

engage^{ny}

Our Students. Their Moment.

**New York State Testing Program
Grade 6 Common Core
English Language Arts Test**

Released Questions with Annotations

August 2013



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

New York State Testing Program Grade 6 Common Core English Language Arts Test

Released Questions with Annotations

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. In Spring 2013, New York State administered the first set of 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 tests, New York State released a number of resources during the 2012-2013 year, including test blueprints and specifications, and criteria for writing test questions. These resources can be found at <http://www.engageny.org/common-core-assessments>.

New York State administered the first ELA/Literacy and Mathematics Common Core tests in April 2013 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.

Annotated Questions Are Teaching Tools

The released questions are intended to help students, families, educators, and the public understand how the Common Core is different. The annotated questions will 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. To this end, these annotated questions will include instructional suggestions for mastery of the Common Core Learning Standards. (Note that these suggestions are included in the multiple-choice question annotations and will be included in the constructed-response question annotations in a forthcoming addendum.)

The annotated questions will include both multiple-choice and constructed-response questions. With each multiple-choice question released, a rationale will be available to demonstrate why the question measures the intended standards; why the correct answer is correct; and why each wrong answer is plausible but incorrect. Additionally, for each constructed-response question, there will be an explanation for why the question measures the intended standards and sample student responses that would obtain each score on the rubric.

Understanding ELA Annotated 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 distractors¹. Each distractor will require students to comprehend the whole passage.

The rationales describe why the distractors are plausible but incorrect and are based in common misconceptions regarding the text. While these rationales will speak to a possible and likely reason for selection of the incorrect option by the student, these rationales do not contain definitive statements as to why the student chose the incorrect option or what we can infer about knowledge and skills of the student based on their selection of an incorrect response. These multiple-choice questions were designed to assess student proficiency, not to diagnose specific misconceptions/errors with each and every incorrect option.

The annotations accompanying the multiple-choice questions will also include instructional suggestions for mastery of the Common Core Learning Standard measured.

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 at 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 require that students are evaluated across the strands (Reading, Writing, and Language) with longer piece of writing such as those prompted by the extended-response questions.

The information in the annotated extended-response questions focuses on the demands of the questions and as such will show how the question measures the Common Core Reading standards.

The rubric used for evaluating extended responses can be found at www.engageny.org/resource/test-guides-for-english-language-arts-and-mathematics.

¹ A distractor is an incorrect response that may appear to be a plausible correct response to a student who has not mastered the skill or concept being tested.

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. Specific criteria for writing test questions as well as additional test information is available at www.engageny.org/common-core-assessments.

Snow Way

by Beth Geiger

Where will you find the world's best spot for stargazing? Many astronomers would say the South Pole. The sky is always clear there, and during the winter it's always dark.

5 Astronomers flock to the South Pole, as do scientists who study climate, the atmosphere, and polar ice. To accommodate them, the U.S. National Science Foundation (NSF) built an outpost, called the Amundsen-Scott South Pole Station.

Getting people and supplies to the station is not easy. Military transport planes do it when weather permits. Therefore, the NSF is building a "highway" to the pole. The project is one of the most unusual road-construction projects ever undertaken.

Top of the Bottom

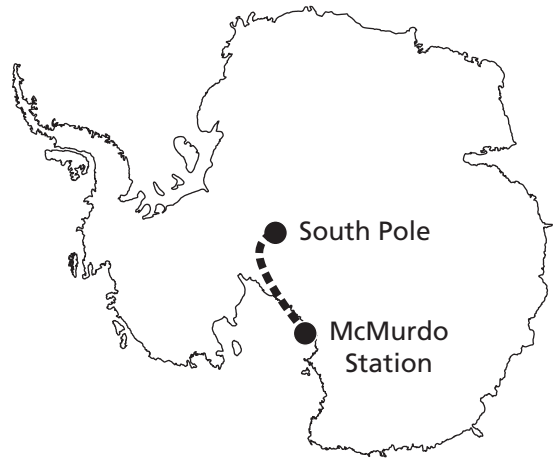
10 The Antarctic highway, called the South Pole Traverse, will not be a typical thoroughfare. "Everyone knows what a road looks like," said Peter West, an NSF spokesman. "What we are working on is not that at all, by any stretch of the imagination."

