorrect since they do not accurately define “methodically” as it is used in the passage. Students may select these incorrect answers if they do not understand how to use context clues to determine the meaning of a word.</p>

4. Read the sentence from the passage.

“My poem had turned to confetti in the dryer.”

Which statement **best** describes how the author’s use of the phrase “had turned to confetti” informs the reader?

- A. The phrase implies the author’s wife is pleased with the poem.
- B. The phrase implies the poem the author wrote is of low quality.
- C. The phrase suggests the poem on the paper towel creates a mess.
- D. The phrase suggests the author and his wife want to celebrate the poem.

Category	Item-Specific Information
Alignment	L.N.1.1.4
Answer Key	C
Depth of Knowledge	2
p-value A	8%
p-value B	8%
p-value C	80% (correct answer)
p-value D	4%
Option Annotations	<p>Students are asked to identify which statement best describes how the author’s use of the phrase “had turned to confetti” informs the reader. Students must understand how word choice affects the reader.</p> <p>Option C is the correct answer since the phrase “had turned to confetti” suggests that the poem has broken up into tiny pieces in the dryer, which creates a mess. Option A is incorrect since the poem breaking into tiny pieces does not relate to the wife’s reaction to the poem. Option B is incorrect since the poem breaking into tiny pieces does not relate to the quality of the poem. Option D is incorrect; even though confetti is associated with celebrations, the poem turning into confetti is providing a visual image of what happened to the poem in the dryer. Students may select these incorrect options if they do not understand how word choice informs the reader’s construction of meaning in a text.</p>

5. Based on information in the passage and the chart at the end of the passage, which conclusion can **best** be made about apologies?
- A. Apologies should show the victims that their struggle is understood.
 - B. Apologies should allow the victims time for the forgiveness process.
 - C. Apologies that are in a poetic form are often effective.
 - D. Apologies that are delayed can still be authentic.

Category	Item-Specific Information
Alignment	L.N.2.4.4
Answer Key	A
Depth of Knowledge	3
p-value A	53% (correct answer)
p-value B	33%
p-value C	9%
p-value D	5%
Option Annotations	<p>Students are asked to identify the conclusion that can best be made about apologies by making connections between the text and the chart. Students must understand how to draw conclusions from texts and the content of graphics.</p> <p>Option A is the correct answer; both the text and the chart indicate that an apology should acknowledge “the feelings of the offended party” and “the person’s grievance,” which would help indicate that the person’s struggle was understood. Option B is incorrect; even though the chart emphasizes that victims should be allowed time to forgive, the text does not make this point. Option C is incorrect; although the text does give examples of poems that are effective apologies, neither the text nor the chart makes the case that apologies written in the form of a poem are “often effective.” Option D is incorrect since it does not accurately capture the advice in the text or the chart. Students may select these incorrect options if they do not understand how to draw conclusions across texts and graphics.</p>

6. Which sentence from the passage **best** supports the generalization that people struggle with how to say they are sorry?
- A. “Think of the power of the pen to repair a damaged friendship, a sibling rivalry, or a broken world.”
 - B. “I had committed a laundry sin and knew my wife was upset.”
 - C. “One site offers prewritten apology letters for more than 30 situations.”
 - D. “While I was cooking, my 3-year-old came screaming into the kitchen.”

Category	Item-Specific Information
Alignment	L.N.2.1.2
Answer Key	C
Depth of Knowledge	2
p-value A	19%
p-value B	5%
p-value C	74% (correct answer)
p-value D	2%
Option Annotations	<p>Students are asked which sentence from the passage best supports the generalization that people struggle with how to say they are sorry. Students must be able to use textual evidence to support a given generalization.</p> <p>Option C is the correct answer; the fact that there is a website for prewritten apology letters shows that people are in need of different ways to say they are sorry. Option A is incorrect; this statement is a claim that is supported with real-life examples of leaders who have issued written apologies. However, this sentence does not support the given generalization. Option B is incorrect; it is a statement of fact from the author, but it does not relate to a struggle to apologize. Option D is incorrect since it does not relate at all to apologies. Students may select these incorrect options if they misinterpret textual details.</p>

7. What is the effect of the point of view used in the passage?
- A. It provides an amusing perspective on a serious topic.
 - B. It emphasizes the historical significance of a current topic.
 - C. It gives insight from experts about a complicated topic.
 - D. It clarifies the differences in perspectives about multiple topics.

