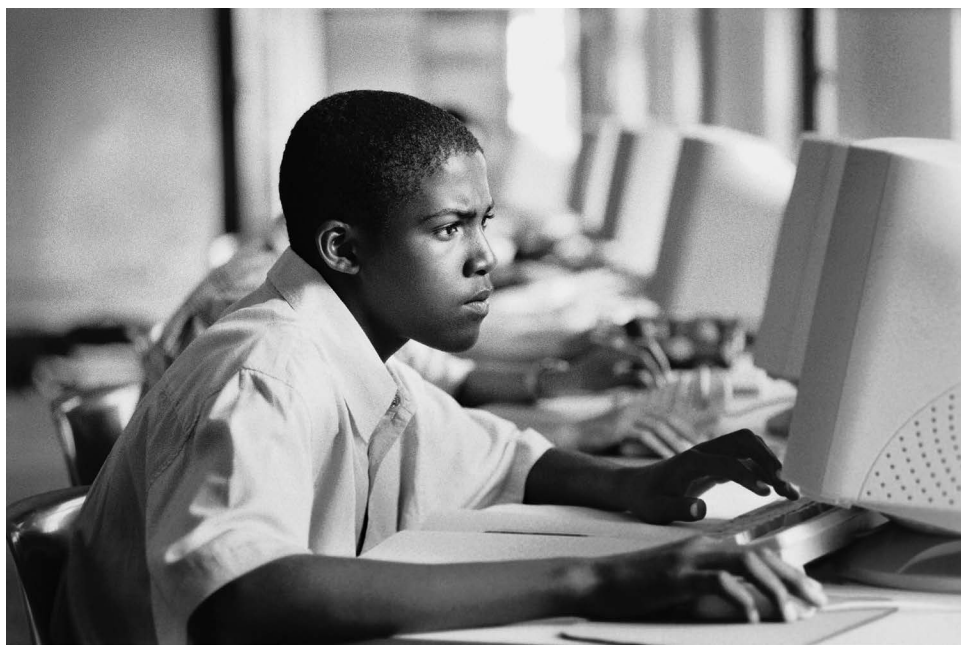




pennsylvania
DEPARTMENT OF EDUCATION

The Pennsylvania System of School Assessment

English Language Arts Item and Scoring Sampler



2023–2024
Grade 7

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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 Academic Standards, Assessment Anchors and Eligible Content (AAEC) documents, assessment handbooks, and content-based item and scoring samplers. This Item and Scoring Sampler is a useful tool for Pennsylvania educators in preparing local instructional programs by providing samples of released test items, of test item types, and scored student responses. The item sampler is not designed to be used as a pretest, a curriculum, or any other benchmark for operational testing.

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

Pennsylvania Core Standards (PCS)

This sampler contains examples of test questions designed to assess the Pennsylvania Assessment Anchors and Eligible Content aligned to the PCS. The Mathematics, Reading, and Writing PSSA transitioned to PCS-based operational Mathematics and English Language Arts assessments starting with the spring 2015 PSSA administration.

The PCS-aligned Assessment Anchors and Eligible Content documents are posted on this portal:

- www.education.pa.gov [Hover over “Data and Reporting,” select “Assessment and Accountability,” and select “PSSA-PA System of School Assessment.” Then select “Assessment Anchors/Eligible Content” on the right side of the screen.]

What Is Included

This sampler contains stimulus reading passages with test questions, Conventions of Standard English questions, and a text-dependent analysis (TDA) prompt that have been written to align to the Assessment Anchors, which are based on the PCS. The sample test questions model the types of items that may appear on an operational PSSA. Each sample test question has been through a rigorous review process to ensure alignment with the Assessment Anchors prior to being piloted in an embedded field test within a PSSA assessment and then used operationally on a PSSA assessment. Answer keys, scoring guidelines, and any related stimulus material are also included. Additionally, sample student responses are provided with each open-ended item to demonstrate the range of responses that students provided in response to these items.

Purpose and Uses

The items in this sampler may be used¹ as examples for creating assessment items at the classroom level. Classroom teachers may find it beneficial to have students respond to the text-dependent analysis prompt question in this sampler. Educators may then use the sampler as a guide to score the responses either independently or together with colleagues within a school or district.

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Item Format and Scoring Guidelines

The 2023 PCS-based PSSA has multiple types of test questions. For grade 7, the types of test questions are multiple-choice (MC) questions, evidence-based selected-response (EBSR) questions, and text-dependent analysis (TDA) prompts.

Multiple Choice: Each of this type of test question has four answer choices. Some MC test questions are based on a stimulus reading passage, while Conventions of Standard English MC test questions are independent of a passage. Each correct response to an MC test question is worth one point.

Evidence-Based Selected-Response: Each two-part EBSR question is designed to elicit an evidence-based response from a student who has read either a literature or an informational text passage. In Part One, which is similar to an MC question, the student analyzes a passage and chooses the best answer from four answer choices. In Part Two, the student utilizes evidence from the passage to select one or more answers based on the response to Part One. Part Two is different from an MC question in that there may be more than four answer options and more than one correct answer. Each EBSR test question is worth either two or three points, and students can receive points for providing a correct response to Part One or for providing one or more correct responses in Part Two.

Text-Dependent Analysis Prompt: The TDA prompt is a text-dependent analysis prompt based on a passage or passage set that each student has read during the test event. There are three response pages in the paper-and-pencil format and up to 5,000 characters in the online format. Both literature and informational text passages are addressed through this item type. Students use explicit and implicit evidence to make inferences leading to a conclusion or generalization in response to the task stated in the prompt. Students construct a well-written analytical essay to communicate inferences and connections to the evidence using grade-appropriate writing skills. The TDA response is scored using a holistic scoring guideline on a 1–4-point scale.

Non-score Considerations: For TDA items, responses can be designated as non-scorable (NS). While every effort is made to score each student response, a response may receive an NS designation if it falls into one of five categories:

Blank – Blank, entirely erased, entirely crossed out, or consists entirely of whitespace

Refusal – Refusal to respond to the task

Non-scorable – In a language other than English, incoherent, illegible, insufficient, unrelated to the passage, or consisting solely or almost solely of text copied from the passage

Off Topic – Makes no reference to the item or passage but is not an intentional refusal

Copied – Consists of text copied from the item and/or test directions

Testing Time and Mode of Testing Delivery for the PCS-Based PSSA

The PSSA is delivered in a traditional paper-and-pencil format as well as in an online format. The estimated time to respond to a test question is the same for both methods of test delivery. The following table shows the estimated response time for each item type.

English Language Arts Item Type	MC	EBSR	TDA
Estimated Response Time (minutes)	1.5	3 to 5	45


During an official test administration, students are given as much additional time as is necessary to complete the test questions.

English Language Arts Grade 7

This English Language Arts Sampler is composed of 2 passages, 5 passage-based MC questions, 1 EBSR question, 1 TDA prompt, and 3 Conventions of Standard English MC questions.

There are 2 passages in this booklet. The first passage is followed by 5 passage-based MC questions and 1 EBSR question. The second passage is followed by 1 TDA prompt. This booklet also contains 3 Conventions of Standard English MC questions.

Each question is accompanied by a table that contains the Assessment Anchor and Eligible Content coding, answer key(s), depth of knowledge, and testing data. Each question is followed by a brief analysis or rationale. The TDA prompt is displayed with the item-specific scoring guideline and examples of student responses with scores and annotations at each scoring level.

The PCS-based PSSA may be administered in paper-and-pencil format or online. As a result, this sampler includes samples of TDA prompt responses in both formats. A sample online response is noted by the symbol .

Item and Scoring Sampler Format

This sampler includes the test directions and scoring guidelines that appear in previous PSSA English Language Arts assessments. Each MC item is followed by a table that includes the item alignment, the answer key, the depth of knowledge (DOK) level, the percentage² of students who chose each answer option, and a brief answer-option analysis or rationale. The EBSR item is followed by a table that includes the item alignment, the answer key to Part One of the item, the answer key to Part Two of the item, the DOK level, the mean student score, and a brief answer-option analysis for each part of the item. The TDA prompt is followed by a table that includes the item alignment, the DOK level, and the mean student score. Additionally, the *Text-Dependent Analysis Scoring Guideline* is combined with sample student responses representing two examples of each score point to form a practical item-specific scoring guideline. The student responses in this item and scoring sampler are actual student responses; however, the handwriting has been changed to protect the students’ identities and to make the item and scoring sampler accessible to as many people as possible.

