



Our Students. Their Moment.

**New York State Testing Program  
Grade 4 Common Core  
English Language Arts Test**

**Released Questions**

**July 2015**

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THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK /  
ALBANY, NY 12234

## **New York State Testing Program Grade 4 Common Core English Language Arts Test Released Questions**

With the adoption of the New York P-12 Common Core Learning Standards (CCLS) in ELA/Literacy and Mathematics, the Board of Regents signaled a shift in both instruction and assessment. Starting in Spring 2013, New York State began administering tests designed to assess student performance in accordance with the instructional shifts and the rigor demanded by the Common Core State Standards (CCSS). To aid in the transition to new assessments, New York State has released a number of resources, including test blueprints and specifications, sample questions, and criteria for writing assessment questions. These resources can be found at <http://www.engageny.org/common-core-assessments>.

New York State administered the ELA/Literacy and Mathematics Common Core tests in April 2015 and is now making a portion of the questions from those tests available for review and use. These released questions will help students, families, educators, and the public better understand how tests have changed to assess the instructional shifts demanded by the Common Core and to assess the rigor required to ensure that all students are on track to college and career readiness.

### ***Released Questions Are Teaching Tools***

The released questions are intended to help educators, students, families, and the public understand how the Common Core is different. The questions demonstrate the way the Common Core should drive instruction and how tests have changed to better assess student performance in accordance with the instructional shifts demanded by the Common Core. They are also intended to help educators identify how the rigor of the State tests can inform classroom instruction and local assessment.

### ***Understanding ELA Questions***

#### **Multiple Choice**

Multiple-choice questions are designed to assess Common Core Reading and Language Standards. They will ask students to analyze different aspects of a given text, including central idea, style elements, character and plot development, and vocabulary. Almost all questions, including vocabulary questions, will only be answered correctly if the student comprehends and makes use of the whole passage. For multiple-choice questions, students will select the correct response from four answer choices.

Multiple-choice questions will assess Reading Standards in a range of ways. Some will ask students to analyze aspects of text or vocabulary. Many questions will require students to combine skills. For example, questions may ask students to identify a segment of text that best supports the central idea. To answer correctly, a student must first comprehend the central idea and then show understanding of how that idea is supported. Questions will require more than rote recall or identification. Students will also be required to negotiate plausible, text-based distractors. Each distractor will require students to comprehend the whole passage.

### **Short Response**

Short-response questions are designed to assess Common Core Reading and Language Standards. These are single questions in which students use textual evidence to support their own answer to an inferential question. These questions ask the student to make an inference (a claim, position, or conclusion) based on his or her analysis of the passage, and then provide two pieces of text-based evidence to support his or her answer.

The purpose of the short-response questions is to assess a student's ability to comprehend and analyze text. In responding to these questions, students will be expected to write in complete sentences. Responses should require no more than three complete sentences.

The rubric used for evaluating short-response questions can be found both in the grade-level annotations and in the Educator Guide to the 2015 Grade 4 Common Core English Language Arts Test at <http://www.engageny.org/resource/test-guides-for-english-language-arts-and-mathematics>.

### **Extended Response**

Extended-response questions are designed to measure a student's ability to **Write from Sources**. Questions that measure Writing from Sources prompt students to communicate a clear and coherent analysis of one or two texts. The comprehension and analysis required by each extended response is directly related to grade-specific reading standards.

Student responses are evaluated on the degree to which they meet grade-level writing and language expectations. This evaluation is made using a rubric that incorporates the demands of grade-specific Common Core Writing, Reading, and Language standards. The integrated nature of the Common Core Learning Standards for ELA and Literacy requires that students are evaluated across the strands (Reading, Writing, and Language) with longer pieces of writing such as those prompted by the extended-response questions.

The rubric used for evaluating extended-response questions can be found both in the grade-level annotations and in the Educator Guide to the 2015 Grade 4 Common Core English Language Arts Test at <http://www.engageny.org/resource/test-guides-for-english-language-arts-and-mathematics>.

### **CCLS Alignment**

The alignment(s) to the Common Core Learning Standards for English Language Arts are intended to identify the primary analytic skills necessary to successfully answer each question. However, some questions measure proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two point and four point constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on Writing standards. To gain greater insight into the measurement focus for constructed-response questions please refer to the rubrics shown at the end of this document.

### ***These Released Questions Do Not Comprise a Mini Test***

This document is NOT intended to show how operational tests look or to provide information about how teachers should administer the test; rather, its purpose is to provide an overview of how the new test reflects the demand of the CCSS.

The released questions do not represent the full spectrum of standards assessed on the State tests, nor do they represent the full spectrum of how the Common Core should be taught and assessed in the classroom. It should not be assumed that a particular standard will be measured with an identical question in future assessments. Specific criteria for writing test questions as well as additional assessment information is available at <http://www.engageny.org/common-core-assessments>.

One full-credit student response is provided with each released constructed-response question. The example is provided to illustrate one of many ways students can achieve full credit in answering the test question. The sample response is not intended to represent a best response nor does it illustrate the only way a student could earn full credit.

# The Night the Bat Got In

*by Virginia Kroll*

- 1 The temperature was so stifling that no one even noticed that the back door had been left ajar. Whoever came in last had forgotten to pull the stubborn catch. It was one of those late August evenings, right in between summer-closings and school-openings that dragged on boringly. It threatened to be the dullest night of the summer.
- 2 And then the bat got in. Betsy saw it first. She leaped, screaming, from the hassock and flew out the front door before anyone knew what was happening.
- hassock = a padded footstool
- 3 Mr. Halvorsen arose and calmly declared, "There's a bat in the house; I wonder how it got in." At this point, Mrs. Halvorsen disappeared in a flash.
- 4 "I'm not sticking around to find out!" her voice trailed into the baby's bedroom. Whisking Neil out of his crib, she joined Betsy on the front lawn. The startled baby began to cry. Mrs. Halvorsen was shaking from her hair roots to her toenails, and Betsy was shrieking frantically, "There's a bat in the house! There's a bat in the house!"
- 5 Andrew watched the displaced bat dart erratically through his living room before he joined his family on the lawn. Never had he seen such calmness explode into such frenzied activity before!
- 6 The Overtons had, of course, heard the commotion next door. They came dashing over, shouting, "What's wrong?" and "Is everyone all right?"
- 7 Mr. Halvorsen, after a lapse, was finally heard through all the confusion. "There's a bat in our house," he explained.
- 8 "I just hope it's not rabid," Mrs. Halvorsen worried aloud.
- 9 Andrew knew it probably didn't have rabies because he had read a lot about animals. First, bats are nocturnal, so this creature belonged up at night. Secondly, it acted like a healthy bat, avoiding objects as it flew. A sick bat would bump into things or not be able to fly at all. Most bats weren't rabid, and legends had given them a bad reputation.