When completed, the traverse will be a 1,600-kilometer (1,000-mile) path of groomed snow and ice, marked by green flags. It will cross floating ice, gaping *crevasses* (cracks in the ice), deep snow, treacherous mountains, and frozen nothingness.

15 The traverse is not a typical road, because Antarctica is not a typical continent. Ice—4,570 meters (15,000 feet) thick in some places—covers 98 percent of the continent. Antarctica is the world's coldest desert and receives only about
20 5 centimeters (2 inches) of precipitation (rain or snow) annually. The thick ice is the buildup of millions of years' worth of snowfall.

25 A few high peaks in the Transantarctic Mountains poke through the ice to form islands of rock called *nunataks*. East of the Transantarctic chain is the *polar plateau*—the flat top of the bottom of the world. On the plateau lies the Amundsen-Scott Station.

30 Antarctica's ice doesn't stop at the edge of the continent. Thick slabs of floating, slowly shifting ice, called *ice shelves*, fringe the continent. The biggest, the Ross Ice Shelf, is the size of France and is hundreds of feet thick.



■■■■ = Antarctic highway

Ice Route

The traverse begins at McMurdo Station, the main U.S. base on the continent. From there, it heads across the Ross Ice Shelf.

35 Floating, shifting ice might seem like dangerous ground for heavy truck traffic. Why not go straight over the land instead? Traveling across the Ross Ice Shelf keeps the journey at the relative warmth of sea level for as long as possible. At higher elevations on land, temperatures can get so cold that they cause machinery to malfunction. The shelf also makes for relatively easy cruising. “It’s really smooth and flat,” said Erin Pettit, a University of Washington geologist who works in Antarctica.

Frigid Summers

40 Building the traverse has been a daunting job. A hardy five-man crew works only during the Antarctic summer (December to March). Even then, temperatures remain well below freezing. “At first, it is strange for anybody to work in the cold-cold like that,” said project manager John Wright. “But you learn to deal.”

45 The first summer, the crew members tackled their most chilling challenge: yawning crevasses in the Ross Ice Shelf that can swallow a tractor in the blink of a frozen eyelash. The crevasses, which can be 30 meters (100 feet) deep, might not be so dangerous if they were visible. But most of them lurk under covers of snow called *snow bridges*. Many people have fallen through snow bridges to icy deaths.

50 The nastiest crevasses on the route are in a *shear zone* about 48 kilometers (30 miles) from McMurdo. There, ice within the shelf moves at different rates, stretching and cracking into a maze of crevasses. To cross that area safely, the team members probed the ice ahead with radar. Whenever they found a crevasse, they used a bulldozer to fill it in with snow. Then they inched across.

55 During the last construction phase, the crew worked for 66 straight days. After filling crevasses in the shear zone, the team bogged¹ down in a 260-kilometer (160-mile) stretch of deep snow on the shelf. The biggest surprise, remembers Wright, was any
60 *good* day. “We had two last year,” he said.



¹**bogged:** to sink or get stuck

How does the author show that the Ross Ice Shelf is dangerous?

- A** by explaining that some crevasses are hidden
- B** by giving the locations of the worst crevasses
- C** by telling about a truck getting stuck in the snow
- D** by describing how the crew used bulldozers

Key: A

MEASURES CCLS: RI.6.3:

Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

HOW THIS QUESTION MEASURES RI.6.3:

This question measures RI.6.3 because it asks students to analyze how a key idea in the text is elaborated. Students must use details from the text to choose which information is the most relevant to the key idea, as well as the manner in which the author connects the details to the idea.