Example Multiple-Choice Item Information Table

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

Example Evidence-Based Selected-Response Item Information Table

Item Information	
Alignment	Assigned AAEC
Answer Key: Part One	Correct Answer
Answer Key: Part Two	Correct Answer
Depth of Knowledge	Assigned DOK
Mean Score	Average Score
Option Annotations	Brief answer-option analysis or rationale

Example Text-Dependent Analysis Prompt Information Table

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

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ENGLISH LANGUAGE ARTS TEST DIRECTIONS FOR READING PASSAGES AND QUESTIONS**Directions:**

On the following pages are the Reading passages and questions.

Directions for Multiple-Choice Questions:

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

For the multiple-choice questions:

- First, read the passage carefully.
- Read each question and choose the best answer.
- Only one of the answers provided is correct.
- You may look back at the passage to help you answer the question.
- Record your choice in the answer booklet.

Directions for Evidence-Based Selected-Response Questions:

Some questions will have two parts and will ask you to select one or more answers in each part.

For the evidence-based selected-response questions:

- Read Part One of the question and choose the best answer.
- You may look back at the passage to help you answer Part One of the question.
- Record your answer to Part One in the answer booklet.
- Only one of the answers provided in Part One is correct.
- Then, read Part Two of the question and choose the evidence to support your answer in Part One. If Part Two tells you to select two answers, be sure to select two answers.
- You may look back at the passage to help you answer Part Two of the question.
- Record your answer or answers to Part Two in the answer booklet.

Directions for Text-Dependent Analysis (TDA) Prompts:

The English Language Arts TDA prompt will ask you to analyze the passage and use evidence from the passage to write an essay.

For the TDA Essay:

- Be sure to read the passage and the TDA prompt carefully.
- Review the Writer’s Checklist to help you plan and organize your response.
- You may look back at the passage to help you write your essay.
- Write your essay in the appropriate space in the answer booklet. If you use scratch paper to write a rough-draft essay, be sure to transfer your final essay to the answer booklet.
- Be sure to check that your essay contains evidence from the passage to support your response.
- Be sure to check your essay for errors in capitalization, spelling, sentence formation, punctuation, and word choice.

PASSAGE 1

Read the following passage about a king who reads an atlas. Then answer questions 1–6 in your answer booklet.

The Telescope

by Lisa Harries Schumann

Once upon a time there lived a young king named Fensgar in a land near the top of the world. Winters in that land were long, and during the darkest, loneliest time of one particular winter, the king felt the whole realm was frozen with boredom. It seemed to him the streets were silent as everyone sat numbly indoors, and the woods were still while all the creatures slept.

On a stormy, frigid day, King Fensgar wandered through room after room of his castle, searching for anything that might intrigue him. He listlessly examined trinkets in cabinets and baubles in chests. He stopped by the kitchen, where the cooks were chopping up root vegetables, and stared into the pots that bubbled on the huge stove. “Vegetable soup again?” “Yes, Your Majesty,” the cooks replied, bowing. The king sighed and continued his meanderings until he came to the castle library. There he sank into a velvet chair by the fire. He absentmindedly pulled a leather-bound tome off the nearest shelf and opened it.

It was an atlas. The paper was yellowed with age, but the maps were colored in vibrant inks. Mountain ranges were in blue, and their tips had been dotted with white. Islands like emeralds were strewn in turquoise water. Deserts were sand-gold, and the wide plains grass-green. Cities were depicted as tiny houses with red walls surrounding them. Each page was covered in names he tried to say aloud: “Ulanibad. Fortunbalia. Wrinkly Coe.” Each name tickled his tongue. “Tokado. Gurunth. Balfish. Quagly.”

Toward the end of the book was a map of Norland, his own kingdom. Even the images on the page looked icy to him. He glanced up at the library windows. Sharp needles of snow pinged against the glass.

King Fensgar did not linger over the map of Norland. He moved on to pages where roads like silver ribbons threaded through coppery savannas, villages nestled on forest-green hills, lakes of sapphire seemed to sparkle. He was enthralled by the maps.

As he reached the last page, he was about to shut the book and start all over again when he discovered a tiny knob in its thick spine. He pulled it, and a drawer opened. In it lay a slender telescope the length of a pen. The king put the telescope to his eye and looked around the library, but he saw only a blur.

Deep in the castle, the dinner gong sounded. “Vegetable soup again,” King Fensgar groaned. He placed the telescope carefully in its drawer and put the book back on the shelf.

The next morning, King Fensgar settled into the library chair. Outside the windows, the blizzard that had begun the day before raged on. He opened the atlas and once more looked through the telescope, this time pointing it toward a map of islands off a shoreline. It was as if the telescope leaped to life: No longer did he see merely a blur, but rather the clear outlines of an island. As the focus sharpened, the color of the island changed from the emerald hue of the ink to a lush tropical green. To his astonishment, the king saw trees and a strip of sand at the shore.

King Fensgar turned the page and aimed the telescope toward a town on the coast named Baboniki. He saw small, white houses with red-tiled roofs on the slopes above the sea. Cobblestone streets ran between the houses. Gardens in courtyards were filled with flowers of lemon yellow, lavender, and scarlet.

The king gasped. Tiny figures moved about the page! There was a woman with a scarf on her head and a basket under her arm. A boy pulled a donkey. An old man sat in a chair and whittled. Five little children were holding hands and dancing in a ring. Baboniki was alive with color and motion. The telescope was a minuscule window into those faraway worlds.

The king wanted to know each and every place on each and every map. Through the telescope he saw great cities brimming with lights in the evenings. He saw frothing streams plunging down mountainsides. In Utande on page 32, farmers in broad-brimmed hats bent over fields, picking deep purple fruits. In the village of Rezin of the land of Fania on page 104, he saw women in long robes pulling up buckets from a well. In the Sea of Estamadrol on page 16, men in brightly painted fishing boats pulled nets heavy with catch out of the water. And high up on the mountain pass of Kardan on page 59, the king saw a dragon saunter out of its cave, stretch its shimmering wings, and warm its gray-green scales in the wintry sun. The king saw its breath come rhythmically out of its nostrils, condensing into small clouds of steam. When he placed the telescope back in its drawer at the end of the day, the king thought, What a splendid diversion from this frozen land of mine!

Winter settled deeper over Fensgar's kingdom. The ice that covered the lakes and ponds grew as thick as the castle walls. For many days snow fell and blanketed the forests, the villages, and the castle.

As winter wore on, the king spent his days eagerly studying the atlas. Each land was filled with countless interesting features. But the maps he returned to most frequently were the mountain pass on page 59 and the town of Baboniki on page 53.

The dragon often sat placidly by its cave, and in Baboniki he saw the same people going about their daily lives: men talking in clusters, children playing, the old man sitting on his chair, whittling. The king felt he knew them, although he had only observed and could not hear them or speak to them.

One morning as he watched, a group of about one hundred men dressed in blue jackets rode out of Baboniki on black horses. With the telescope he followed them as they rode, bows slung over their shoulders and quivers of arrows on their backs. In subsequent days, the king checked the men's progress as they moved off the map of Baboniki on page 53 and through the plains and forests on pages 54 to 58. He sucked in his breath as he watched them move up the mountain pass of Kardan, where the dragon lived. How little I know, he thought. Will the dragon, who has always seemed so peaceful, eat those men? Or are the men from Baboniki on their way to kill it? Either way, the outcome struck the king as calamitous. There was nothing he could do . . . nothing but watch.

On the high mountain pass, surrounded by peaks covered in snow, the men in blue jackets rode their dark horses. The dragon was nowhere to be seen. Then, approaching from the other side of the mountain, an army of men in red coats appeared. The sun glinted off their spears. And so, far away from King Fensgar, a battle between the two armies began. The king screamed at them to stop, but his words did not carry through the paper. Never had he felt so helpless. He slammed the book shut.

And my own kingdom? He thought with a start. Perhaps I know nothing about it, either. Perhaps it, too, is in peril? He opened the atlas to the map of Norland. Gray mountains circled the land, indigo streams ran down the slopes to end in slate-blue lakes and ponds. The one patch of bright color was the red of the small town where his castle stood. He put the telescope to his eye.

It was twilight in Norland. In the town at the foot of the castle, peddlers were pulling their wares on sleds through the streets. Figures, their scarfs fluttering behind them, were skating on the lake that lay between the town and the forest. Near the woods, a bonfire blazed with a crowd gathered around it, roasting apples on the ends of sticks. People are out in the winter, the king thought, and I knew nothing of it.

Then, in a forest clearing, the king saw a hut with drifts of snow up to its windows. Outside the door, seated on the snow, a boy sat with his head on his knees and his shoulders shaking.

The child is crying, the king thought, and he ran out of the library.