- 10 Andrew wanted to reassure everyone, but he couldn't get a word in edgewise. Mrs. Overton poured out her concern to Mrs. Halvorsen. Neil still whimpered. At least Betsy's shrieks had quieted.
- 11 The men were discussing a plan of attack. Something they said caused Andrew's voice to slice through the commotion.
- 12 "Kill it? No way!" he blared. "Don't you dare!"
- 13 "We can't just let a bat have run of the house," said Mr. Halvorsen. "We're going to get rid of it."
- 14 "Wait," Andrew pleaded, trying to use restraint and manners. "I have an idea that will probably work, OK?"
- 15 "Well," Mr. Halvorsen hesitated, "all right." The men relaxed their grips on their anti-bat weapons, a tennis racquet and a baseball bat.
- 16 "I'm not so crazy about batting one bat with another anyway," Mr. Overton was relieved.
- 17 Andrew went bravely into the house alone, turning out lights in every room. He could hear the flapping of the bat's wings as it struggled to make sense of its unfamiliar surroundings. He turned on the floodlight in the backyard and adjusted the latch on the back door so it would remain wide open.
- 18 "The bat will sense the light, and it knows insects are attracted to it. If we're not inside to scare it, it will get its bearings and find its way out just as it got in," Andrew said with authority.
- 19 "Let's just be quiet and wait," he told everyone. They gathered around the yard, keeping their eyes focused on the illuminated doorway.
- 20 Five minutes later, a tiny flying figure with jagged wings emerged from the door. It zigzagged its way across the yard and off into the darkened sky to begin its nightly meal of mosquitoes and other flying insects.
- 21 Andrew's mother invited the Overtons in for a snack. Everyone slid quickly through the door. Mrs. Halvorsen double-checked to make sure it was shut tightly.
- 22 "Smart thinking, Andrew," Mr. Overton congratulated him.
- 23 "That's for sure. You really gave a scary episode a happy ending," Mrs. Overton added.

14204042\_2

**1**

The details about the setting are important to the story because they

- A** explain why the Overtons arrive so quickly
- B** explain why the bat is able to enter the house
- C** show why the family is looking for excitement
- D** show why Betsy sees the bat before anyone else

**Key: B**

**CCLS: RL.4.3:**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**Percentage of Students Statewide Who Answered Correctly: 73%**

14204044\_4

**2**

The phrase "couldn't get a word in edgewise" in paragraph 10 shows that

- A** Andrew was taking a long time to finish talking
- B** Andrew's family doubted what he was saying
- C** Andrew's family did not know he had joined them
- D** Andrew was not given the opportunity to talk

**Key: D**

**CCLS: L.4.5,b**

Recognize and explain the meaning of common idioms, adages, and proverbs.

**Percentage of Students Statewide Who Answered Correctly: 66%**

14204046\_1

3

How do paragraphs 14 through 16 show a change in the story?

- A** The characters become calmer.
- B** The action centers around the bat.
- C** The action moves inside the house.
- D** The characters admit they are panicking.

**Key: A**

**CCLS: RL.4.3:**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

**Percentage of Students Statewide Who Answered Correctly: 71%**

14204037\_1

4

In paragraph 17, Andrew turns the lights off in the house because he

- A** knows the bat is used to being in the dark
- B** is worried that the bat may be dangerous
- C** does not want the men to attack the bat
- D** does not want his family to see the bat

**Key: A**

**CCLS: RL.4.1:**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Percentage of Students Statewide Who Answered Correctly: 78%**



14204043\_3

**5**

Which phrase from paragraph 17 helps readers understand the meaning of “illuminated” in paragraph 19?

- A** “hear the flapping”
- B** “unfamiliar surroundings”
- C** “turned on the floodlight”
- D** “in the backyard”

**Key: C**

**CCLS: L.4.4.a:**

Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

**Percentage of Students Statewide Who Answered Correctly: 33%**

14204040\_2

**6**

Which sentence would be **best** to include in a summary of the story?

- A** Mr. Overton and Mr. Halvorsen have a plan, but Andrew objects.
- B** Because of Andrew, the bat is able to fly off into the night.
- C** Mr. Overton praises Andrew for his smart thinking.
- D** Andrew asks everyone to wait quietly.

**Key: B**

**CCLS: RL.4.2:**

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

**Percentage of Students Statewide Who Answered Correctly: 59%**

# Bodies in Motion: Mountain Biking

*by Edith H. Fine and Judith P. Josephson*

- 1 Can you bike up a rocky hill, through a creek, over a fallen log, and through a field of boulders?
- 2 If you're a mountain biker, you can—and love it!
- 3 Mountain bikers take their bikes where they never used to go, and they use special skills and equipment to do it. Would you like to try?

## Getting Started

- 4 Mountain biking isn't like riding down the street; you need a bike that can handle the bumps, bangs, and rough treatment off-road riding can offer. Check with friends who already take part in the sport. What kind of bike works best for them?
- 5 Ask questions at bike stores, but remember, they want to sell you a bike, so think carefully about what they tell you. Getting yourself in shape is important, too. Biking calls for strong leg and arm muscles, so don't forget your deep knee bends and pushups. Before setting out, do your warm-ups and stretches. And when you're done, a cool-down period and more stretching will help you keep from getting stiff and sore.

## Skills

- 6 Maneuvering your bike on off-road trails calls for skills not usually used around your neighborhood. For example, can you wheelie? On a trail, a wheelie might be the best way to get over a fallen log. Broadslides, bunny-hops, and jumps will also be a part of your arsenal as you attack a biking trail.
- 7 You should even brush up on your braking techniques (rely more on your rear brakes when biking off-road) and your gear shifting to make sure you perform both smoothly and confidently even when things are happening fast.