WHY CHOICE "A" IS CORRECT:

Students who choose "A" show an understanding of being able to track the development of the danger of the Ross Ice Shelf across several details throughout the text. The author first suggests that the Ross Ice Shelf is possibly dangerous for heavy trucks due to the floating, shifting ice, but not as much of a risk factor to the trucks as the higher elevations on land. Later in the passage, the extent of the potential danger is portrayed as crew members' "most chilling challenge: yawning crevasses that can swallow a tractor" quickly. The author goes on to explain that the crevasses "might not be so dangerous if they were visible." The students must analyze this evidence to determine that this connection is the most important factor relating to the key idea and is clearly the correct answer.

WHY THE OTHER CHOICES ARE INCORRECT:

Choice B: Students may have chosen "B" because the author does give the location of "the nastiest crevasses on the route" and explains how the ice in that shear zone "moves at different rates, stretching and cracking into a maze of crevasses." The location itself does not show that the Ross Ice Shelf is dangerous, although it gives an example of part of the shelf on which crew members needed to probe safely. The other depth and length specifications in the passage relate to crevasses in general and to a stretch in the shear zone in which the team became stuck while filling crevasses. A student who has selected this option has not correctly differentiated aspects of the key idea nor evaluated the relevance and connection of the evidence.

Choice C: Students may have chosen "C" because the author tells the anecdote of a time when "after filling crevasses in the shear zone, the team bogged down" in a stretch of deep snow on the shelf. The students may infer that it was a dangerous situation for the crew members; however, the author does not connect this detail to the key idea per se. Its purpose is to provide an example of how the majority of the crew's work was fraught with challenges, and "the biggest surprise...was any good day." The inherent danger in working with crevasses existed at all times, yet this particular situation is a less relevant piece of evidence connecting the author's portrayal that the Ross Ice Shelf and does not reflect the overall concept. The student who selects this option has not accurately analyzed how the key idea of danger is elaborated in the whole of the text.

Choice D: Students may have chosen "D" because the author describes how a bulldozer was used to fill in large crevasses in order to cross them safely. The example provides a solution to the problem of working on potentially dangerous areas located on the Ross Ice Shelf; however, like answer choice "B," it does not show

that the shelf itself is dangerous. A student who selects this option has not correctly analyzed the relevance and purpose of this evidence in relation to the conveyance of the key idea.

HOW TO HELP STUDENTS MASTER RI.6.3:

To arrive at the correct answer, the student must determine the type and relevancy of the evidence as it connects to the idea the author is elaborating. Choices “B” and “D” provide examples of specific dangerous locations and techniques used to avoid danger, and “C” is an anecdote of a possibly dangerous situation. None of these accurately show the idea that the shelf as a whole is dangerous. To help students succeed with questions like this, instruction could focus on delineating the development of ideas across complex texts. Students can make and analyze connections among various details, explaining how authors have related and used them to develop complex points and claims.

Which sentence would be **most** important to include in a summary of the article?

- A** Many scientists perform research at the South Pole because the skies are always clear and in the winter, always dark, making the South Pole ideal for stargazing.
- B** Scientists set up a station at the South Pole for studying the climate, stars, atmosphere, and polar ice.
- C** Building a road to a scientific station at the South Pole was a difficult task with many dangers, like cold weather and deep crevasses.
- D** Construction of a road for travel to the South Pole could only be done in the summer months.

Key: C

MEASURES CCLS: RI.6.2:

Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

HOW THIS QUESTION MEASURES RI.6.2:

This question measures RI.6.2 because it asks students to identify which information is most important to include in a summary. Students have to identify how particular details can be synthesized to construct a comprehensive summary.

WHY CHOICE C IS CORRECT:

Students who choose “C” show an understanding of the passage as a whole, but also how summaries are constructed. This statement synthesizes important information that is developed across the text. It includes the location (the South Pole), the basic task (building a road), the complications (difficulty and danger), and begins to elaborate them (cold weather and deep crevasses). A synthetic sentence like this would be essential for summarizing this text.