He ordered that his sleigh be readied. Then he rode out into the snow, the way lit by torches. The coachman drove King Fensgar past the peddlers, the skaters, and the crowd at the bonfire, all of them turning and cheering when they saw the royal sleigh. It raced down a forest path into the deepening dark until it reached the hut where the boy still sat outside the door. As the king got off the sleigh, the boy lifted his face, which was wet with tears and red with cold.

“Child, why do you cry?” King Fensgar asked.

“My mother and father and baby sister are sick, and there is no one but me to care for them.”

“But why are you outside, sitting in the snow?”

“I do not want them to see I’m scared.”

“Come,” the king said, taking the boy’s hand in his. “Let us go inside.”

The hut was lit by a fire, and two beds were pulled close to its warmth. On one lay a man, and on the other a woman and a baby. As the king bent toward them, he saw that their faces were pale and thin and their eyes seemed barely to see him. “I have nothing left but water to give them,” the boy said.

At that, King Fensgar went out to the coachman and told him to go back to the castle for the court doctor, blankets, and pots of vegetable soup. Then the king returned inside, where he sat, long after the doctor arrived to examine the invalids and had gone, until the parents were well enough to see the boy and smile.

For weeks the atlas sat untouched on the library shelf while the king rode through his kingdom. He stocked his sleigh with potatoes to roast in the bonfires, carried his skates with him so he could join the laughing people on the frozen ponds, and brought pots of vegetable soup for the boy and his family. But one day, after dancing in a ring with a group of children in the square near his castle, King Fensgar could no longer bear not knowing what had become of the people of Baboniki.

He sat once again on the chair in his library. He turned the pages of the atlas slowly to page 59, where he looked through the telescope at the mountain pass of Kardan. No trace of the battle was left, but faint clouds of steam emerged from the cave.

He flipped back to page 53 to look at Baboniki. The old man still whittled, the children played, and men in blue jackets walked through the streets. “What happened?” King Fensgar longed to ask them.

He shut the book and walked to his desk. Using his most colorful inks and elegant calligraphy, King Fensgar wrote a letter. As soon as the spring melt was far enough along that the mountains encircling Norland were passable, the king gave his letter to a messenger . . . who rode a horse over the mountains, across the winding rivers, and through the wide green plains to deliver the letter to the people of Baboniki.

Multiple-Choice Questions

1. Read the sentence from the passage.

“Winters in that land were long, and during the darkest, loneliest time of one particular winter, the king felt the whole realm was frozen with boredom.”

What is being suggested by the phrase “frozen with boredom”?

- A. Because the king was so cold himself, everything in the area seemed too cold to move.
- B. Because the king lacked excitement, the entire kingdom seemed still and quiet.
- C. Because it was winter, people and animals were feeling lonely and cold.
- D. Because it was winter, people and animals were trapped inside their homes.

Item Information	
Alignment	A-V.4.1.2
Answer Key	B
Depth of Knowledge	2
p-value A	10%
p-value B	57% (correct answer)
p-value C	13%
p-value D	20%
Option Annotations	The student is being asked to determine the meaning of the phrase “frozen with boredom” as it is used in the passage. Option B is the correct answer since “frozen” indicates that the people are “still and quiet,” and the word “boredom” indicates that the king is lacking excitement. This is further supported within the context of the passage: “it seemed to him the streets were silent.” Option A is incorrect; although the literal meaning of “frozen” is “to be very cold,” this is not the intent of the phrase as it is used in the passage. Option C is incorrect; although the literal meaning of the word “frozen” is “cold” and boredom can be associated with loneliness, this is not the intent of the phrase as it is used in the passage. Option D is incorrect; although the temperature is often freezing in winter and being trapped indoors often results in boredom, this is not the intent of the phrase as it is used in the passage.

2. Read the sentence from the passage.

“On a stormy, frigid day, King Fensgar wandered through room after room of his castle, searching for anything that might intrigue him.”

What is the meaning of the word intrigue as used in the passage?

- A. educate
- B. liberate
- C. surprise
- D. interest

Item Information	
Alignment	A-V.4.1.1
Answer Key	D
Depth of Knowledge	2
p-value A	4%
p-value B	4%
p-value C	10%
p-value D	82% (correct answer)
Option Annotations	The student is being asked to use context clues to determine the meaning of the word “intrigue” as it is used in the passage. Option D is the correct answer since the meaning of the word “intrigue” is “interest” as it is used in the passage. Options A, B, and C are incorrect because they do not convey the meaning of “intrigue” as it is used in the passage.

3. How does the author describe Baboniki when the king first sees it?
- A. as a dangerous country
 - B. as a crowded town
 - C. as a lush and colorful place
 - D. as a remote and strange land

Item Information	
Alignment	A-C.2.1.3
Answer Key	C
Depth of Knowledge	2
p-value A	10%
p-value B	13%
p-value C	61% (correct answer)
p-value D	16%
Option Annotations	The student is being asked how the author describes Baboniki when the king first sees it. Option C is the correct answer since the passage states, “Gardens in courtyards were filled with flowers of lemon yellow, lavender, and scarlet,” which indicates that Baboniki is a “lush and colorful place.” Option A is incorrect; although the king does see an army of men traveling from Baboniki, this is not used as part of the description of the town itself. Option B is incorrect; although the author does describe some of the people in the town, there is no indication that the town is overcrowded. Option D is incorrect; although the king is observing Baboniki from far away, there is nothing to suggest that it is a “remote and strange land.”

4. Read the sentences from the passage.

“Even the images on the page looked icy to him.”

“Near the woods, a bonfire blazed with a crowd gathered around it, roasting apples on the ends of sticks.”

How do the sentences **most** show a contrast between the point of view of the king and the point of view of the people in his kingdom?

- A. They suggest that the king prefers being inside while the people prefer the outdoors.
- B. They show that the king is angrier than the people about the food.
- C. They suggest that the king prefers time alone while the people are more social.
- D. They show that the king has a different attitude about winter than the people do.

Item Information	
Alignment	A-C.2.1.1
Answer Key	D
Depth of Knowledge	3
p-value A	17%
p-value B	8%
p-value C	18%
p-value D	57% (correct answer)
Option Annotations	The student is being asked to determine how specific sentences from the passage show a contrast between the king and the people of his kingdom. Option D is the correct answer since the king views winter as being “icy” and the people are outside gathered around a fire, appearing to enjoy winter. Option A is incorrect; although the sentences describe the people outdoors, there is no indication that the king prefers to be inside. Option B is incorrect since the sentences do not indicate that anyone is angry. Option C is incorrect; although the sentences suggest that the people are being social, there is no indication that the king prefers to be alone.

5. Read the sentence from the passage.

“And high up on the mountain pass of Kardan on page 59, the king saw a dragon saunter out of its cave, stretch its shimmering wings, and warm its gray-green scales in the wintry sun.”

Which statement **best** describes how the author’s use of the word “saunter” affects meaning in the passage?

- A. It suggests that the king is surprised by how quickly the dragon moves.
- B. It shows that the king is watching the dragon act in a relaxed manner.
- C. It shows that the dragon is tired of living in the mountains.
- D. It suggests that the dragon is content to be watched by the king.

Item Information	
Alignment	A-C.2.1.3
Answer Key	B
Depth of Knowledge	2
p-value A	21%
p-value B	60% (correct answer)
p-value C	11%
p-value D	8%
Option Annotations	The student is being asked to determine how the word “saunter” impacts the meaning of the passage. Option B is the correct answer since the use of the word “saunter” shows that the dragon is walking calmly, and this shows that the dragon is acting “in a relaxed manner.” Option A is incorrect since there is no indication that the king is surprised by the speed at which the dragon is moving. Option C is incorrect; although “saunter” indicates slow movement, which could show tiredness, there is no additional support for this idea in the context of the sentence. Option D is incorrect since there is no indication that the dragon is aware the king is watching it.

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Evidence-Based Selected-Response Question

6. This question has two parts. Answer Part One and then answer Part Two.

Part One

How does the king's reaction to witnessing the battle contribute to the plot of the passage?

- A. It makes him aware that his kingdom may soon be under attack.
- B. It makes him angry that he cannot act and causes him to hide the atlas.
- C. It makes him realize that he has been a poor ruler and causes him to change.
- D. It makes him wonder if he truly knows what is happening in his own kingdom.

Part Two

Which evidence from the passage **best** supports the answer in Part One? Choose **one** answer.

- A. "Then, approaching from the other side of the mountain, an army of men in red coats appeared."
- B. "Never had he felt so helpless."
- C. "Perhaps it, too, is in peril?"
- D. "In the town at the foot of the castle, peddlers were pulling their wares on sleds through the streets."