8 It's also a good idea to work on your bike-repair skills. When mountain biking, you could have a flat tire, a bent rim, or a broken spoke miles from help.

9 You should know how to fix these things yourself.

### **Competition**

10 Mountain bikers compete in four kinds of events:

11 • Cross Country—The winner is the first to make it through a tough course filled with obstacles like sharp turns, logs, rocks, streams, and jumps.

12 • Hill Climbs—Bikers compete to see who can ride their bikes up a steep, obstacle-filled hill.

13 • Trials—Not a speed race: bikers try to cross really tough obstacles like boulder piles, ledges, and ditches without putting a foot down, stopping, or falling. Judges observe and penalize riders who make errors.

14 • Downhills—Racers zoom down a downhill course. The rider with the best time wins.

### **Safety**

15 Don't forget your safety precautions. Always wear a helmet, and arm and knee pads are a good idea, too. Also, remember to keep your equipment in great condition. Take care of your bike, and it will take care of you!

14204002\_4

**19**

According to the authors, why should readers who want to mountain bike ask questions?

- A** to figure out if they can do mountain biking tricks
- B** to figure out if they are ready for mountain biking
- C** to learn where they are allowed to ride their bikes
- D** to make sure they choose the right type of bike

**Key: D**

**CCLS: RI.4.1:**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Percentage of Students Statewide Who Answered Correctly: 48%**

14204003\_1

**20**

How does the information in paragraphs 4 and 5 support a main idea of the article?

- A** by explaining how to prepare for mountain biking
- B** by giving details about the difficulty of mountain biking
- C** by showing how mountain biking can be painful
- D** by describing what muscles are used in mountain biking

**Key: A**

**CCLS: RI.4.2:**

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

**Percentage of Students Statewide Who Answered Correctly: 66%**

**21**

Read this sentence from paragraph 6.

**Broadslides, bunny-hops, and jumps will also be a part of your arsenal as you attack a biking trail.**

What does “arsenal” refer to in this sentence?

- A** a type of event
- B** a type of brake
- C** a collection of skills
- D** a place to mountain bike

**Key: C**

**CCLS: L.4.4,a:**

Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

**Percentage of Students Statewide Who Answered Correctly: 57%**

**22**

According to the “Competition” section of the article, why do some mountain biking events need to be watched closely?

- A** to keep track of riders’ times
- B** to keep track of riders’ mistakes
- C** to make sure riders wear helmets
- D** to make sure riders are staying safe

**Key: B**

**CCLS: RI.4.3:**

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

**Percentage of Students Statewide Who Answered Correctly: 46%**

14204010\_1

**23**

According to the authors, how will training, learning about bike equipment, and wearing helmets and pads help riders?

- A** Riders will be prepared to safely enjoy mountain biking.
- B** Riders will win mountain biking competitions.
- C** Riders will not get stiff and sore after biking.
- D** Riders will not get lost while biking.

**Key: A**

**CCLS: RI.4.5:**

Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

**Percentage of Students Statewide Who Answered Correctly: 81%**

14204007\_3

**24**

Which sentence from the text **best** summarizes a main idea of the article?

- A** “Check with friends who already take part in the sport.” (paragraph 4)
- B** “Ask questions at bike stores, but remember, they want to sell you a bike, so think carefully about what they tell you.” (paragraph 5)
- C** “Maneuvering your bike on off-road trails calls for skills not usually used around your neighborhood.” (paragraph 6)
- D** “The winner is the first to make it through a tough course filled with obstacles like sharp turns, logs, rocks, streams, and jumps.” (paragraph 11)

**Key: C**

**CCLS: RI.4.2:**

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

**Percentage of Students Statewide Who Answered Correctly: 42%**

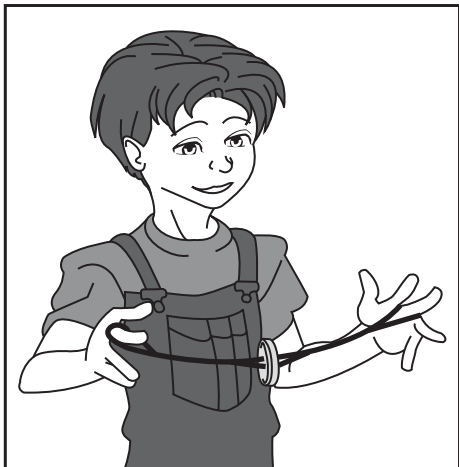
## Pioneer Fun

*by Kerrily Sapet*

- 1 Can you imagine life without video games or trips to the mall? For pioneer children growing up in the 1800s, the nearest town could be days away by horseback or covered wagon. Trips to the town store were treats for children, as families might only visit them a few times a year. Inside the store, pioneer children glimpsed toys, but none that ran on batteries or electricity.
- 2 Town stores featured candy, jump ropes, marbles, books that were designed to teach children good behavior, china and paper dolls. But even these simple toys were expensive. Most pioneer families had little money for fun and games. Parents needed to spend their hard-earned money on items that they couldn't make themselves, such as tools, nails, and shoes.
- 3 Without store-bought toys, pioneer children made their own fun out of what they had. This could be difficult too, as pioneers wasted nothing. Families used every precious item. They braided small scraps of fabric into rugs, made jelly from apple peels, and wrote with homemade ink created from water and soot. Short on money and supplies, kids used their imaginations, creating toys out of stones, sticks, buttons, cornhusks, wood, broom straws, and scraps of fabric.
- 4 Pioneer children made dolls, simple wooden tops and whirling toys, shaped marbles and beads out of clay, and played counting games. They created their own fun, making stepping stone bridges, sliding on frozen streams, and inventing new games to play. Some of the games they played have been memorized and handed down from generation to generation and are still played today, like hopscotch, jump rope, hide and seek, and "Mother, May I?"
- 5 Today, pioneer crafts and games are just as much fun. Step back in time and try your hand at making these toys from over 100 years ago.

## WHIRLIGIG

Pioneers were definitely handy with a needle and thread, as clothes, blankets, pillows, and most other items were made by hand. Frontier children made this toy if their mother had an extra button. If she didn't, they might have been lucky enough for their father to whittle them a button, and then the same toy was called a buzzsaw.