WHY THE OTHER CHOICES ARE INCORRECT:

Choice A: Students who chose “A” recognize that one reason scientists flock to Antarctica is to study the cosmos. This detail, however, is relatively discrete and minor for a summary of the passage.

Choice B: Students who chose “B” recognize that scientists must set up accommodations in which to live. This detail, however, is relatively discrete and minor for a summary of the passage.

Choice D: Students who chose “D” recognize that the ice route is a main focus but this statement does not make the connections between the ideal summer months and the adverse and difficult conditions they help mitigate. Such connections would make this statement more useful for a summary.

HOW TO HELP STUDENTS MASTER RI.6.2:

Choices “A” and “B” are plausible because they mention an aspect of the scientists’ reason for being in Antarctica. However, they do not recognize that the main focus of the article is the ice route that will cross the continent. Choice “D” is plausible because it recognizes the main focus of the article, but it is too generally stated. Choice “C” is the only statement that includes and synthesizes multiple key ideas of the text. To help students succeed with questions like this, instruction can focus on analyzing the relative importance of various details in texts. Students can also work on developing and evaluating summaries of texts or smaller sections of extended texts they are reading.

Read this sentence from lines 12 and 13.

When completed, the traverse will be a 1,600-kilometer (1,000-mile) path of groomed snow and ice, marked by green flags.

Which claim from the article is **best** supported by this sentence?

- A** “Astronomers flock to the South Pole...” (line 3)
- B** “The project is one of the most unusual road-construction projects ever undertaken.” (lines 7 and 8)
- C** “Antarctica’s ice doesn’t stop at the edge of the continent.” (line 29)
- D** “...temperatures can get so cold that they cause machinery to malfunction.” (line 37)

Key: B

MEASURES CCLS: RI.6.8:

Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

HOW THIS QUESTION MEASURES RI.6.8

This question measures RI.6.8 because it asks students to consider multiple claims from the text and identify which claim is supported by a specific piece of evidence from the article.

WHY CHOICE B IS CORRECT:

Students who choose “B” show an understanding of the relationship between one of the major claims the text makes and a key piece of evidence used to support it. Much of the text is devoted to developing the claim expressed in “B” regarding the unique nature of the project. The sentence from lines 12 and 13 succinctly and powerfully expresses features that make this important “thoroughfare” “unusual.” Most roads requiring the coordinated and sustained effort to build like this one are not “groomed snow and ice, marked by green flags.”

WHY THE OTHER CHOICES ARE INCORRECT:

Choice A: Students may have chosen “A” because this detail does provide a reason why building the road is important. But this is not a claim that is supported by the statement in lines 12 and 13.

Choice C: Students may have chosen “C” because this detail does provide an important fact that relates to the construction of the road. But this is not a claim that is supported by the statement in lines 12 and 13.

Choice D: Students may have chosen “D” because this detail does provide an important aspect of why the project is difficult. But this is not a claim that is supported by the statement in lines 12 and 13

HOW TO HELP STUDENTS MASTER RI.6.8:

Choices “A,” “C,” and “D” are plausible but incorrect options because they mention important aspects of research endeavors in the Antarctic, but they are not claims that are supported by the statement in lines 12 and 13. To answer correctly, students need to understand the meaning of the passage as well as how different pieces of information are related in texts to make and support claims. To help students succeed with questions like this, instruction can focus on analyzing how authors use specific details to develop and support claims. Students can also build conceptual understanding by making and supporting their own claims and evaluating those made by their peers or teachers.

In line 53, the word “inched” means the builders of the highway

- A** tiptoed hastily
- B** glided casually
- C** stepped boldly
- D** crept slowly

Key: D

Measured CCLS: L.6.4a:

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence or paragraph; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

HOW THIS QUESTION MEASURES L.6.4a:

This question measures L.6.4a because it asks students to use context as a clue to determine the meaning of a word.