Item Information	
Alignment	A-K.1.1.3
Answer Key: Part One	D
Answer Key: Part Two	C
Depth of Knowledge	3
Mean Score	0.68
Option Annotations	<p>The student is being asked to determine how the king’s reaction to witnessing the battle contributes to the plot of the passage and which evidence supports this idea.</p> <p>Part One: Option D is the correct answer since the passage states, “And my own kingdom?” indicating that the king is wondering what is happening in his own kingdom. Option A is incorrect since there is no indication that the king is worried his own kingdom will soon be under attack. Option B is incorrect; although the king does scream at the army to stop and slams the book shut, this is because he feels helpless, not because he is angry. Option C is incorrect; although the king does change, it is meeting the boy and the struggling family that causes this change, not his reaction to witnessing the battle.</p> <p>Part Two: Option C is the correct answer since it supports the idea that the king is uncertain about what is happening in his own kingdom. Options A, B, and D are incorrect since they do not support the idea that the king is wondering what is happening in his own kingdom.</p>

PASSAGE 2

Read the following passage about a writer trying to write a novel. Then answer question 7 in your answer booklet.

The following passage was first published in 1912. The passage appeared in Edna Ferber's short story collection *Buttered Side Down*. Ferber had a long career writing popular stories, novels, plays, and screenplays.

Sun Dried

by Edna Ferber

There come those times in life when you feel that you must wash your hair at once. And then you do it. The feeling may come upon you suddenly, without warning, at any hour of the day or night; or its approach may be slow and insidious, so that the victim does not at first realize what it is that causes that sensation of unrest.

Mary Louise was seized with the feeling at ten o'clock on a joyous June morning. She tried to fight it off because she had got to that stage in the construction of her story where her hero was beginning to talk and act a little more like a real live man, and a little less like a clothing store mannequin.

Mary Louise had been battling with that hero for a week. In vain Mary Louise had striven to instill red blood into his watery veins. He and the beautiful heroine were as far apart as they had been on Page One of the typewritten manuscript. Mary Louise was developing nerves over him. She had bitten her fingernails, and twisted her hair into corkscrews over him. She had risen every morning at the chaste hour of seven, breakfasted hurriedly, tidied the tiny two-room apartment, and sat down in the unromantic morning light to wrestle with her stick of a hero. She had made her heroine a creature of grace, wit, and loveliness, but thus far the hero had not even looked at her.

This morning, however, he had begun to show some signs of life. He was developing possibilities. Whereupon, at this critical stage in the story writing game, the hair-washing mania seized Mary Louise. She tried to dismiss the idea. She pushed it out of her mind, and slammed the door. It only popped in again. Her fingers wandered to her hair. Her eyes wandered to the June sunshine outside. The hero was left poised, arms outstretched, and life burning in his eyes, while Mary Louise mused, thus:

"It certainly feels sticky. It's been six days, at least. And I could sit here—by the window—in the sun—and dry it—"

With a jerk she brought her straying fingers away from her hair, and her wandering eyes away from the sunshine, and her runaway thoughts back to the typewritten page. For three minutes the snap of the little disks crackled through the stillness of the tiny apartment. Then, suddenly, as though succumbing to an irresistible force, Mary Louise rose, walked across the room (a matter of six steps), removing hairpins as she went, and shoved aside the screen which hid the stationary washbowl by day.

Mary Louise turned on a faucet and held her finger under it, while an agonized expression of doubt and suspense overspread her features. Slowly the look of suspense gave way to a smile of beatific content. A sigh—deep, soul-filling, satisfied—welled up from Mary Louise’s chest. The water was hot.

Half an hour later, head swathed turban fashion in a towel, Mary Louise strolled over to the window. Then she stopped, aghast. In that half hour the sun had slipped just around the corner, and was now beating brightly and uselessly against the brick wall a few inches away. Slowly Mary Louise unwound the towel, bent double in the contortionistic attitude, and watched with melancholy eyes while the drops trickled down to the ends of her hair, and fell, un-sunned, to the floor.

“If only,” thought Mary Louise, bitterly, “there was such a thing as a backyard in this city—a backyard where I could squat on the grass, in the sunshine and the breeze—Maybe there is. I’ll ask the janitor.”

She bound her hair in the turban again, and opened the door. At the far end of the long, dim hallway Charlie, the janitor, was doing something to the floor with a mop and a great deal of sloppy water, whistling the while with a shrill abandon that had announced his presence to Mary Louise.

“Oh, Charlie!” called Mary Louise. “Charlee! Can you come here just a minute?”

“You bet!” answered Charlie, with the accent on the you; and came.

“Charlie, is there a backyard, or something, where the sun is, you know—some nice, grassy place where I can sit, and dry my hair, and let the breezes blow it?”

“Backyard!” grinned Charlie. “I guess you’re new to N’ York, all right, with ground costin’ a million or so a foot. Not much they ain’t no backyard.”

Disappointment curved Mary Louise’s mouth.

“Tell you what, though,” said Charlie. “I’ll let you up on the roof. It ain’t long on grassy spots up there, but say, breeze! Like a summer resort. On a clear day you can see way over’s far’s Eight’ Avenoo. Only for the love of Mike don’t blab it to the other folks in the buildin’, or I’ll have the whole works of ’em usin’ the roof for a general sun, massage, an’ beauty parlor. Come on.”

“I’ll never breathe it to a soul,” promised Mary Louise, solemnly. “Oh, wait a minute.”

She turned back into her room, appearing again in a moment with something green in her hand.

“What’s that?” asked Charlie, suspiciously.

Mary Louise, speeding down the narrow hallway after Charlie, blushed a little. “It—it’s parsley,” she faltered.

“Parsley!” exploded Charlie. “Well, what the——”

“Well, you see. I’m from the country,” explained Mary Louise, “and in the country, at this time of year, when you dry your hair in the backyard, you get the most wonderful scent of green and growing things—not only of flowers, you know, but of the new things just coming up in the vegetable garden, and—and—well, this parsley happens to be the only really gardeny thing I have, so I thought I’d bring it along and sniff it once in a while, and make believe it’s the country, up there on the roof.”

Mary Louise sprang up on the roof, looking, with her towel-swathed head, from her underground grotto¹.

The two stood there a moment, looking up at the blue sky, and all about at the June sunshine.

“If you go up high enough,” observed Mary Louise, “the sunshine is almost the same as it is in the country, isn’t it?”

¹ grotto—a small cave

Text-Dependent Analysis Prompt

7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

**Writer’s Checklist for the
Text-Dependent Analysis Prompt**PLAN before you write

- Make sure you read the prompt carefully.
- Make sure you have read the entire passage carefully.
- Think about how the prompt relates to the passage.
- Organize your ideas on scratch paper. Use a thought map, outline, or other graphic organizer to plan your essay.

FOCUS while you write

- Analyze the information from the passage as you write your essay.
- Make sure you use evidence from the passage to support your response.
- Use precise language, a variety of sentence types, and transitions in your essay.
- Organize your paper with an introduction, body, and conclusion.

PROOFREAD after you write

- I wrote my final essay in the answer booklet.
- I stayed focused on responding to the prompt.
- I used evidence from the passage to support my response.
- I corrected errors in capitalization, spelling, sentence formation, punctuation, and word choice.

Text-Dependent Analysis Scoring Guideline

#7 Item Information

Alignment	A-C.2.1.1	Depth of Knowledge	3	Mean Score	2.08
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Assessment Anchor:

E07.A-C.2—Craft and Structure

Specific Assessment Anchor Descriptor addressed by this item:

E07.A-C.2.1.1—Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Score	Description
4	<ul style="list-style-type: none"> • Effectively addresses all parts of the task demonstrating in-depth analytic understanding of the text(s) • Effective introduction, development, and conclusion identifying an opinion, topic, or controlling idea related to the text(s) • Strong organizational structure that effectively supports the focus and ideas • Thorough analysis of explicit and implicit meanings from text(s) to effectively support claims, opinions, ideas, and inferences • Substantial, accurate, and direct reference to the text(s) using relevant key details, examples, quotes, facts, and/or definitions • Substantial reference to the main idea(s) and relevant key details of the text(s) to support the writer’s purpose • Skillful use of transitions to link ideas • Effective use of precise language and domain-specific vocabulary drawn from the text(s) to explain the topic and/or to convey experiences/events • Few errors, if any, are present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present do not interfere with meaning