Category	Item-Specific Information
Alignment	L.N.2.3.6
Answer Key	A
Depth of Knowledge	3
p-value A	64% (correct answer)
p-value B	12%
p-value C	11%
p-value D	13%
Option Annotations	<p>Students are asked to determine the effect of the point of view used in the passage. Students must understand the concept of perspective as used in informational text.</p> <p>Option A is the correct answer; the author lightheartedly describes writing a poem to his wife to apologize for making a mess in the dryer. Option B is incorrect; although the author references notable apologies about historical events, the point of view does not emphasize the historical significance of the topic. Option C is incorrect since the passage does not provide expert opinion about the topic. Option D is incorrect since there is only one main topic for the passage. Students may select these incorrect options if they do not understand the concept of point of view or how it affects a text.</p>

8. What is the author's main purpose in writing the passage?
- A. to entertain the reader with a story about making an apology
 - B. to instruct the reader about making an effective apology
 - C. to persuade the reader to apologize more frequently
 - D. to describe to the reader different ways to make apologies

Category	Item-Specific Information
Alignment	L.N.1.1.1
Answer Key	B
Depth of Knowledge	3
p-value A	9%
p-value B	67% (correct answer)
p-value C	12%
p-value D	12%
Option Annotations	<p>Students are asked to identify the author's main purpose in writing the passage. Students must understand the concept of author's purpose and be able to infer across the entire text.</p> <p>Option B is the correct answer since tips are included for how to write an effective apology. Option A is incorrect. Although a personal anecdote is included in the passage, the passage also provides many suggestions; therefore, the main purpose is not to entertain the reader with a story. Option C is incorrect; although the passage may persuade the reader to follow the tips provided to make an effective apology, the purpose is not to persuade the reader to apologize more frequently. Option D is incorrect; although the author does describe different ways to make apologies, this is not the primary purpose; the primary purpose is to explain, through examples and tips, how to create a sincere and effective apology. Students may select these incorrect options if they do not understand author's purpose.</p>

Constructed-Response Item

9. Read the sentences from the passage.

“I know that a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain—but not defend—the reason for the wrong.”

Analyze how the author supports the claim about “a good apology letter.” Use information from the passage to support your analysis.



Scoring Guide

#9 Item Information

Category	Item-Specific Information
Alignment	L.N.2.5.6
Depth of Knowledge	3
Mean Score	1.74

Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of how the author supports the claim about “a good apology letter.” The response includes relevant and specific information from the passage.
2	The response is a partial analysis of how the author supports the claim about “a good apology letter.” The response includes limited information from the passage and may include inaccuracies.
1	The response is a minimal analysis of how the author supports the claim about “a good apology letter.” The response includes little or no information from the passage and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

STUDENT RESPONSE

Response Score: 3 points

9. Read the sentences from the passage.

“I know that a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain—but not defend—the reason for the wrong.”

Analyze how the author supports the claim about “a good apology letter.” Use information from the passage to support your analysis.

The author of the passage made clear that good apologies are necessary. He begins the passage with a simple concept including three things. "The first stanza confesses; the second acknowledges; the third begs for forgiveness and understanding." The author is sure that these three components are perfect ingredients for a good apology. He used real life examples where an apology was sufficient compensation for internment survivors during World War II, and the people of Korea. The Japanese Prime minister clearly addressed the purpose of his apology when he said, "There was a period in which we were aggressors and you were victims." This short sentence only verifies the first of the three concepts mentioned, the first being confession. It is later elaborated on that "a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain - but not defend - the reason for the wrong." This method as well as idea of a good apology is put to the test when he uses it for forgiveness from his wife. Just as the author claimed, a good apology letter does consist of three things, as his wife approved by granting forgiveness.

The response is a clear, complete, and accurate analysis of how the author supports the claim about “a good apology letter.” It begins with some clear overall analysis mixed with text (*The author of the passage made clear that good apologies are necessary. He begins the passage with a simple concept including three things. “The first stanza confesses; the second acknowledges; the third begs for forgiveness and understanding.” The author is sure that these three components are perfect ingredients for a good apology*). It then focuses in further on how the author showed this (*He used real life examples where an apology was sufficient compensation*) and references specific examples from the text (*for internment survivors during World War II, and the people of Korea*). The response then further elaborates on this analysis (*The Japanese Prime minister clearly addressed the purpose of his apology*), again giving a specific text example (*when he said, “There was a period in which we were aggressors and you were victims”*) and still more analysis (*This short sentence only verifies the first of the three concepts mentioned, the first being confession*). It then moves to another part of what makes “a good apology letter” (*It is later elaborated on that “a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain – but not defend – the reason for the wrong”*) and gives another example from the text that illustrates this idea while also being blended with analysis (*This method as well as idea of a good apology is put to the test when he uses it for forgiveness from his wife. Just as the author claimed, a good apology letter does consist of three things, as his wife approved by granting forgiveness*).

STUDENT RESPONSE

**Computer Response Score: 2 points**

9. Read the sentences from the passage.

“I know that a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain—but not defend—the reason for the wrong.”

Analyze how the author supports the claim about “a good apology letter.” Use information from the passage to support your analysis.