### Stuff You Need

- piece of string twice as long as your arm
- large button with two holes

### Make it:

1. Thread the string through the buttonholes. Tie the ends in a knot, forming a loop.
2. Hold each end of the string, so that the button is in the middle.
3. Swing the button in a circle to wind up the string.
4. Pull your hands apart and push them together again. The button will whirl and sing as it swings.



## TIN CAN LANTERN

Pioneers had no electricity so after sunset and before sunrise they used candlelight. To carry candles they used lanterns, which lit the inside of their dark barns and cabins, but protected against fire.



### Stuff You Need (Adult help is suggested)

- empty tin can (any size will work, just make sure it doesn't have sharp edges)
- hammer
- different size nails
- 12-inch long piece of wire

### Make it:

1. Fill a can with water and place it in the freezer until the water is frozen. The ice will give you a hard surface to hammer against.
2. Draw a pattern on the outside of the tin can.
3. Use the hammer to punch holes in the can with the nails, according to your pattern. The more holes you make, the more the candlelight can shine through.
4. Make two nail holes near the top of the can on opposite sides for stringing a handle.
5. String the wire through the holes at the top. Wrap the ends of the wire around the holes a few times to secure the handle.
6. Place a small candle or tea light on the bottom of your lantern.  
Watch for the interesting shadows it will create!

132040022\_1

**31**

Which information **most** contributes to the organization of paragraph 1?

- A** the comparison to the toys of today
- B** the explanation of the problem of transportation
- C** the mention of the cause for only a few trips to town
- D** the use of words and numbers that indicate periods of time

**Key: A**

**CCLS: RI.4.5:**

Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

**Percentage of Students Statewide Who Answered Correctly: 59%**

132040024\_3

**32**

Which sentence gives the **best** evidence that readers can relate the article to their own lives?

- A** “Town stores featured candy, jump ropes, marbles, books that were designed to teach children good behavior, china and paper dolls.” (paragraph 2)
- B** “Without store-bought toys, pioneer children made their own fun out of what they had.” (paragraph 3)
- C** “Some of the games they played have been memorized and handed down from generation to generation and are still played today, like hopscotch, jump rope, hide and seek, and ‘Mother, May I?’ ” (paragraph 4)
- D** “Step back in time and try your hand at making these toys from over 100 years ago.” (paragraph 5)

**Key: C**

**CCLS: RI.4.8:**

Explain how an author uses reasons and evidence to support particular points in a text.

**Percentage of Students Statewide Who Answered Correctly: 54%**

132040017\_3

**33**

Which sentence **best** supports a main idea of the article?

- A** “For pioneer children growing up in the 1800s, the nearest town could be days away by horseback or covered wagon.” (paragraph 1)
- B** “Most pioneer families had little money for fun and games.” (paragraph 2)
- C** “Without store-bought toys, pioneer children made their own fun out of what they had.” (paragraph 3)
- D** “Today, pioneer crafts and games are just as much fun.” (paragraph 5)

**Key: C**

**CCLS: RI.4.2:**

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

**Percentage of Students Statewide Who Answered Correctly: 50%**

132040019\_2

**34**

In the “Whirligig” instructions, which step relates to positioning an object?

- A** step 1
- B** step 2
- C** step 3
- D** step 4

**Key: B**

**CCLS: RI.4.3:**

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

**Percentage of Students Statewide Who Answered Correctly: 49%**

132040020\_2

**35**

Step 1 for making a tin can lantern is helpful because

- A** nails will not puncture the hard surface created by the ice inside
- B** it allows the lantern maker to avoid smashing in the side of the can
- C** a hard surface will allow the lantern maker to draw detailed patterns
- D** it allows the lantern maker to avoid scratching the surface of the can

**Key: B**

**CCLS: RI.4.3:**

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

**Percentage of Students Statewide Who Answered Correctly: 26%**

132040021\_4

**36**

Which definition of “secure” **best** matches its use in step 5 of “Tin Can Lantern”?

- A** to remove from danger
- B** to get for oneself
- C** to protect an area
- D** to attach firmly

**Key: D**

**CCLS: L.4.4,a:**

Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.

**Percentage of Students Statewide Who Answered Correctly: 59%**

**37**

Which object was **most likely** useful for the entire family?

- A** dolls
- B** whirligigs
- C** tin can lanterns
- D** clay marbles and beads

**Key: C**

**CCLS: RI.4.1:**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Percentage of Students Statewide Who Answered Correctly: 74%**

munotes

# Building the Longest, Tallest, Fastest Scream Machines

*by Shelly Akins*

- 1 **YOUR HEART RACES.** You stood in line for hours to ride the new monster coaster. Now, you're being strapped in and warned to keep your hands and arms inside the car at all times. A thought crosses your mind as you are launched out of the station: How in the world do they build these monster coasters?

## **The Design**

- 2 "Amusement parks don't make their own rides. They go to manufacturers," says Monte Jasper. He is in charge of coasters at Cedar Point Amusement Park in Ohio. It's his job to maintain the coasters they have and to work on new ones.
- 3 Sometimes an idea for a new coaster begins at the amusement park. Someone takes the idea to different building companies and asks them to come up with a design for the coaster. Then the park picks the design that works best for them. Other times, new coasters begin when a company has a design. Then that company goes to different parks and tries to sell their design. Either way, the builders and the park work together before construction begins.
- 4 Roller coaster designs are based on several things: How high will the coaster be? What will the surroundings look like? How much does the park want to spend? Some coasters are designed to break records—tallest, steepest, fastest, longest.
- 5 Until recently, coasters could not be over 250 feet high. The chains that pull the cars on the coaster to the top of the first big hill weren't strong enough to lift the coaster higher than 250 feet.

6 But now coasters are made with cables, not chains. This new technology means that the sky's the limit for roller coaster height. As of September 2008, the highest roller coaster in the world is Kingda Ka at Six Flags Great Adventure in Jackson, New Jersey. It juts an amazing 456 feet into the sky!

7 "The cable lift works like an elevator," explains Jasper. "It is also steeper, smoother, and faster than a traditional chain lift."