Score	Description
3	<ul style="list-style-type: none"> • Adequately addresses all parts of the task demonstrating sufficient analytic understanding of the text(s) • Clear introduction, development, and conclusion identifying an opinion, topic, or controlling idea related to the text(s) • Appropriate organizational structure that adequately supports the focus and ideas • Clear analysis of explicit and implicit meanings from text(s) to support claims, opinions, ideas, and inferences • Sufficient, accurate, and direct reference to the text(s) using relevant details, examples, quotes, facts, and/or definitions • Sufficient reference to the main idea(s) and relevant key details of the text(s) to support the writer’s purpose • Appropriate use of transitions to link ideas • Appropriate use of precise language and domain-specific vocabulary drawn from the text(s) to explain the topic and/or to convey experiences/events • Some errors may be present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present seldom interfere with meaning
2	<ul style="list-style-type: none"> • Inconsistently addresses some parts of the task demonstrating partial analytic understanding of the text(s) • Weak introduction, development, and/or conclusion identifying an opinion, topic, or controlling idea somewhat related to the text(s) • Weak organizational structure that inconsistently supports the focus and ideas • Weak or inconsistent analysis of explicit and/or implicit meanings from text(s) that somewhat supports claims, opinions, ideas, and inferences • Vague reference to the text(s) using some details, examples, quotes, facts, and/or definitions • Weak reference to the main idea(s) and relevant details of the text(s) to support the writer’s purpose • Inconsistent use of transitions to link ideas • Inconsistent use of precise language and domain-specific vocabulary drawn from the text(s) to explain the topic and/or to convey experiences/events • Errors may be present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present may interfere with meaning
1	<ul style="list-style-type: none"> • Minimally addresses part(s) of the task demonstrating inadequate analytic understanding of the text(s) • Minimal evidence of an introduction, development, and/or conclusion • Minimal evidence of an organizational structure • Insufficient or no analysis of the text(s); may or may not support claims, opinions, ideas, and inferences • Insufficient reference to the text(s) using few details, examples, quotes, facts, and/or definitions • Minimal reference to the main idea(s) and/or relevant details of the text(s) • Few, if any, transitions to link ideas • Little or no use of precise language or domain-specific vocabulary drawn from the text(s) • Many errors may be present in sentence formation, grammar, usage, spelling, capitalization, and punctuation; errors present often interfere with meaning

STUDENT RESPONSE

Response Score: 4 points

7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

Do you know a very creative person? In the passage Sun Dried the author Edna Ferber reveals Mary Louise’s creativity throughout the passage in many ways. The author does this by showing us the ways she thinks, the way she reminds herself of the country, and how she writes.

To begin, the author makes clear Mary Louise is creative by telling us: about her writing. This is proven when the author writes “... her hero was beginning to talk and act a little more like a real live man, and a little less like a clothing store mannequin.” This brings to light that she is very creative because she chose something that looks like a human to make it more realistic if it comes to life. Another piece of evidence that supports this is when it says, “In vain Mary Louise had striven to instill red blood into his watery veins. The author uses this to show that Mary is so creative she wants the story characters to be alive enough to have blood. It is unmistakable that one way the author reveals Mary Louise’s creativity is by telling us about Mary’s story.



To continue, the author also uses Mary's attempts to connect with her country life to show her creativity. This is first shown when it says "... you get the most wonderful scent of green." This means that the author wants us to know that Mary is so creative she would connect a scent to a color. Something else that supports this is "... this parsley happens to be the only really gardeny thing I have, so I thought I'd bring it along and sniff it once in a while and make believe it's the country up there on the roof." This implies that Mary is creative because she used what she had to make the roof feel like the country. Also because most people probably would not have thought of that. As you can see, another way the author revealed the creativity in Mary is by showing how she tries to remind herself of the country.

To proceed, the last way the author shows us that Mary is creative is by revealing her thoughts to us. According to the passage Mary imagines pushing out a thought and slamming a door. This reinforces my claim because she was creative enough in her head to imagine her head had a door and she was able to just push things out. Another piece of evidence that shows this is when she saw the mop and in her mind described the water as sloop. This proves she is

GO ON 

creative because people usually don't call water sloppy but she is creative enough to think that you must now see that the last way the author showed Mary Louise is a creative person is by revealing her thoughts.

The author clearly presents Mary as a creative person. Edna Ferber did this in many ways without just telling us that Mary Louise is a very creative person. It is now crystal clear, that Edna used Mary's thoughts, writing, and connection to country to show that she is a creative person.

This response effectively addresses all parts of the task, demonstrating in-depth analytic understanding of the text. A strong organizational structure effectively supports the focus and ideas. The student begins the introduction with a rhetorical question (*Do you know a very creative person?*) to engage the reader. Next, the student presents an analytic controlling idea that identifies three ways the author reveals Mary Louise's creativity (*by showing us the ways she thinks, the way she reminds herself of the country, and how she writes*). The first body paragraph focuses on Mary Louise's writing. The student begins with an inference (*To begin, the author makes clear Mary Louise is creative by telling us: about her writing. This is proven when the author writes . . .*) that connects to a quote (*"... her hero was beginning to talk and act a little more like a real live man, and a little less like a clothing store mannequin."*). Thorough, insightful analysis follows (*This brings to light that she is very creative because she chose something that looks like a human to make it more realistic if it comes to life*), in which the student uses Mary Louise's artistic development of a non-living entity to reveal her creativity through her writing process. Next, the student presents another well-chosen quote (*"In vain Mary Louise had striven to instill red blood into his watery veins*). The analysis supported by this quote is, again, both thorough and insightful (*The author uses this to show that Mary is so creative she wants the story characters to be alive enough to have blood.*). In the second body paragraph, the focus shifts to Mary's attempts to connect with her country life and how those attempts reveal her creativity. The student begins with a quote (*"... you get the most wonderful scent of green."*), which is developed with insightful analysis (*the author wants us to know that Mary is so creative she would connect a scent to a color*) that ties back to the task. The paragraph's development continues with another apt quote (*"... this parsley happens to be the only really gardeny thing I have, so I thought I'd bring it along and sniff it once in a while and make believe it's the country up there on the roof."*), which is followed by thorough analysis (*This implies that Mary is creative because she used what she had to make the roof feel like the country. Also because most people probably would not have thought of that. As you can see, another way the author revealed the creativity in mary is by showing how she tries to remind herself of the country.*). The last body paragraph addresses the third way the author reveals Mary's creativity (*by revealing her thoughts.*) The student presents a relevant text detail (*Mary imagines pushing out a thought and slamming a door*), which connects to strong analysis (*This reinforces my claim because she was creative enough in her head to imagine her head had a door and she was able to just push things out.*). Next, an accurate text reference is presented (*when she saw the mop and in her mind described the water as sloop*) and developed with thorough analysis (*The proves she is creative because people usually don't call water sloppy but she is creative enough to think that you must now see that the last way the author showed Mary Louise is a creative person is by revealing her thoughts.*). The conclusion summarizes the student's ideas by focusing on the author's craft (*The author clearly presents Mary as a creative person. Edna Ferber did this in many ways without just telling us that Mary Louise is a very creative person.*) in such a way that the task is clearly addressed. Transitions skillfully link ideas (*To begin; This is proven when; This brings to light; Another; To continue; Something else that supports; This implies; Also; To proceed*) throughout the response, and there is effective use of precise language (*brings to light; realistic; unmistakable; reinforces; crystal clear*) to convey experiences. Minor spelling errors (*slaming; peice; descibed; sloop*) do not seriously interfere with meaning.

STUDENT RESPONSE

Response Score: 4 points



7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

In the story “Sun Dried”, Mary Louise is an artist living in New York. Since she is an artist, the author reveals her creativity throughout the passage. The way the author revealed her creativity was through her hopefulness, imagination, and ability to personify.

To start, the author reveals Mary Louise’s creativity through her hopefulness. For example, the text says, “...there was such a thing as a backyard in this city—a backyard where I could squat on the grass, in the sunshine and the breeze—Maybe there is.” Later on, the janitor says she lives in New York and backyards are pretty much non-existent. Even though there weren’t any backyards, this still shows her creativity because to even think there might be a backyard in New York would take a lot of imagination. This is considering that “... with ground costing a million or so a foot.”

A second way the author reveals Mary Louise’s creativity is through her imagination. For instance, the text states, ““It—it’s parsley,” she faltered.” A little later, Mary Louise explains that she’s from the country and normally when you dry your hair outside, you smell the flowers and everything green. Unfortunately, since she’s in the city, there’s not much green to smell. To try and compensate, she gets parsley to smell and to try to imagine that she’s in the country. For her to do this would take lots of creativity to imagine; to tune out all the noise and just imagine. Regardless, when she gets on the roof, she doesn’t burn down and still does it. This also shows creativity because to just think of the idea is ingenious.