The author supports the claim about “a good apology letter,” by writing his own. He claims that a good letter owns up to the offense. In his letter, he starts off by admitting he left the tissues in his pocket. Next, he says “be sincere.” He owns up for his wrong doing and takes full responsibility. He also says “and acknowledge the feelings of the offended party.” He does this in the last line when he says she would rather be writing than doing laundry. The last step to a good apology is to explain the reason for the wrong. He explains his reason by saying he should have concentrated more while taking off his clothes.

The response is a partial analysis of how the author supports the claim about “a good apology letter.” It begins with analysis that responds to the prompt (*The author supports the claim about “a good apology letter,” by writing his own*). It then takes the parts of the quote in the prompt and breaks them apart, addressing each one with text support from the apology letter that the author wrote to his wife. It starts with *He claims that a good letter owns up to the offense* and follows this with text support (*In his letter, he starts off by admitting he left the tissues in his pocket*). The response then takes the next part of the quote (*Next, he says “be sincere”*) and gives some general text support (*He owns up for his wrong doing and takes full responsibility*). That is followed by the next part of the quote (*He also says “and acknowledge the feelings of the offended party”*) and text evidence (*He does this in the last line when he says she would rather be writing than doing laundry*). It then addresses the final part (*The last step to a good apology is to explain the reason for the wrong*) and gives text support to match this (*He explains his reason by saying he should have concentrated more while taking off his clothes*). While there is a fair amount of implicit analysis in the source material the response selects, there is a lack of explicit analysis that clearly explains how this information answers the prompt.

STUDENT RESPONSE

Response Score: 1 point

9. Read the sentences from the passage.

“I know that a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain—but not defend—the reason for the wrong.”

Analyze how the author supports the claim about “a good apology letter.” Use information from the passage to support your analysis.

He says that you should apologize without trying to explain why you were right, or why you did something. If you are going to write an appology letter, that you should make sure your regret is longer than the explanation.

The response is a minimal analysis of how the author supports the claim about “a good apology letter.” It starts by rephrasing part of the sentence in the prompt, showing some minimal analysis/understanding, and then cites a piece of text information from the chart in the passage (*If you are going to write an appology letter, that you should make sure your regret is longer than the explanation*). More elaboration on the limited analysis in this response would be necessary for a higher score.

STUDENT RESPONSE

**Computer Response Score: 0 points**

9. Read the sentences from the passage.

“I know that a good apology letter has to own up to the offense, be sincere, and acknowledge the feelings of the offended party. It should explain—but not defend—the reason for the wrong.”

Analyze how the author supports the claim about “a good apology letter.” Use information from the passage to support your analysis.

He supports the claim a good apology by defining what it is.

The response contains insufficient information to demonstrate comprehension. The first part (*He supports the claim a good apology*) just copies the prompt, and the second part (*by defining what it is*) is too vague to show any understanding of the passage.

Passage 2

Read the following speech. Then answer questions 10–19 in your answer booklet.

Pamela Daniels served as Class Dean at Wellesley College from 1981 to 2000. The following is an excerpt from her graduation address to the Wellesley College Class of 2000. The commencement speech was delivered on May 26, 2000.

Achieving a Life

by Pamela Daniels

Here we are. I have taken down from the door of my office the millennial cartoon in which a young woman asks, “Is it the future yet?” to which an older woman replies, “No, it is still the present.” For today the future has arrived. It has become the present. It is irresistible. And it is beautiful. I am looking at it. It is you, Class of 2000. It is you.

Graduation from college is no ordinary leave-taking, but a moment of irreversible transition. As one of you put it, “Life is about to be really, really different.” At such a moment, we who are further along in our lives search for some wisdom, some safeguarding words, that will, like an amulet, protect you from life’s dangers, soften the vicissitudes of circumstance and guarantee your safe passage through the years ahead. But, of course, there is no amulet except the power within each of you to imagine and claim for herself a meaningful life. And, as every parent knows, there are no guarantees. There are only our hopes for you. And our stories.

The story I want to tell you this morning is a story from my own Commencement in 1959. But first I want to say that there are more than a few of us from the Class of 1959 here today—wishing you well and cheering you on. One of us is the mother of one of you. Two of us are here on the stage too in their capacity as Trustees of the College. And one of us, Bonnie Leonard, is Wellesley’s Dean of Continuing Education, the mainstay of the Davis Scholar community.

In the 1950s, it was Wellesley’s custom to invite the parent of a graduating senior, someone in public life, to give the Commencement address. Our Commencement speaker was a man (this much I remember)—Neil McElroy, Eisenhower’s Secretary of Defense. The Archives record that Secretary McElroy concluded his speech to us with the assurance that “no Company of soldiers, sailors or airmen had inspired him with more confidence—more hope—for the security of America” than we did. I have no memory whatsoever of what he said.