WHY CHOICE “D” IS CORRECT:

Students who choose “D” show an understanding that while “inched” is used in a secondary sense in this passage, the immediate context provides lots of clues to aid understanding. The entire paragraph builds the idea that the terrain is dangerous and shifting. It outlines the various steps the builders take before they finally inch their way forward. Students who choose “D” are able to connect this context to help them define how the word is used.

WHY THE OTHER CHOICES ARE INCORRECT:

Choice A: Students may have chosen “A” because the builders must move cautiously and because “tiptoed” implies stepping lightly. “Hastily,” however, goes against the context. The builders need to move cautiously, not “hastily.”

Choice B: Students who chose “B” may understand that the builders must avoid making heavy steps, and “gliding” implies that they moved lightly. However, as they moved across the ice, the builders exercised caution, employing many deliberate steps that do not suggest they moved “casually.”

Choice C: Students who chose “C” may think that because the builder filled in the crevasse with snow they could proceed confidently across the ice. The overall danger of the situation, though, makes the opposite true: the builders still had to proceed cautiously and move carefully and “slowly” across the ice.

HOW TO HELP STUDENTS MASTER L.6.4a:

The paragraph in which “inched” is used provides good context for helping students understand a possibly unfamiliar use of the word. Close reading of the paragraph allows students to identify that the author is suggesting that the builders “crept slowly.” To help students succeed with questions like this, instruction can focus on words (or uses) that are most likely unknown to students, but that have clear contextual clues that support understanding of their meaning. Students can close read the context, making and sharing possible connections they see to the unfamiliar word.

Why are lines 9 through 14 important to the article?

- A** They establish the danger involved in the project.
- B** They explain how the project will be completed.
- C** They introduce the unique nature of the project.
- D** They provide a brief history of the project.

Key: C

Measured CCLS: RI.6.5:

Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

HOW THIS QUESTION MEASURES RI.6.5:

This question measures RI.6.5 because it asks students to analyze how a particular section contributes to the development of ideas in the text. Students who answer correctly are able to understand the meaning of the selected section and its significance in the development of the entire passage.

WHY CHOICE "C" IS CORRECT:

Students who choose "C" recognize that this section describes how the project is unlike most others: Conditions are extreme and the window of time for working is only a few months. In answering correctly, they demonstrate an understanding that the author establishes the unique nature of the "thoroughfare" to set the stage for ideas discussed throughout the text.

WHY THE OTHER CHOICES ARE INCORRECT:

Choice A: Students may have chosen "A" because the section does mention "deep crevasses" and "treacherous mountains," features that are, in fact, dangerous. This information, though, is not the most important aspect of the section for the function it plays in the entire passage. When connecting the section to the entire passage, the more developed information about the project's uniqueness outweighs the hints at its danger in importance.

Choice B: Students may have chosen "B" because it provides information about what the end product will look like in order to emphasize it "will not be a typical thoroughfare," but does not describe the processes builders will use. This section does not discuss how the project will be completed.

Choice D: Students who chose "D" may misunderstand that the focus of the section is the uniqueness of the project, not a brief description of the work to be completed. This section does not discuss the history of the project, but provides details about how the construction of this road is different from any other.

HOW TO HELP STUDENTS MASTER RI.6.5:

While the other choices express ideas that are related to various degrees to the information presented in this section, only choice "C" correctly characterizes the function the central information of the section plays in the text as a whole. To help students succeed with questions like this, instruction can focus on analyzing how authors structure texts strategically to accomplish specific effects. Students can determine the central ideas in discrete paragraphs and sections and then analyze how this information contributes to other ideas developed throughout the text. Analysis of the information presented towards the beginning of texts (as required in this question) is a good way to introduce part-whole analysis of texts.