A third way is her creativity to personify objects. An example of this is in the third paragraph when it describes her past week. It says “, Mary Louise has been battling with that hero for a week. In vain Mary Louise had striven to instill red blood into his watery veins.” This demonstrates creativity because the battle she’s fighting is her book character, but to end it the way she does shows creativity.

In conclusion, Mary Louise is a very creative woman and the author represented her this way. The author did it this way by displaying her hopefulness, imagination, and ability to personify objects.

This response effectively addresses all parts of the task, demonstrating in-depth analytic understanding of the text. A strong organizational structure effectively supports the focus and ideas. An effective introduction introduces a three-part analytic controlling idea (*The way the author revealed her creativity was through her hopefulness, imagination, and ability to personify.*) to which the development adheres. The first body paragraph focuses on Mary's hopefulness, beginning with a relevant quote (*"there was such a thing as a backyard in this city—a backyard where I could squat on the grass, in the sunshine and the breeze—Maybe there is."*). The inclusion of *"Maybe there is"* in the selection helps demonstrate Mary's hopefulness. Next, a text reference helps provide context for the connection between Mary Louise's imagination and her hopefulness (*Later on, the janitor says she lives in New York and backyards are pretty much non-existent.*). The thorough analysis that follows effectively ties Mary's hopefulness to her imagination/creativity (*Even though there weren't any backyards, this still shows her creativity because to even think there might be a backyard in New York would take a lot of imagination.*). The paragraph's development concludes with another well-chosen text reference to further support the connection between Mary's hopefulness and her creativity (*This is considering that "... with ground costin' a million or so a foot."*). Still following the controlling idea, the second body paragraph focuses on the idea of *imagination* as a way the author reveals Mary's creativity. Again, a substantial and relevant text example begins the development (*"It—it's parsley," she faltered.* A little later, Mary Louise explains that she's from the country and normally when you dry your hair outside, you smell the flowers and everything green.). The analysis that follows is thorough and helps provide context for the example's significance (*Unfortunately, since she's in the city, there's not much green to smell.*). The development continues with a well-chosen text reference embedded in insightful analysis (*To try and compensate, she gets parsley to smell and to try to imagine that she's in the country. For her to do this would take lots of creativity to imagine; to tune out all the noise and just imagine.*). The paragraph concludes with a synthesis of the student's ideas regarding imagination (*to just think of the idea is ingenious*). The mention of ingenuity, presented as a hallmark of creativity, demonstrates the student's grasp of both explicit and implicit meanings from the text. The third body paragraph identifies the literary technique of personification as the final way the author reveals Mary's creativity. A well-chosen quote (*"Mary Louise has been battling with that hero for a week. In vain Mary Louise had striven to instill red blood into his watery veins."*) begins the development. The analysis stemming from this example (*This demonstrates creativity because the battle she's fighting is her book character, but to end it the way she does shows creativity.*) is not quite as strong as in the other body paragraphs, but still qualifies as thorough. The conclusion effectively connects back to both the controlling idea and the task (*Mary Louise is a very creative woman and the author represented her this way . . . by displaying her hopefulness, imagination, and ability to personify objects*). While the transitions used to begin the paragraphs are somewhat formulaic (*To start; A second way; A third way; In conclusion*), the transitions within the paragraphs (*Even though; Unfortunately; Regardless*) are employed more skillfully to connect and differentiate ideas. There is an effective use of precise language (*personify; non-existent; compensate; ingenious; represented*) to convey experiences. Errors in spelling (*non-existent; normaly; compensate; ingenious; veins; conclusion*) do not interfere with meaning.

STUDENT RESPONSE

Response Score: 3 points



7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

In the passage “Sun Dried” by Edna Ferber, the author reveals Mary Louise’s creativity in many ways throughout the passage.

The first way the author shows Mary’s creativity is through the evolution of her fictional character. In the passage it states, “... her hero was beginning to talk and act a little more like a real live man, and a little less like a clothing store mannequin” (Ferber). This quote shows that her creativity has allowed her to evolve this character.

The second way the author shows Mary’s creativity is by her taking parsley to the roof. In the passage it states, “and in the country, at this time of year, when you dry your hair in the backyard, you get the most wonderful scent of green and growing things—not only of flowers, you know, but of the new things just coming up in the vegetable garden ...” (Ferber). This quote shows Mary’s creativity to bring a piece of parsley with her to make the city environment more like the country.

The final way the author shows Mary’s creativity is her seeing the sunshine as a reminder of the country. In the passage it states, “the sunshine is almost the same as it is in the country, isn’t it?” (Ferber). This quote shows her creativity of making the sun comfort her by reminding her of the country.

In conclusion, the three ways that the author shows Mary’s creativity is through the evolution of her character, bringing parsley to the roof to remind her of the country, and using the sun to remind her of the country.

This response adequately addresses all parts of the task, demonstrating sufficient analytic understanding of the text. The appropriate organizational structure adequately supports the focus and ideas. The introduction references the task by stating that there are *many ways* that the author reveals Mary Louise’s creativity. The first body paragraph begins with clear analysis (*the author shows Mary’s creativity . . . through the evolution of her fictional character*). To support this analysis, the student presents a relevant quote (“*... her hero was beginning to talk and act a little more like a real live man, and a little less like a clothing store mannequin*”), which is clarified with additional clear analysis (*This quote shows that her creativity has allowed her to evolve this character*). The second body paragraph begins with an inferential premise: that Mary taking parsley to the roof is a demonstration of her creativity. A relevant quote is presented as support for the premise (“*and in the country, at this time of year, when you dry your hair in the backyard, you get the most wonderful scent of green and growing things—not only of flowers, you know, but of the new things just coming up in the vegetable garden ...*”). Clear analysis develops the idea further (*This quote shows Mary’s creativity to bring a piece of parsley with her to make the city environme – nt more like the country*) and adequately supports the student’s claim. The third body paragraph also begins with an inferential premise. The student posits that *seeing the sunshine as a reminder of the country* reveals Mary’s creativity. A relevant quote (“*the sunshine is almost the same as it is in the country, isn’t it?*”) is presented to support the premise. The quote is developed further by means of clear analysis (*This quote shows her creativity of making the sun comfort her by reminding her of the country*). In each body paragraph, the student presents clear analysis of explicit and implicit meanings in the passage in support of the student’s claims/premises surrounding how Mary reveals her creativity. The clear conclusion reiterates the points made in the body paragraphs. Transitions are somewhat formulaic but appropriate (*The first way; The second way; The final way; In conclusion*). There is an appropriate use of precise language (*evolution; evolve; environme – nt; comfort*). The few errors present (a misused en dash and line break in *environme – nt*; missing caps) do not interfere with meaning.

STUDENT RESPONSE

Response Score: 3 points

7. The central character of "Sun Dried" is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise's creativity throughout the passage. Use evidence from the passage to support your response.

The author of "Sun Dried" reveals the creativity of Mary Louise in many ways. Mary Louise is a character who has a lot of creativity and the author does a good job in expressing that. The ways that the author shows Mary Louise's creativity is by showing how she engages with the hero in mary's story, showing how she thinks of crazy things, and showing how she does little things to remind her of her old home.

One way that the author expresses Mary Louise's creativity is by showing how she engages with the hero in mary's story. In the 3rd paragraph, it says how she has been battling with her hero for weeks so that she can make it perfect. Also in paragraph 2, it says that the hero was, "more like a live man, and less like a clothing store mannequin." This evidence was chosen because it shows the creativity Mary has with the hero in her story. It shows how she



creatively thinks that the hero is like a real person and how she wants to make it perfect.

Next, another way that the author shows the creativity of Mary is by showing how she thinks crazy things. In paragraph 9 it says how she thinks there is a backyard with sun and gardens in New York. This evidence was chosen because it shows how creative she is to think that crazy thought. It is crazy to believe there is a backyard in New York but it is creative.

Finally, one last way that the author shows how creative Mary is, is by showing how Mary does little things to remind her of her country home. In paragraph 22, it says how she has parsley so that she can smell it on the roof and that would remind her of home in the country. This evidence was chosen because it shows how creative Mary is by thinking of how she can do things to remind her of home. It is creative to smell parsley to think of home in the country because parsley would smell like a garden or farm which will be in the country.

GO ON 

In brief, the author does many things to show the creativity of Mary Louise. The author does it by showing how she engages with the hero in Mary's story, showing how she thinks crazy things, and showing how she does little things to remind her of home.