What I do remember from the emotional whirl and blur of my Commencement is the senior who sat next to me. In every line-up, in every procession, in the sea of seats on Commencement day, there we were, the two of us, alphabetically side by side in the middle of the class. My name began with KOE, hers with KOR. Similarly fulfilling our fathers’ expectations of us, we were both political science majors. We both revered the same professor, Edward Gulick of the History Department. We shared a best friend. And like a great many of our classmates in that pre-feminist era—when “the ring by spring,” not the high-tech job offer, was thought to secure the future—we were both engaged to be married soon after graduation, the giddy joy of that romantic prospect obscuring, even from ourselves, our youth, our vulnerability—and our ambition.

In the years after our graduation from Wellesley, we took different paths. She began her new life on Long Island; I began mine in Calcutta. She had her children first, then went to graduate school; I went to graduate school first, then had my children. For both of us (as will be true for many of you, too) motherhood was transforming—our children daring us, by their very existence, to be truer, deeper, more. Both of us were galvanized by our motherhood experience to do some serious thinking about the shape and future substance of our lives—thinking that resulted in a change of course. Both of us were encouraged, challenged and inspired in the new work we undertook by discerning and caring mentors. Both of us have known failure and loss—and, in our middle years, unanticipated sorrow—character-defining moments that do not appear on our resumes. And finally, each of us has come into her own in a lifework that gives full play to who she is and to her convictions about what matters.

Five years ago, when she was Wellesley's Commencement speaker, Madeleine and I spent some time together and compared notes about our work—the pleasure and sense of privilege we both felt to be doing what we do—the amazing fit each of us had found. “Who would have imagined?” we said. For it was not by any prescribed path—and not until our middle years—that each of us had claimed her “dream job”: I had become a Class Dean at Wellesley. And she was soon to become the Secretary of State.

The point of the story of Madeleine and me is not what became of us. The point is what you may and can and will become—what experiences, commitments, crises and relationships will define your lives. Each of you has the mystery of her own being to discover—however long it takes—and her whole lifetime in which to come to know and honor and express that being in work and in love and in service.

I speak to you as a developmentalist when I say, first, you just do not know how your lives will unfold—any more than we did, sitting there in the middle row, in the sunshine, in June 1959. How could we? How can you, at 21, 22? A liberal arts education is preparation, empowerment, exhortation. It is not a crystal ball. Nor should it be. Still, by confirming your intelligence and your pluck, by recognizing the deepening authority of your voices, by fostering the solidarity of your sisterhood, Wellesley has given you an edge. And a resource to use in defining your questions—so that you may, in Rilke's phrase, “live them.”

Second . . . it takes time. Time to understand the puzzle of the self. Time to figure out what one's unique lifework—one's “dream job”—might be. Time to develop the discipline and the practice of sustained commitment.

There are false starts and missed opportunities and setbacks. There are interruptions and changes of plans. High-striving women seem to live with a tremendous pressure to have it all, do it all—now. Resist this if you can. Take the long view. Give yourselves time. No one achieves her dreams and desires all at once, even if she can name them at the outset. Don't confuse your resume with your life. Over time, life itself is the achievement.

And third, as your class T-shirt says, “Each of you is an original.” Don't ever forget it. You come to us as first-year students in all your superb variousness—bringing with you an extraordinary diversity of background, talent, sensibility and aspiration. I worry that somehow, by the time you are seniors, in our efforts to encourage you to strive and excel and succeed, we end up restricting your sense of what is useful and worthwhile to do in the world—giving you a tunnel vision of your possibilities. The established professions and careers matter, and many of you will find meaningful, innovative lifework there. Yet, there are so many things to do in this world. So many ways to make a difference. So many ways to be of use.

So many ways to realize Wellesley's motto, *non ministrari sed ministrare*. Not to be served, but to serve. In all its elegant brevity—just four words—the motto, like a Thematic Apperception Test, invites any one of us to do her own riff on it. Here is mine: Though couched in the language of an earlier millennium, the motto, I think, is as contemporary as you are. It is, indeed, a call to service and to philanthropy—as Isabel Stewart reminded us all on Wednesday, a call to “give back.” But I find in the motto a wider, deeper meaning—a call to activism in any sphere: Not to be acted upon, but to act. Not dependence, but fierce will and a passionate attitude. Not self-absorption, but generativity.

Generativity, in Erik Erikson's conception of the human life cycle, refers to everything we do on behalf of the next generation. It has to do with all that we generate, create and produce. Generativity is about parenthood. It is about the tasks of caring for the children we bear and raise. It is also about the ideas and dreams we nurture to fruition in our lifework, about the service we render, the communities we create and sustain, the institutions we establish, reform and renew. Generativity is not about making a fortune, although if you do manage to make one, you can surely dedicate it to generative purposes—as Wellesley alumnae have done, again and again.

Generativity, ultimately, is about putting our intelligence, imagination and vitality to the service of an ideal or enterprise about which we care passionately. Whenever and wherever you do this—in professional commitments, in public service or in your private lives—whenever you express your identity and ideals in this activist, generative sense, you are realizing the Wellesley motto.