Sweet Science Comes Baked In

by Dan Risch

5 Some students dream that one day their picture will appear on boxes of breakfast cereal, because they are a star athlete or a celebrity. As a middle school student, Morgan Goodall dreamed of inventing the food filling those boxes. This spring, Morgan will take a giant step toward making her dream real. In May, Purdue University will award a Master’s of Science degree to Morgan, in food science.

10 Morgan grew up surrounded by delicious food, like warm oatmeal cookies tucked full of raisins. Her great-grandfather was a baker. Her grandfather, David, ran a storefront bakery for 40 years. He then invented frozen bagel dough and built a production plant to make it. Even Morgan’s father is a foodie. He sells specialized food ingredients to food makers around the country.

“When I was 10,” recalls Morgan, “I’d go into the back of my grandfather’s bakery and play with the dough. My favorite thing was the maraschino cherries. I’d stick my hand into a tub and take home as many cherries as I wanted.”

15 Over time, much more than cherry juice stained Morgan’s fingers. A zest to learn about food colored her ambitions.

20 “Learning about and working with food is absolutely fun,” Morgan says with enthusiasm. “Every food acts different, looks different, and tastes different. People have differing opinions about food, and you make food choices based on more than just basic need. For me, who always wants to work on and learn about different things, food [as a career] is perfect.”

Morgan saw a career in food science as a way to link everything she had learned from her family. It would also allow her to make her own unique contribution to the family’s history. As a food scientist, she says, “I could shine as an individual.”

25 Purdue University put the polish on Morgan’s dream. But as she started the four-year food science program, she had to confront a fear faced by many students. “When I first went into the program,” Morgan admits, “I was apprehensive about the science I had to take. It’s definitely science heavy—chemistry, biology, and microbiology. In those three areas, you take basic-level courses and then food-specific classes.”

30 “You study food from a biological standpoint: food microbiology and food chemistry. You take sensory science. You learn how consumers react to how food tastes and feels, and you learn how to create a food product from an idea.”

“BUT,” Morgan stresses, “the fact that you’re majoring in food science gives you an edge because you learn everything in the context of FOOD. I’m the type of person that needs to see it and feel it to understand it. So, to put chemistry in terms of food, I go into
35 my kitchen and try something to understand the basic chemistry. That helps me.”

It also helped that Purdue’s program encouraged Morgan to participate in summer internships provided by General Mills. For two summers, Morgan was up to her elbows applying—in a real job—the science she was learning at school. In the cereal maker’s food labs, Morgan whipped up new kinds of cakes and cookies. You have to wonder if she
40 knew that she was also stirring up a recipe for reaching her childhood dream.

First, though, she needed to add a final ingredient. For that, Morgan traveled to West Africa.

According to Morgan, West Africans eat bread every day. It’s a big part of their diet. Yet the daily staple sops up much of their money. Wheat doesn’t grow well in parts of
45 Africa. It must be bought from other countries. Importing, or transporting wheat into Africa, is expensive.

As part of her graduate school research, Morgan looked for other grains that could replace wheat in West African bread. But it’s no cinch to throw out wheat, mix in rice or corn, and expect to bake golden loaves of bread. The problem is proteins.

Bread making is a science and an art, says Morgan, in part, because of the proteins in wheat. “Mixing wheat flour and water,” she says, “gets you something so extraordinary compared to any other flour. Wheat flour and water together create a viscoelastic dough. That’s a term we use to describe the unique properties of wheat-flour dough. If you try to make bread out of corn, out of rice, out of any other grain, you’re not going to get the
50 same thing as you would with wheat.”
55

But that didn’t mean Morgan wasn’t going to try to help West Africa’s people. With creative flare just like her grandfather’s, she experimented with sorghum. “There’s a certain variety of sorghum developed at Purdue that caught my interest,” says Morgan. “We found that the proteins in that sorghum were different than any other sorghum proteins. I
60 thought maybe it would act different when tried in bread.”