This response adequately addresses all parts of the task, demonstrating sufficient analytic understanding of the text. The appropriate organizational structure groups ideas logically and supports the focus. In the clear introduction, after an evaluative statement (*the author does a good job in expressing that*), the student presents a controlling idea (*the author shows Mary Louise's creativity . . . by showing how she engages with the hero in Mary's story, showing how she thinks of crazy things, and showing how she does little things to remind her of her old home*). In the body paragraphs of the response, the student addresses each of these points in turn. In the first body paragraph, the student focuses on the first point from the controlling idea (*showing how she engages with the hero in Mary's story*) by providing an appropriate detail (*she has been battling with her hero for weeks so that she can make it perfect*) and a relevant quote (*"more like a live man, and less like a clothing store mannequin."*). The significance of these text references is clarified with analysis (*This evidence . . . shows the creativity Mary has with the hero in her story. It shows how she creatively thinks that the hero is like a real person and how she wants to make it perfect.*). The relevant text and clear analysis support the student's claim. Continuing to align to the controlling idea, the second body paragraph focuses on the *crazy things* Mary thinks. The development begins with a relevant text detail (*she thinks there is a backyard with sun and gardens in New York,*) which supports the clear analysis that follows (*This evidence was chosen because it shows how creative she is to think that crazy thought. It is crazy to believe there is a backyard in New York but it is creative.*). In the third body paragraph, the student addresses the third point from the controlling idea (*Mary does little things to remind her of her country home*). The student presents paraphrased details from the text (*she has parsley so that she can smell it on the roof and that would remind her of home in the country*). Clear analysis shows how these details reveal Mary's creativity (*This evidence was chosen because it shows how creative Mary is by thinking of how she can do things to remind her of home. It is creative to smell parsley to think of home in the country because parsley would smell like a garden or farm which will be in the country.*). The clear conclusion mirrors the introduction, summarizing the points presented in the controlling idea. Transitions are appropriate (*One way; Next; Finally; In brief*), and there is an appropriate use of precise language (*expressing; engages*). The very minor errors present do not interfere with meaning.

STUDENT RESPONSE

Response Score: 2 points

7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

In the passage “Sun Dried” the main character Mary Louise is creative. The author reveals her creativity through the way she thinks, her writing, and her way of thinking of her old home.

The author uses her thinking to show her creativity. The author says, “ ‘And I could sit here by the window in the sun – and dry it.’ ” This shows her creativity because she thinks of using the sun to dry her hair. The author also says, “ ‘if only,’ thought Mary Louise, bitterly, ‘there is such a thing as a backyard in this city – a back yard where I could squat on the grass, in the sunshine and the breeze – Maybe there is.’ ” This shows that the author uses Mary’s thoughts to show her creativity. These examples show that the author can use Mary’s thoughts to show her creativity.



Secondly; the author uses Mary's writing to show her creativity. The author says, "in vain Mary Louise had striven to instill red blood in to his water veins." This show that the author uses Mary's writing to show her creativity. The author also says, "she made her heroine a creature of grace, wit, and loveliness, but fur the hero had not even looked at her." This shows that the author uses Mary's writing to show her creativity. These show that the author uses Mary's writing to show her creativity.

Thirdly, the author uses Mary's thoughts of her old home to show her creativity. The author says, "... this parsley happens to be the only gardenly thing i have, so i thought i'd bring it along and sniff it once in awhile, and make it's the country...". This shows that the author uses Mary's homesickness to show her creativity. The author also says, "'if you go up high enough,' observed Mary Louise, 'the sunshine is almost the same as it is in the country, isn't it?'" This shows the author uses Mary's homesickness to show her ceativity. These quotes show that the author can use Mary's homesickness to show her creativity.



In conclusion, the author uses Mary's thoughts, writing, and homesickness to help show her creativity. The author also used making a new friend to help show her creativity. The author also uses a lot of dialog to help support her creativity.

This response inconsistently addresses some parts of the task, demonstrating partial analytic understanding of the text. In the weak introduction, the student restates part of the task (*the main character Mary Louise is creative*) and presents a controlling idea (*The author reveals her creativity through the way she thinks, her writing, and her way of thinking of her old home.*) that goes beyond a literal interpretation of the text by presenting three inferential ways the author reveals Mary's creativity. However, the development in the body of the response is weak rather than clear. The first body paragraph focuses on the first inference from the controlling idea (*The author uses her thinking to show her creativity.*). The student presents a quote (*The author says, "And I could sit here by the window in the sun—and dry it."*) and attempts to clarify it with a weak inference that weakly connects to the controlling idea (*This shows here creativity because she thinks of using the sun to dry her hair.*). Then, the student presents a second quote (*The author also says, "If only," thought Mary Louise, bitterly, "there is such a thing as a back yard in this city – a back yard where I could squat on the grass, in the sunshine and the breeze – Maybe there is."*), which is followed by another weak inference that attempts to connect it to the controlling idea (*This shows that the author uses Mary's thoughts to show her creativity. These examples show that the author can use Mary's thoughts to show her creativity.*). This repetitive development falls short of clear analysis; the student simply claims that the quotes cited show that the author uses Mary's thoughts to reveal her creativity without actually analyzing the connection. The same pattern continues in the second body paragraph. The student presents the second inference from the controlling idea (*Secondly; the author uses Mary's writing to show her creativity.*) and follows it with a quote (*The author says, "In vain Mary Louise had striven to instill red blood in to his water veins."*). A weak inference (*This show that the author uses Mary's writing to show her ceativity.*) attempts to connect the quote with the controlling idea. Another quote is presented (*The author also says, "she made her heroine a creature of grace, wit, and loveliness, but fur the hero had not even looked at her."*), followed by a similar weak inference (*This shows that the author uses Mary's writing to show her creativity.*). The paragraph's concluding sentence reiterates the same weak inference for a third time (*These show that the author uses Mary's writing to show her creativity.*). Again, the development falls short of clear analysis. The third body paragraph continues the trend, employing the third inference from the controlling idea (*Thirdly, the author uses Mary's thoughts of her old home to show her creativity.*). A quote is presented (*The author says, "... this parsley happens to be the only gardenly thing I have, so I thought I'd bring it along and sniff it once in awhile, and make it's the country..."*), followed by a weak inference (*This shows that the author uses Mary's homesickness to show her creativity.*). A second quote is provided (*The author also says, "'If you go up high enough,' observed Mary Louise, 'the sunshine is almost the same as it is in the country, isn't it?'"*), followed by a similar weak inference (*This shows the author uses Mary's homesickness to show her creativity.*). Again, a reiteration of the weak inference is used in an attempt to summarize the paragraph (*These quotes show that the author can use Mary's homesickness to show her creativity.*). The weak conclusion, again, reiterates the three points made in the controlling idea (*In conclusion, the author uses Mary's thoughts, writing, and homesickness to help show her creativity.*). The essay concludes with two new, and unsupported, ideas (*The author also used making a new friend to help show her creativity.* and *The author also uses a lot of diolog to help support her creativity.*), neither of which qualify as clear analysis. Transitions are standard (*Secondly; Thirdly; In conclusion*), and precise language is inconsistently used to convey experiences and events. Errors present in spelling (*witing; ceativity; makeing; alot; diolog*), usage (*here* for *her*), and punctuation (quotation marks misplaced), and missing words in selected quotes (*but [so] fur the hero; make [believe] it's the country*) sometimes interfere with meaning.

STUDENT RESPONSE

Response Score: 2 points



7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

Mary Louise has a lot of creativity throughout the passage. She has a lot so keep reading to find out.

First, she was a girl who washed hair. She used to do different styles. She used to love doing that for her job. Second, she got to think and think about hair mannequin. So she asked the janitor for some help and he gave her some help. Last, she went outside to calm down and when she did she believe it’s the country. Mary could use her mind here and stop over thinking.

All in all, she had so much creativity throughout this passage. She found out how to work things through.

This response inconsistently addresses some parts of the task, demonstrating partial analytic understanding of the text. The weak introduction (*Mary Louise has a lot of creativity*) and conclusion (*she had so much creativity*) connect the response to the task; however, a weak organizational structure ineffectively groups ideas and only inconsistently supports the focus. The body paragraph begins with vague and inaccurate descriptions of Mary (*First, she was a girl who washed hair. She used to do different styles. She used to love doing that for her job. Second, she got to think and think about hair mannequin.*). Then, the student presents an unsupported text reference (*So she asked the janitor for some help and he gave her some help.*). The paragraph continues with a limited retelling of part of the story that includes two weak, and somewhat confused, inferences (*Last, she went outside to calm down and when she did she believe it’s the country. Mary could use her mind there and stop over thinking.*). A weak inference in the conclusion ineffectively supports the student’s ideas (*All in all, she had so much creativity throughout this passage. She found out how to work things through.*). While there is some confusion apparent in the response, there is some relevant text as well as inferencing that moves the response beyond a strictly literal interpretation of the text. Basic transitions are used (*First; Second; Last; All in all*) to link ideas, and there is an inconsistent use of precise language (*calm down; over thinking*) throughout the response. Errors in usage (*believe* for *believes*; *over thinking* should be one word) do not seriously interfere with meaning.