Whether you work on developing a cure for breast cancer, or take care of a loved one who is suffering from it; whether you discover a planet, or work to conserve the diminishing wilderness of our own; whether you write poetry or teach it; whether you nurture a child, or work to devise just social policy that makes it possible for all women to nurture their children, you are realizing the Wellesley motto.

When you designate your senior gift to fund internships for the next generation of Wellesley students, you sustain the sisterhood and create a legacy—and you realize the Wellesley motto. When you wear a sandwich board to promote the Senior Gift Campaign, and your bluff cannot be called, you are realizing the Wellesley motto. Should you venture into e-commerce, create an Internet start-up, call it *sedministrare.com* and prove that this is not an oxymoron, you are realizing the Wellesley motto . . .

Multiple-Choice Items

10. Read the sentence from the speech.

“At such a moment, we who are further along in our lives search for some wisdom, some safeguarding words, that will, like an amulet, protect you from life’s dangers, soften the vicissitudes of circumstance and guarantee your safe passage through the years ahead.”

What does the word vicissitudes mean as used in the sentence?

- A. opportunities for career advancement
- B. signs of physical strain
- C. changes that cause a degree of hardship
- D. policies governing educational fields

Category	Item-Specific Information
Alignment	L.N.1.2.3
Answer Key	C
Depth of Knowledge	2
p-value A	14%
p-value B	21%
p-value C	62% (correct answer)
p-value D	3%
Option Annotations	<p>Students are asked to use context clues to determine the meaning of the word “vicissitudes.” Students must understand how to use context clues to determine the meaning of a given word.</p> <p>Option C is the correct answer since the meaning of “vicissitudes” is “changes that cause a degree of hardship.” The phrases “safeguarding words,” “protect you from life’s dangers,” and “guarantee your safe passage” provide further context to support the meaning. Options A, B, and D are incorrect since they do not accurately convey the meaning of “vicissitudes.” Students may select these incorrect options if they do not understand how to use context clues to determine the meaning of a word.</p>

11. Read the sentence from the speech.

“I speak to you as a developmentalist when I say, first, you just do not know how your lives will unfold—any more than we did, sitting there in the middle row, in the sunshine, in June 1959.”

How does the sentence **best** support the author’s purpose?

- A. It shows that the author understands the position the graduates are in.
- B. It indicates to readers that graduation marks an important transition in life.
- C. It provides clear direction for how the graduates can make a difference in the world.
- D. It emphasizes the success the author has achieved since her graduation years ago.

Category	Item-Specific Information
Alignment	L.N.1.1.2
Answer Key	A
Depth of Knowledge	3
p-value A	61% (correct answer)
p-value B	26%
p-value C	7%
p-value D	6%
Option Annotations	<p>Students are asked to analyze how the given sentence supports the author’s purpose. Students must be able to infer the author’s purpose and connect textual evidence to that purpose.</p> <p>Option A is the correct answer; the author’s connection to the students’ experience reveals her wish to inspire them to achieve by giving back to others. Option B is incorrect; although graduation from college does mark an important transition in life, the given sentence allows the author to make a personal connection to the graduates. Option C is incorrect; it does not provide guidance for how to make a difference in the world. Option D is incorrect since the given sentence does not relate to the author’s achievements; in addition, the purpose of the graduation speech is not to highlight the author’s achievements. Students may select these incorrect options if they misinterpret the author’s purpose or the details in the text.</p>

12. Which statement **best** describes how the author’s use of the phrase “the long view” influences readers?
- A. The phrase encourages readers to consider a lifetime of work rather than one brief period.
 - B. The phrase causes readers to question their past life decisions.
 - C. The phrase suggests readers have been looking at their lives incorrectly for some time.
 - D. The phrase indicates readers are in the position to make life-changing choices.

Category	Item-Specific Information
Alignment	L.N.1.1.4
Answer Key	A
Depth of Knowledge	3
p-value A	56% (correct answer)
p-value B	4%
p-value C	7%
p-value D	33%
Option Annotations	<p>Students are asked to identify which statement best describes how the author’s use of the phrase “the long view” influences readers. Students must understand how word choice impacts readers.</p> <p>Option A is the correct answer; the author advises students to understand that “over time, life itself is the achievement.” The reference to “the long view” encourages readers to take the perspective that one’s achievements are best viewed across one’s entire life. Options B, C, and D are incorrect; although these options refer to life decisions, they do not accurately explain how the use of “the long view” affects the reader. Students may select these incorrect options if they misinterpret the use of the phrase “the long view” or other textual details.</p>

13. Read the sentence from the speech.

“You come to us as first-year students in all your superb variousness—bringing with you an extraordinary diversity of background, talent, sensibility and aspiration.”

How do the opinions in the sentence contribute to the speech?

- A. They show the significance of the transition the graduates are experiencing.
- B. They hint at the difficult challenges the graduates will soon face.
- C. They suggest that the graduates will surprise many people in the near future.
- D. They emphasize the natural potential the graduates possess.