8 Here's how it works: The coaster cars hook onto a constantly moving cable. The cable pulls the coaster to the top of the structure at a speed of about 22 feet per second. That's about 15 miles per hour . . . uphill. At the top, the hooks let go of the car, and it speeds down the other side at 100 miles per hour. Yikes!

9 Roller coaster cars don't have engines. Once they head downhill, the cars are on their own. Gravity takes over. The higher the hill, the more time gravity can pull on the car and the faster it goes. Think of it this way: If you ride a bike or a sled down from the top of a really big hill, you go faster and farther than if you ride down a little hill. Coasters work the same way.

### **Putting It Together:**

10 "[Roller coaster] parts are shipped in 40-foot sections because that is the largest piece that will fit onto a truck," says Jasper. The park then puts the pieces together when they arrive. A big, new coaster costs about \$25 million.

11 Once the coaster is completed, the park maintenance crew goes over the whole thing closely to make sure everything is working the way it is supposed to before the public is allowed to ride.

### **Is It Safe?**

12 Very few people are hurt on roller coasters each year in the United States. In fact, it's much more dangerous to ride in a car to the amusement park than it is to go screaming down that coaster!

13 Computers control all parts of the coaster. These computers let the ride operators know of any problems with the cars or the tracks. Coasters make you feel like you are in danger but don't actually put you in danger.

### **Coaster Wars**

14 Amusement parks are constantly battling to build higher, faster, longer, scarier coasters. Cedar Point is in the middle of such a war. They are

constantly looking for designs that are bigger and better than coasters that have already been built. “You could say that it’s part of our identity,” says Jasper.

- 15 Coaster wars mean bigger, better, more-thrilling coasters to ride. Who doesn’t want that?

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**40**

Why was switching from chains to cables in the building of roller coasters important? Use **two** details from the article to support your response.

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**Primary CCLS: RI.4.1:**

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

**Secondary CCLS: L.4.1 and L.4.2**

**Statewide Average Points Earned: 1.17 out of 2**

**See Short-Response (2-point) Holistic Rubric and the full-credit sample student response.**

Why was switching from chains to cables in the building of roller coasters important?  
Use **two** details from the article to support your response.

Switching from chains to cables in the building of roller coasters was important because the coaster can go higher. The passage states "This new Technology means that the sky's the limit..." The passage also states "The cable lift works like an elevator." This proves why switching chains to cables were important.

**Score Point 2 (out of 2 points)**

This response makes a valid inference from the text to explain the importance of switching from chains to cables in the building of roller coasters (*the coaster can go higher*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*the sky's the limit* and *The cable lift works like an elevator*). This response includes complete sentences where errors do not impact readability.

**41**

According to the article, why do some amusement parks continue to build new roller coasters? What factors do parks and builders consider when designing new roller coasters? Use details from the article to support your response.

In your response, be sure to

- explain why parks continue to build new roller coasters
- describe the factors that amusement parks and builders consider when designing roller coasters
- use details from the article to support your response

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**Primary CCLS: RI.4.2:**

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

**Secondary CCLS: W.4.2, W.4.9, L.4.1, L.4.2, L.4.3, and L.4.4**

**Statewide Average Points Earned: 1.80 out of 4**

**See Extended-Response (4-point) Holistic Rubric and the full-credit sample student response.**

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According to the article, why do some amusement parks continue to build new roller coasters? What factors do parks and builders consider when designing new roller coasters? Use details from the article to support your response.

In your response, be sure to

- explain why parks continue to build new roller coasters
- describe the factors that amusement parks and builders consider when designing roller coasters
- use details from the article to support your response

I read the text called "Building the longest, tallest, fastest scream machines," by Shelly Akins. It is about how they construct roller coasters and are they safe? Read on to see if roller coasters are safe and how they build it.

Parks continue to build new roller coasters because they want to build higher, faster, longer, and scarier rides. For example, in the text it says that, "the highest roller coasters in the world is Kingda Ka at Six Flags Great Escape in Jackson, New Jersey. It is also 456 feet in the sky." This proves that they want to build higher, faster, longer, and scarier rides. So, now they want to beat the world record of 456 feet.

The factors that amusement parks and builders consider while designing roller coasters are, How high will the coaster be? What will

the surroundings be like? How much does the park want to spend? Is it safe for people to ride? I know that they will ask themselves these questions because in the text it says that, workers will check the whole thing over before the people would be able to ride on the new roller coaster(s). I think that they will ask themselves these questions because they don't want people to be in danger because the roller coaster wasn't inspected or checked by the builders. So, not all roller coasters might be dangerous.

As you can see, Roller coasters aren't as bad as you think so, never judge something else before you try it. Like when some people judged a roller coaster without trying it first. This reminds me when I hated pizza when I never tried it before. Now, because I tried it I like it now.

#### Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*It is about how they construct roller coasters and Are they safe?*). The response demonstrates insightful comprehension and analysis of the text (*they want to beat the world record of 456 feet and they don't want people to be in danger because the roller coaster wasn't inspected or checked by the builders*). The topic is developed with relevant, well-chosen details from the text [*the highest roller coasters in the world is Kingda Ka at Six Flags Great Adventure in Jackson, New Jersey. It is also 456 feet in the sky and workers will check the whole thing over before the people would be able to ride on the new roller coaster(s)*]. The use of varied, relevant evidence is sustained throughout (*How high will the coaster be? What will the surroundings be like? How much does the park want to spend? Is it safe for people to ride?*). The response exhibits clear, purposeful organization, and skillfully links ideas using grade-appropriate words and phrases (*Read on, because, For example, This proves that, So now, In the text, As you can see, This reminds me when, now*). The response uses grade-appropriate precise language with domain-specific vocabulary (*construct, they will ask themselves these questions, never judge something else before you try it*). The concluding statement follows from the topic and information presented (*Roller coasters aren't as bad as you think so, never judge something else before you try it*). The response demonstrates grade-appropriate command of conventions, with few errors.

## **D**irections

304035P

Read this story. Then answer questions 44 and 45.