STUDENT RESPONSE

Response Score: 1 point



7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

In this passeg The maincharacter is Mary Louise and she is what u wouldcall acountry girl cause. The Text States That “Well you see Im from The country” explained Mary Louise and She Likes To sit in her yard and dry her hair.

Then one day she washed her hair and she needed To dry it But she dosn’t have a Backyard and The Sun dries her hair So now she needs To dry her hair well She ask’s The Janitor Charlie and he’s moping The floors so she says “charlie can you come here Just a minute?” he says “you Bet” and she ask’s him ifs Their a Back Yard he says no so he Tell’s her To go To The roof and You get a lot of sun from up Their. So she goes To her room real quick and gets “Parsley”.

This response minimally addresses parts of the task, demonstrating inadequate analytic understanding of the task. There is minimal evidence of an organizational structure. The student begins with a weak description of the main character (*In this passeg The maincharacter is Mary Louise and she is what u wouldcall acountry girl*). This is followed by a quote and a minimal, unsupported text reference (“Well you see Im from The country” explained Mary Louise and She Likes To sit in her yard and dry her hair). This is followed by a confused, literal retelling of a portion of the story that includes disconnected text details (*Then one day she washed her hair and she needed To dry it But she dosn’t have a Backyard and The Sun dries her hair . . . So she goes To her room real quick and gets “Parsley”*). The response does not move beyond a literal interpretation of the text, and the inaccuracies demonstrate significant misinterpretation/confusion. There are few transitions (*Then; So*) to link ideas and little use of precise language (*a country girl; Parsley*) drawn from the text. The errors in sentence formation (run-ons; fragments), usage (*cause* for *because*; *moping* for mopping), spelling (*u; dosn’t; moping*), punctuation (missing or misplaced), and capitalization (random or missing) interfere with meaning.

STUDENT RESPONSE

Response Score: 1 point

7. The central character of “Sun Dried” is the artist Mary Louise. Write an essay analyzing how the author reveals Mary Louise’s creativity throughout the passage. Use evidence from the passage to support your response.

First she gets up And plays with her
figures!

Then one of them is acting like a human.
after that she goes to the window and
looks out,

And finally she goes up to the roof and
imagines her hometown.

This response minimally addresses parts of the task, demonstrating inadequate analytic understanding of the text. There is minimal evidence of an organizational structure. The student attempts to summarize the passage by pulling random/inaccurate details from the text. The first detail presented (*First she gets up And plays with her figures!*) indicates confusion as, in the passage, Mary is engaged in writing, not in physically playing with figurines. The next detail also indicates some confusion (*Then one of them is acting like a human.*). The next sentence in the response (*after that she goes to the window and looks out,*) is text-based but does not connect to the task or to any clarifying analysis/inferencing. The last sentence (*And finally she goes up to the roof and imagines her hometown.*) is a close paraphrasing of part of the text that fails to move beyond a literal interpretation of the text. A few basic transitions are employed in an ad hoc attempt to provide order to the summary (*First; Then; after that; And finally*); however, they do little to link ideas. There is little use of precise language (*imagines; hometown*). Errors in capitalization and punctuation do not seriously interfere with meaning.

ENGLISH LANGUAGE ARTS TEST DIRECTIONS FOR CONVENTIONS OF STANDARD ENGLISH QUESTIONS

Directions:

On the following pages are the Conventions of Standard English questions.

Directions for Multiple-Choice Questions:

Each question will ask you to select an answer from among four choices.

For the multiple-choice questions:

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

CONVENTIONS OF STANDARD ENGLISH MULTIPLE-CHOICE QUESTIONS

8. Read the sentence.

Recommending that an artist rush to complete many paintings in time for a show's opening is never something the gallery owner would recommend since the gallery owner doesn't want to display sloppy work.

Choose the **best** way to revise the sentence to eliminate unnecessary repetition.

- A. Not wanting to display sloppy work, the gallery owner would never recommend that an artist rush to complete many paintings in time for a show's opening.
- B. Because the gallery owner does not want to display sloppy work, the gallery owner would never recommend that an artist rush to finish paintings.
- C. Making a recommendation to an artist to rush to complete many paintings in time for a show's opening is never something the gallery owner would recommend since the gallery owner doesn't want to display sloppy work.
- D. Having an artist rush to complete many paintings in time for a show's opening is never something the gallery owner would recommend since the recommendation would result in a display of sloppy work.

Item Information	
Alignment	D.2.1.1
Answer Key	A
Depth of Knowledge	3
p-value A	40% (correct answer)
p-value B	23%
p-value C	13%
p-value D	24%
Option Annotations	The student is being asked to identify the best way to revise the sentence to eliminate unnecessary repetition. Option A is the correct answer since it eliminates repetition in the sentence. Option B is incorrect since "gallery owner" is repeated in the sentence. Option C is incorrect since "recommendation"/"recommend" are both used in the sentence. Option D is incorrect since "recommendation"/"recommend" are both used in the sentence.

9. Read the sentence from a student’s story.

The kitchen began to smell good as Joe steamed rice and tossed cut-up vegetables in a frying pan.

The student decided to add “following the recipe” to the sentence. Which version of the sentence shows the **best** placement of this phrase?

- A. The kitchen began to smell good as Joe, following the recipe, steamed rice and tossed cut-up vegetables in a frying pan.
- B. Following the recipe, the kitchen began to smell good as Joe steamed rice and tossed cut-up vegetables in a frying pan.
- C. The kitchen began to smell good as Joe steamed rice and tossed cut-up vegetables in a frying pan, following the recipe.
- D. The kitchen, following the recipe, began to smell good as Joe steamed rice and tossed cut-up vegetables in a frying pan.

Item Information	
Alignment	D.1.1.3
Answer Key	A
Depth of Knowledge	2
p-value A	40% (correct answer)
p-value B	30%
p-value C	24%
p-value D	6%
Option Annotations	The student is being asked to determine the best place to put the phrase “following the recipe” in the sentence. Option A is the correct answer since placing the phrase in this position in the sentence is grammatically correct. Options B, C, and D are incorrect since placing the phrase in these locations results in a misplaced modifier.

10. Read the paragraph.

(1) The moon was shining. (2) It was a dark, clear night with a chill in the air. (3) There was complete silence, except for the “hoot-hoot” of some lonely owls. (4) Hundreds of stars twinkled in the black sky.

Which revision would **most** improve the paragraph?

- A. using descriptive language in sentence 1
- B. adding dialogue in sentence 2
- C. using more detail in sentence 3
- D. adding the exact number of stars in sentence 4

Item Information	
Alignment	D.2.1.5
Answer Key	A
Depth of Knowledge	2
p-value A	69% (correct answer)
p-value B	13%
p-value C	14%
p-value D	4%
Option Annotations	The student is being asked to determine which revision would improve the paragraph. Option A is the correct answer since adding descriptive language to sentence 1 would improve the paragraph. Option B is incorrect; although dialogue may improve a narrative paragraph, dialogue would not improve sentence 2. Option C is incorrect since sentence 3 currently has several specific details. Option D is incorrect since it is unnecessary to provide an exact number of stars when describing the setting.

ENGLISH LANGUAGE ARTS—SAMPLE ITEM SUMMARY DATA

Multiple-Choice and Evidence-Based Selected-Response Questions

Sample Number	Alignment	Answer Key	Depth of Knowledge	p-value A	p-value B	p-value C	p-value D
1	A-V.4.1.2	B	2	10%	57%	13%	20%
2	A-V.4.1.1	D	2	4%	4%	10%	82%
3	A-C.2.1.3	C	2	10%	13%	61%	16%
4	A-C.2.1.1	D	3	17%	8%	18%	57%
5	A-C.2.1.3	B	2	21%	60%	11%	8%
6	A-K.1.1.3	Part One: D Part Two: C	3	Mean Score: 0.68			
8	D.2.1.1	A	3	40%	23%	13%	24%
9	D.1.1.3	A	2	40%	30%	24%	6%
10	D.2.1.5	A	2	69%	13%	14%	4%

Text-Dependent Analysis Prompt

Sample Number	Alignment	Points	Depth of Knowledge	Mean Score
7	A-C.2.1.1	4	3	2.08

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ACKNOWLEDGEMENTS

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PSSA Grade 7 English Language Arts Item and Scoring Sampler

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