Category	Item-Specific Information
Alignment	L.N.2.5.2
Answer Key	D
Depth of Knowledge	3
p-value A	17%
p-value B	7%
p-value C	11%
p-value D	65% (correct answer)
Option Annotations	<p>Students are asked to analyze how the opinions in the given sentence contribute to the speech. Students must understand how opinions are used in texts.</p> <p>Option D is the correct answer; the author believes that each student comes to Wellesley with talent and ambition. This opinion emphasizes the “natural potential” of each graduate. Option A is incorrect since the quote does not relate to the transition from being in college to being college graduates. Option B is incorrect since the quote does not mention any challenges the graduates will face. Option C is incorrect since the quote does not relate to any surprise that may occur in the future. Students may select these incorrect options if they do not understand how opinions are used in a text.</p>

14. Which sentence from the speech **best** supports the generalization that life is unpredictable?
- A. “I have no memory whatsoever of what he said.”
- B. “For it was not by any prescribed path—and not until our middle years—that each of us had claimed her ‘dream job’ . . .”
- C. “And third, as your class T-shirt says, ‘Each of you is an original.’ ”
- D. “Generativity is not about making a fortune, although if you do manage to make one, you can surely dedicate it to generative purposes . . .”

Category	Item-Specific Information
Alignment	L.N.2.1.2
Answer Key	B
Depth of Knowledge	2
p-value A	2%
p-value B	81% (correct answer)
p-value C	3%
p-value D	14%
Option Annotations	<p>Students are asked to identify the sentence from the speech that best supports the generalization that life is unpredictable. Students must understand the concept of a generalization and be able to cite textual evidence that supports a generalization.</p> <p>Option B is the correct answer; the words “not by any prescribed path” and “not until our middle years” suggest that life is not certain and that the future cannot be foreseen. Option A is incorrect; the author’s statement about her memory does not relate to life being unpredictable. Option C is incorrect; being “an original” does not relate to life being unpredictable. Option D is incorrect; “generativity” does not relate to life being unpredictable. Students may select these incorrect options if they misinterpret textual details.</p>

15. Which detail about the author **most** suggests she has a biased perspective on the graduating class?
- A. Her friend gave the Wellesley Commencement address five years earlier.
 - B. She attended the Wellesley Commencement event in 1959.
 - C. She served as a Class Dean at Wellesley at the time.
 - D. She was familiar with the Wellesley motto.

Category	Item-Specific Information
Alignment	L.N.2.5.4
Answer Key	C
Depth of Knowledge	2
p-value A	7%
p-value B	29%
p-value C	52% (correct answer)
p-value D	12%
Option Annotations	<p>Students are asked to determine which detail about the author most suggests she has a biased perspective on the graduating class. Students must understand author bias and how it affects a text.</p> <p>Option C is the correct answer; since the author was class dean at the time of the speech, this suggests she may be inclined to show favoritism toward this graduating class. Option A is incorrect; the fact that the author’s friend Madeleine had been the commencement speaker five years earlier is not related to the author’s biased perspective on the graduating class. Option B is incorrect; although the author did attend the graduation event in 1959, this fact does not suggest that the author has a biased perspective on this particular graduating class. Option D is incorrect; even though the author is familiar with the class motto, this does not suggest that she had a biased perspective on the graduating class. Students may select these incorrect options if they do not understand bias and how it manifests in texts.</p>

16. Which statement **most** accurately evaluates the author’s repeated reference to “realizing the Wellesley motto”?
- A. The repetition effectively encourages graduates to donate to Wellesley in the future.
 - B. The repetition effectively emphasizes the variety of ways to contribute positively to the world.
 - C. The repetition appropriately demonstrates respect for the traditions of Wellesley.
 - D. The repetition appropriately signifies the high level of achievement the graduates attained.

Category	Item-Specific Information
Alignment	L.N.2.4.1
Answer Key	B
Depth of Knowledge	3
p-value A	4%
p-value B	60% (correct answer)
p-value C	19%
p-value D	17%
Option Annotations	<p>Students are asked to determine which statement most accurately evaluates the author’s repeated reference to “realizing the Wellesley motto.” Students must understand how the use of structural elements impact a text.</p> <p>Option B is the correct answer; the author repeatedly uses the motto to connect being a graduate of Wellesley with how important it is for graduates to “make a difference” and to “give back.” Option A is incorrect since donating to Wellesley is only one way to “give back.” The repeated references emphasize the author’s take on the motto—that it is “a call to activism in any sphere.” Option C is incorrect; even though the author does have respect for Wellesley, the repetition of “realizing the Wellesley motto” does not relate to this fact. Option D is incorrect; the author repeats the phrase to refer to what the graduates may achieve in the future through generativity, not what they have already achieved. Students may select these incorrect options if they do not understand how informational texts use particular structures.</p>

17. Which sentence **best** represents the main idea of the speech?

- A. “But first I want to say that there are more than a few of us from the Class of 1959 here today—wishing you well and cheering you on.”
- B. “Each of you has the mystery of her own being to discover—however long it takes—and her whole lifetime in which to come to know and honor and express that being in work and in love and in service.”
- C. “I worry that somehow, by the time you are seniors, in our efforts to encourage you to strive and excel and succeed, we end up restricting your sense of what is useful and worthwhile to do in the world—giving you a tunnel vision of your possibilities.”
- D. “Here is mine: Though couched in the language of an earlier millennium, the motto, I think, is as contemporary as you are.”