*Having lived in Iowa all her life, Hattie has recently moved to her uncle's farmland in Montana in 1918.*

### **Excerpt from *Hattie Big Sky***

*by Kirby Larson*

- 1       “Hey there, neighbor!” Rooster Jim waved and, with a groan, straightened himself to a stand from the patch of garden he was weeding. “Out for a Sunday stroll?” He chuckled at this, seeing as it was Wednesday.
- 2       “I finished my fence,” I said. There should be trumpets to herald the news. “Thought I’d celebrate with a walk. Being as it’s getting so warm, I thought you’d be missing your hat.” I handed it to him.
- 3       He took it from me and settled it just so on his head. “I wondered what happened to it after my run-in with that monster machine.” He chuckled, then sniffed the air. “My, my. This spring breeze is so rich it smells like fresh-baked bread.”
- 4       I held out the package I’d been carrying. “I think I’m getting the hang of this,” I said. “You can actually eat this loaf without soaking it in water first.”
- 5       Rooster laughed. “Bread that delicious deserves a trade,” he said.
- 6       “Oh, no need,” I assured him.
- 7       “Seems to me I’ve been by the Hattie Brooks place a time or two and heard a most peculiar sound,” he said.
- 8       “You have? What?”
- 9       “Most fearful sound.” He shook his head. “The sound of a farm without any hens.”
- 10       “Well, I plan on getting some after harvest.”
- 11       “That’s a long summer without fresh eggs.” He motioned me to follow him. Over in his hen yard, he pointed out three scraggly hens. “Them’s Martha, Rose, and June. They’ve got some setting left in them, and I need to thin out the flock. You interested in giving them a new home? Course,

Albert”—here he pointed to a handsome white leghorn rooster—“is part of the package, too.”

12 No more doling out eggs as if they were pearls! I could taste fried eggs for breakfast. Fried chicken for supper. Spice cake with an egg for richness. “Oh, yes.”

13 Rooster Jim expertly rounded up the three ladies and their escort. He slipped all four of them, squawking and screeching, into a burlap sack. “Can you manage this?” he asked.

14 “I sure hope so.” The bag twisted and jerked as if it was full of snakes.

15 “Them’s good girls. They’ll settle soon.” He picked up his hat from where it had fallen during the chicken roundup.

16 I wobbled home with my prize. Mr. Whiskers meowed his approval when I set down the bag. “Don’t you even think about it,” I warned. He would be the least of my troubles. I needed to save my cluckers from coyotes and chicken hawks. Uncle Chester’s efforts had included a chicken coop, but it wasn’t fenced. I had to laugh. So much for thinking I was done fencing!

17 I turned my new family loose in the house and shut the door quick. I’d have to deal with their mess later. For now, I needed to keep them safe while I secured the chicken yard. A roll of chicken wire was the last item in Uncle Chester’s stock of supplies stored in the barn. I said a prayer that it was paid for. My budget couldn’t afford any more surprises.

18 Hours of practice had turned me into a proficient but slow fence builder. This was a little more challenging because I had to dig down to bury the bottom of the chicken wire to keep out hungry diggers like skunks and such. By working straight through supper and then by lamplight, I was able to enclose the whole yard. My fingers were raw and blistered, but I couldn’t stop yet to tend them. I tidied up the chicken coop and got it ready for its new residents.

19 My stomach complained for its supper and my back cried out for its bed, but I finally had a suitable castle for my winged herd. With an indignant squawk, Rose led the way into their new domicile, tempted by a trail of grain. Martha, June, and Albert followed suit. I slipped in an old pan for their water trough and fastened the chicken coop door closed.

20 Too tired to fuss with supper, I ate a bowl of graveyard stew, breaking up chunks of bread and covering them with warm milk and molasses.



**44**

In “Excerpt from *Hattie Big Sky*,” what do paragraphs 18 and 19 show about Hattie? Use **two** details from the story to support your response.

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**Primary CCLS: RL.4.3:**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

**Secondary CCLS: L.4.1 and L.4.2**

**Statewide Average Points Earned: 1.35 out of 2**

**See Short-Response (2-point) Holistic Rubric and the full-credit sample student response.**

In "Excerpt from *Hattie Big Sky*," what do paragraphs 18 and 19 show about Hattie? Use **two** details from the story to support your response.

Paragraphs 18 and 19 show that Hattie is a hardworking person. A detail for this is, "Hours of practice had turned into a proficient but slow fence builder." Another detail is, "I tidied up the chicken coop and got it ready for its new residents." This is why Hattie is a hardworking person.

**Score Point 2 (out of 2 points)**

This response makes a valid inference from the text to explain what paragraphs 18 through 19 show about Hattie (*a hardworking person*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*Hours of practice had turned into a proficient but slow fence builder* and *I tidied up the chicken coop and got it ready for its new residents*). This response includes complete sentences where errors do not impact readability.

**45**

How are the chickens presented as characters in “Excerpt from *Hattie Big Sky*”? Use **two** details from the story to support your response.

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**Primary CCLS: RL.4.3:**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

**Secondary CCLS: L.4.1 and L.4.2**

**Statewide Average Points Earned: 0.73 out of 2**

**See Short-Response (2-point) Holistic Rubric and the full-credit sample student response.**

45

How are the chickens presented as characters in “Excerpt from *Hattie Big Sky*”? Use **two** details from the story to support your response.

They were presented as humans for example  
they had names (Martha, Rose, and June) also  
they were called residence in there coop.

**Score Point 2 (out of 2 points)**

This response makes a valid inference from the text to explain how the chickens are presented as characters (*presented as humans*). The response provides a sufficient number of concrete details from the text for support as required by the prompt [*they had names (Martha, Rose, and June)* and *called residence in there coop*]. This response includes complete sentences where errors do not impact readability.

## **D**irections

304042P

Read this story. Then answer questions 46 and 47.

*Lily, her Great Aunt Nell, who is visiting from India, and her father become stuck on the road when their horse gets a nail in its hoof. Father needs to take the horse home, so Mr. Babcock lends Lily and Nell a bull to get their buggy back because his horse is very old. In the process, Nell strikes a bargain.*

# Excerpt from *If Wishes Were Horses*

*by Natalie Kinsey-Warnock*

- 1        “I’ll make a deal with you,” Aunt Nell said, her voice chill as a January night. “If I do get the bull hitched up and home, you’ll let me borrow your automobile one day next week.”
- 2        “If you don’t take the cake,” Mr. Babcock said and grinned confidently. “Lady, if you can get him hitched up, you can *have* my automobile!”
- 3        I never could figure out how Aunt Nell did it. She climbed over the fence and started toward him. The bull had his head down, watching her, and he was pawing the ground something fierce. I would have run for the hills but not Aunt Nell. She started talking to him, low. I couldn’t make out what she was saying, but the bull’s ears twitched like he was listening to her. When she got close enough, she touched his head, still whispering to him, and I wondered if she put some kind of spell on him because, even though he snorted and kicked, he let Aunt Nell lead him out of the pasture and hitch him up to the buggy. You could have stored butternuts in Mr. Babcock’s mouth, it was hanging open so.
- 4        Keeping a tight hold on the reins, Aunt Nell climbed into the buggy.
- 5        “I guess we’re about set,” she said. “Mr. Babcock, would you care to ride with us?”
- 6        Mr. Babcock shook his head slowly.
- 7        “I wouldn’t set foot in that buggy for a thousand dollars,” he said.

- 8 I didn't want to set foot in that buggy, either. I was sure Aunt Nell and I were riding to our deaths, but I climbed in, my legs shaking, and sat beside her.
- 9 "Bring the car by the Randall's place first thing on Monday morning," Aunt Nell said. "We'll drop you off back here before we get on our way."
- 10 At the mention of his car, and realizing that it was no longer his because of his rash promise, Mr. Babcock's face drained of color. Aunt Nell let him suffer for a few moments while she struggled to control the bull, then she spoke.
- 11 "Don't worry, Mr. Babcock, I'm only going to borrow your automobile for Monday. But next time, maybe you'll take care not to underestimate the capabilities of a woman."
- 12 Mr. Babcock, relief flooding his face ruddy again, nodded meekly. And with that, Aunt Nell let the bull run. I didn't have time to ask why she needed his car.
- 13 I grabbed the dashboard and held on for all I was worth. We careened down hills and around corners, narrowly missing trees and rocks. A few times I felt all four wheels leave the ground. I prayed we wouldn't meet anyone; it'd be a shame to cause someone else's death besides our own.
- 14 Aunt Nell seemed to be having the time of her life. She had her feet braced, and the muscles in her arms bulged as she pulled with all her strength, but I couldn't see that she was slowing that bull down one iota. Her hair had come loose from its bun, and I imagined her as one of those larger-than-life Greek or Roman goddesses. She could be Europa, who'd tamed a white bull and ridden him to the island of Crete. The only trouble was that Mr. Babcock's bull wasn't white, and most of those mythological heroes ended up dead.
- 15 "Aunt Nell, is he running away?" I shouted.
- 16 "Why, I suppose he is," Aunt Nell said as we bounced over ruts. "At least he's running in the right direction. We'll be home in no time flat."
- 17 *If we lived*, I thought.
- 18 We careened into the yard on two wheels. Grandma, Mama, and Emily heard the commotion and tumbled onto the porch. They all stared, mouths open, at the sight of us.

- 19        “Good gracious!” Grandma said when she’d found her voice. “I’ve never seen the like. Sister, I hope you haven’t had trouble.”
- 20        Aunt Nell looked at me, and we both laughed. I felt giddy with relief, so certain had I been that we would be killed. I was even glad to see Emily.
- 21        “Why, no sister,” Aunt Nell said. “We haven’t had a bit of trouble. We’ve seen a little of the countryside, and I have managed to borrow a car to take the girls to the circus. Other than that, it’s been an uneventful morning.”
- 22        And that is how I came to own a horse.

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**46**

How does Lily feel about Aunt Nell in “Excerpt from *If Wishes Were Horses*”? Use **two** details from the story to support your response.

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**Primary CCLS: RL.4.3:**

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

**Secondary CCLS: L.4.1 and L.4.2**

**Statewide Average Points Earned: 1.17 out of 2**

**See Short-Response (2-point) Holistic Rubric and the full-credit sample student response.**



How does Lily feel about Aunt Nell in “Excerpt from *If Wishes Were Horses*”? Use **two** details from the story to support your response.

Lily feels that she can do anything with aunt Nell and she loves her. I know this because the text states 'I was sure aunt Nell and I were riding to our deaths, but I climbed in' That's shows she can do anything with her. The text also says 'Aunt Nell looked at me, and we both laughed!' that shows she loves her.

**Score Point 2 (out of 2 points)**

This response makes a valid inference from the text to explain how Lily feels about Aunt Nell (*she can do anything with aunt Nell and she loves her*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*I was sure aunt Nell and I were riding to our deaths, but I climbed in and Aunt Nell looked at me, and we both laughed*). This response includes complete sentences where errors do not impact readability.

In your response, be sure to

[illegible]

**Primary CCLS: RL.4.9:**

Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

**Secondary CCLS: W.4.2, W.4.9, L.4.1, L.4.2, L.4.3, and L.4.4**

**Statewide Average Points Earned: 1.45 out of 4**

**See Extended-Response (4-point) Holistic Rubric and the full-credit sample student response.**

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In "Excerpt from *Hattie Big Sky*" and "Excerpt from *If Wishes Were Horses*," both Hattie and Aunt Nell accept challenges that benefit them in some way. What challenges do Hattie and Aunt Nell accept? How do the stories show the benefits of accepting these challenges? Use details from **both** stories to support your response.

In your response, be sure to

- describe the challenges that Hattie and Aunt Nell accept
- explain the benefits of accepting these challenges in both stories
- use details from **both** stories to support your response

The ~~times~~ main character of "Hattie Big Sky" (Hattie) and the main character of "If Wishes Were Horses" (Aunt Nell) accept challenges that lead them to benefits. Auntie Nell accepts a challenge in paragraph 1 of "If Wishes Were Horses", "I'll make a deal with you... If I do get the bull hitched up and you home, you'll let me borrow your ~~automobil~~ automobile one day next week." The benefit that Auntie Nell gets in paragraph 21 in the story is, "...and I have managed to borrow a car to take the girls to a circus." Hattie accepts a →

challenge in paragraph 13<sup>which</sup> is, "Can you manage to handle this?" The man who said this quote was talking about the chickens. While making a chicken coop for the chickens in paragraph 18 the benefit is, "Hours of practice has made me into a proficient but slow fence builder." As you can see, this is these are the benefits that Auntie Nell and Hattie get from accepting their challenges.