Category	Item-Specific Information
Alignment	L.N.1.3.1
Answer Key	B
Depth of Knowledge	3
p-value A	4%
p-value B	77% (correct answer)
p-value C	15%
p-value D	4%
Option Annotations	<p>Students are asked to identify the sentence that best represents the main idea of the speech. Students must understand the concept of the main idea and how to use details from the text to infer the main idea.</p> <p>Option B is the correct answer since the central idea of the speech is about what the graduates “may and can and will become” and to encourage the graduates to embrace the fact that there are “many things to do in this world,” “many ways to make a difference,” and “many ways to be of use.” Option A is incorrect; although the author does wish the students well, the fact that there are multiple representatives from the Class of 1959 wishing the graduates well is not the main idea of the speech. Option C is incorrect; although the author expresses the concern described in option C, it is included to support her wish for the students to be original, which is only one of the many pieces of advice she presents in her speech. Option D is incorrect; it is a statement that reflects the author’s opinion of the relevance of the motto, but this is not the main idea of the speech. Students may select these incorrect options if they do not understand main idea or are unable to discern main idea from other specific details in the text.</p>

18. Which characteristic of a commencement speech **most** influences the meaning of the speech?
- A. the use of identification of certain audience members
 - B. the use of quotations from various people about a topic
 - C. the use of contrast between the past and present
 - D. the use of personal reflections on life experiences

Category	Item-Specific Information
Alignment	L.N.2.2.1
Answer Key	D
Depth of Knowledge	3
p-value A	6%
p-value B	6%
p-value C	20%
p-value D	68% (correct answer)
Option Annotations	<p>Students are asked to identify which characteristic of a commencement speech most influences the meaning of the speech. Students must understand how features of a literary form affect the meaning of a text.</p> <p>Option D is the correct answer; commencement speeches typically provide personal anecdotes as a way to reflect and provide inspiration for students in the next chapter of their lives. Option A is incorrect; even though the author recognizes certain people in the audience and on the stage, this feature is not a defining characteristic of a commencement speech. Option B is incorrect; although quotes are included in the speech, the use of quotes is not particular to commencement speeches. Option C is incorrect; even though the author touches on past events, this is not what most influences the meaning of the speech; the speech is very much about the future. Students may select these incorrect options if they do not understand the literary form used in this text or how it influences the meaning of the text.</p>

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Constructed-Response Item

19. Analyze how Daniels’s character traits contribute to the speech. Use information from the speech to support your analysis.



Scoring Guide

#19 Item Information

Category	Item-Specific Information
Alignment	L.N.2.3.1
Depth of Knowledge	3
Mean Score	1.52

Item-Specific Scoring Guideline

Score	Description
3	The response is a clear, complete, and accurate analysis of how Daniels's character traits contribute to the speech. The response includes relevant and specific information from the speech.
2	The response is a partial analysis of how Daniels's character traits contribute to the speech. The response includes limited information from the speech and may include inaccuracies.
1	The response is a minimal analysis of how Daniels's character traits contribute to the speech. The response includes little or no information from the speech and may include inaccuracies. OR The response relates minimally to the task.
0	The response is totally incorrect or irrelevant or contains insufficient information to demonstrate comprehension.

STUDENT RESPONSE

**Computer Response Score: 3 points**

19. Analyze how Daniels’s character traits contribute to the speech. Use information from the speech to support your analysis.

Pamela Daniels, author of “Achieving a life” possesses many strong character traits which bring her speech to life. Daniels is very up-lifting with her speech because of her relatable and encouraging characteristics. According to Daniels, “I speak to you as a developmentalist when I say, first, you just do not know how your lives will unfold . . .” Daniels talks about past experiences to show that she has been in the same position all of the students are in; Daniels’s past experiences allow readers to understand that she understands the students and can offer the students advice for the future. According to Daniels, “Yet, there are so many things to do in this world. So many ways to make a difference. So many ways to be of use.” Daniels expresses the fact that there are endless possibilities to aid in achieving a successful life, but the students must find where they belong. The encouraging tone to the speech allows readers and the listeners to understand Daniels’s thoughts and feelings towards the students and graduating. Daniels’s relatable and encouraging character traits add to her speech “Achieving a Life” by creating an up-lifting tone and bringing her speech to life.