Auntie Nell and Hattie have different character traits. Auntie Nell accepted a challenge so that she could get an automobile to take her girls to a circus. Hattie accepted her challenge of taking care of the chickens to have eggs to cook for delectable meals. ~~Frankie So~~ • Auntie Nell is a generous and kind person, while Hattie is a little selfish for just wanting meals.

#### Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*The main character . . . accept challenges that lead them to benefits*). This response demonstrates insightful comprehension and analysis of the texts (*Auntie Nell accepted a challenge so that she could get an automobile to take her girls to a circus. Hattie accepted her challenge of taking care of the chickens to have eggs to cook for delectable meals*). The topic is developed with relevant, well-chosen details from the texts (*I'll make a deal with you . . . If I do get the bull hitched up and you home, you'll let me borrow your automobile one day next week and "Can you manage to handle this?" The man who said this quote was talking about the chickens*). The use of varied, relevant evidence is sustained throughout (*I have managed to borrow a car to take the girls to a circus and Hours of practice has made me into a proficient but slow fence builder*). The response exhibits clear, purposeful organization, and skillfully links ideas using grade-appropriate words and phrases (*in paragraph 1, The benefit that, in paragraph 21, While making, As you can see, So*). This response uses grade-appropriate, stylistically sophisticated language and domain-specific vocabulary (*that lead them, different character traits, delectable meals, generous and kind*). The concluding statement follows from the topic and information presented (*Auntie Nell is a generous and kind person, while Hattie is a little selfish for just wanting meals*). The response demonstrates grade-appropriate command of conventions, with few errors (*circuis*).

## 2-Point Rubric—Short Response

| Score           | Response Features   |
|-----------------|---|
| <b>2 Point</b>  | <p>The features of a 2-point response are</p> <ul style="list-style-type: none"> <li>• Valid inferences and/or claims from the text where required by the prompt</li> <li>• Evidence of analysis of the text where required by the prompt</li> <li>• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li> <li>• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt</li> <li>• Complete sentences where errors do not impact readability</li> </ul> |
| <b>1 Point</b>  | <p>The features of a 1-point response are</p> <ul style="list-style-type: none"> <li>• A mostly literal recounting of events or details from the text as required by the prompt</li> <li>• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li> <li>• Incomplete sentences or bullets</li> </ul>   |
| <b>0 Point*</b> | <p>The features of a 0-point response are</p> <ul style="list-style-type: none"> <li>• A response that does not address any of the requirements of the prompt or is totally inaccurate</li> <li>• A response that is not written in English</li> <li>• A response that is unintelligible or indecipherable</li> </ul>   |

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 1.

\* Condition Code A is applied whenever a student who is present for a test session leaves an entire constructed-response question in that session completely blank (no response attempted).

# New York State Grade 4-5 Expository Writing Evaluation Rubric

| CRITERIA  | CCLS                | SCORE   |   |   |   |  | 0* |
|---|---------------------|---|---|---|---|--|----|
|   |                     | 4   | 3   | 2   | 1   |  |    |
| CONTENT AND ANALYSIS:<br>the extent to which the essay conveys ideas and information clearly and accurately in order to support an analysis of topics or texts              | W.2<br>R.1-9        | —clearly introduce a topic in a manner that follows logically from the task and purpose<br><br>—demonstrate insightful comprehension and analysis of the text(s)<br><br>—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)<br><br>—sustain the use of varied, relevant evidence | —clearly introduce a topic in a manner that follows from the task and purpose<br><br>—demonstrate grade-appropriate comprehension and analysis of the text(s)<br><br>—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s)<br><br>—sustain the use of relevant evidence, with some lack of variety | —introduce a topic in a manner that follows generally from the task and purpose<br><br>—demonstrate a literal comprehension of the text(s)<br><br>—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant<br><br>—use relevant evidence with inconsistency | —introduce a topic in a manner that does not logically follow from the task and purpose<br><br>—demonstrate little understanding of the text(s)<br><br>—demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant   | —demonstrate a lack of comprehension of the text(s) or task<br><br>—provide no evidence or provide evidence that is completely irrelevant  |    |
| COMMAND OF EVIDENCE:<br>the extent to which the essay presents evidence from the provided texts to support analysis and reflection  | W.2<br>W.9<br>R.1-9 |   |   |   |   |  |    |
| COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language      | W.2<br>L.3<br>L.6   | —exhibit clear, purposeful organization<br><br>—skillfully link ideas using grade-appropriate words and phrases<br><br>—use grade-appropriate, stylistically sophisticated language and domain-specific vocabulary<br><br>—provide a concluding statement that follows clearly from the topic and information presented   | —exhibit clear organization<br><br>—link ideas using grade-appropriate words and phrases<br><br>—use grade-appropriate precise language and domain-specific vocabulary<br><br>—provide a concluding statement that follows from the topic and information presented   | —exhibit some attempt at organization<br><br>—inconsistently link ideas using words and phrases<br><br>—inconsistently use appropriate language and domain-specific vocabulary<br><br>—provide a concluding statement that follows generally from the topic and information presented                               | —exhibit little attempt at organization, or attempts to organize are irrelevant to the task<br><br>—lack the use of linking words and phrases<br><br>—use language that is imprecise or inappropriate for the text(s) and task<br><br>—provide a concluding statement that is illogical or unrelated to the topic and information presented | —exhibit no evidence of organization<br><br>—exhibit no use of linking words and phrases<br><br>—use language that is predominantly incoherent or copied directly from the text(s)<br><br>—do not provide a concluding statement |    |
| CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling | W.2<br>L.1<br>L.2   | —demonstrate grade-appropriate command of conventions, with few errors  | —demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension  | —demonstrate emerging command of conventions, with some errors that may hinder comprehension  | —demonstrate a lack of command of conventions, with frequent errors that hinder comprehension   | —are minimal, making assessment of conventions unreliable  |    |

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, or incoherent should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.
- Condition Code A is applied whenever a student who is present for a test session leaves an entire constructed-response question in that session completely blank (no response attempted).