The response is a clear, complete, and accurate analysis of how Daniels’s character traits contribute to the speech. The response begins with an overarching piece of layered analysis that responds to the prompt (*possesses many strong character traits which bring her speech to life. Daniels is very up-lifting with her speech because of her relatable and encouraging characteristics*). There is then a text quote (“*I speak to you as a developmentalist when I say, first, you just do not know how your lives will unfold*”), which leads into a blend of paraphrase and analysis that explores the “relatable” characteristic (*talks about past experiences to show that she has been in the same position all of the students are in; Daniels’s past experiences allow readers to understand that she understands the students and can offer the students advice for the future*). This is followed by another quote (“*Yet, there are so many things to do in this world. So many ways to make a difference. So many ways to be of use*”) and analysis elaborating on the “encouraging” characteristic (*aid in achieving a successful life, but the students must find where they belong. The encouraging tone to the speech allows readers and the listeners to understand Daniels’s thoughts and feelings*). The response concludes by restating the analysis from the beginning.

STUDENT RESPONSE

Response Score: 2 points

19. Analyze how Daniels's character traits contribute to the speech. Use information from the speech to support your analysis.

Daniels's character traits contribute to the speech by empowering people, making personal connections, and showing people that everyone can do something. First, in the speech she states "Each of you has the mystery of her own being to discover-however long it takes". This is stating that everyone is their own character, and can do anything they aspire to. Next, she writes "Give yourselves some time. No one achieves her dreams and desires all at once". This empowers people to take life slow, because not everything they want can come as fast as they want. Finally, she makes personal connections when she says "I went to graduate school first, then had my children. For both of us motherhood was transforming". This is her making personal connections about her life after she graduated from Wellesley. This is relevant to the speech because she is comparing what her friends life was like, showing how different it could be. In conclusion, Daniels's character traits are important to the speech.

The response is a partial analysis of how Daniels's character traits contribute to the speech. The response begins with analysis responding to the prompt (*by empowering people, making personal connections, and showing people that everyone can do something*). There are then three text examples ("Each of you has," "Give yourselves some time," "I went to graduate school") followed by analysis of each (*This is stating that everyone, This empowers people to take life slow, This is her making personal connections*). The analysis in this response is mostly surface level and does not go much beyond the literal meaning of each quote. Additionally, while students do not need to explicitly state what Daniels's character traits are, it makes it difficult to then explain how those traits are contributing to the speech, as is the case here.

STUDENT RESPONSE

**Computer Response Score: 1 point**

19. Analyze how Daniels's character traits contribute to the speech. Use information from the speech to support your analysis.

Daniel's character traits are proud, accomplished, and a successful person.

The response is a minimal analysis of how Daniels's character traits contribute to the speech. The response is simply a listing of Daniels's character traits (*proud, accomplished, and a successful person*) without any acknowledgment of how they contribute to the speech. Additionally, the response contains only analysis with no source material to support it.

STUDENT RESPONSE

Response Score: 0 points

19. Analyze how Daniels's character traits contribute to the speech. Use information from the speech to support your analysis.

Daniels character traits really contribute to the speech. It makes the speech more interesting to read. It helps the reader understand achieving a life better.

The response contains insufficient information to demonstrate comprehension. While not totally incorrect, the response is so vague as to be about almost any speech.

Literature Module 2—Summary Data

Multiple-Choice Questions

An asterisk (*) indicates the key.

Sample Number	Alignment	Answer Key	Depth of Knowledge	p-value A	p-value B	p-value C	p-value D
1	L.N.1.2.4	D	2	4%	12%	20%	64%*
2	L.N.1.2.1	C	1	13%	8%	44%*	35%
3	L.N.1.2.3	D	2	5%	9%	6%	80%*
4	L.N.1.1.4	C	2	8%	8%	80%*	4%
5	L.N.2.4.4	A	3	53%*	33%	9%	5%
6	L.N.2.1.2	C	2	19%	5%	74%*	2%
7	L.N.2.3.6	A	3	64%*	12%	11%	13%
8	L.N.1.1.1	B	3	9%	67%*	12%	12%
10	L.N.1.2.3	C	2	14%	21%	62%*	3%
11	L.N.1.1.2	A	3	61%*	26%	7%	6%
12	L.N.1.1.4	A	3	56%*	4%	7%	33%
13	L.N.2.5.2	D	3	17%	7%	11%	65%*
14	L.N.2.1.2	B	2	2%	81%*	3%	14%
15	L.N.2.5.4	C	2	7%	29%	52%*	12%
16	L.N.2.4.1	B	3	4%	60%*	19%	17%
17	L.N.1.3.1	B	3	4%	77%*	15%	4%
18	L.N.2.2.1	D	3	6%	6%	20%	68%*

Constructed-Response Questions

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
9	L.N.2.5.6	3	3	1.74
19	L.N.2.3.1	3	3	1.52

ACKNOWLEDGEMENTS

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Keystone Exams Literature

Item and Scoring Sampler

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