Morgan mixed batches of bread dough using the special variety of sorghum. By tinkering with different amounts of water and salt and mixing the dough at different temperatures, she found that “we could make the sorghum dough act a little bit more like wheat dough.”

The discovery may someday lead to big savings for West Africans. For right now, Morgan’s inventiveness has boosted her to the brink of realizing her childhood dream. After graduation, she’ll go to work for General Mills. From there it won’t be long before Morgan’s food creations find their way to grocery store shelves. And that will be the sweetest cherry of all.
65

There is no single “correct” response, but rather responses that are defensible based on the Short-Response (2-Point) Holistic Rubric, and responses that are not. Student responses are evaluated on the relevance, accuracy, and sufficiency of details selected from the text and the organization of details in a logical manner. Student responses should include relevant inferences and conclusions. Responses should be in complete sentences where errors, if present, do not impact readability.

SAMPLE STUDENT RESPONSES AND SCORES APPEAR ON THE FOLLOWING PAGES:

Why does the author choose to end the passage with “And that will be the sweetest cherry of all”? Use **two** details from the passage to support your response.

In the passage Morgan ended with "and that will be the sweetest cherry of all". She ended like that because she had a dream of making foods, and when she was younger she'd always take special delicious cherries from her grandpa, but, since her dream is coming true she's relating it to now she felt everytime she ate her favorite cherries. Another reason she ended her story with that was because making and selling foods runs through her family history and to keep that going made her feel happy like the cherries did. All in all, there are many possible reasons why it ended like that and those are a few

Score Point 2 (out of 2 points)

This response makes a valid claim from the text to explain why the author chose to end the passage with “And that will be the sweetest cherry of all” (*she had a dream of making foods*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*when she was younger she'd always take special delicious cherries and making and selling foods runs through her family history and to keep that going made her feel happy*). This response includes complete sentences where errors do not impact readability.

Why does the author choose to end the passage with “And that will be the sweetest cherry of all”? Use **two** details from the passage to support your response.

The author chooses to end the passage with “And that will be the sweetest cherry of all” because it shows that she’ll be happy to have some of her creations in a grocery store. When Morgan was a little girl she had her own dream to make different types of foods. After Morgan’s graduation she start to work for “General Mill”.

Score Point 2 (out of 2 points)

This response makes a valid claim from the text to explain why the author chose to end the passage with “And that will be the sweetest cherry of all” (*it show’s that she’ll be happy to have some of her creations in a grocery store*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*she had her own dream to make different types of foods and After Morgan’s graduation she start to work for “General Mill”*). This response includes complete sentences where errors do not impact readability.

Why does the author choose to end the passage with “And that will be the sweetest cherry of all”? Use **two** details from the passage to support your response.

The reason he chose that passage with that is when you put a cherry on top it tops off the whole cake since she will go work for general mills and start creating foods for them and that is the best thing of all

Score Point 1 (out of 2 points)

This response makes a valid inference from the text to explain why the author chose to end the passage with “And that will be the sweetest cherry of all” (*when you put a cherry on top it tops off the whole cake*); however, the response provides only one concrete detail from the text for support as required by the prompt (*she will go work for general mills and start creating foods for them*).

Why does the author choose to end the passage with “And that will be the sweetest cherry of all”? Use **two** details from the passage to support your response.

When Morgan was little she used to go to her grandfathers factory. She would stick her hand in the big tub and pull out as many maraschino cherries as she could. It was one of her favorite things to do.

Score Point 1 (out of 2 points)

This response is a mostly literal recounting of details from the text to explain why the author chose to end the passage with “And that will be the sweetest cherry of all” (*When Morgan was little she used to go to her grandfathers factory. She would stick her hand in the big tub and pull out as many maraschino cherries as she could*). No valid inference and/or claim is present. This response includes complete sentences where errors do not impact readability.

Why does the author choose to end the passage with “And that will be the sweetest cherry of all”? Use **two** details from the passage to support your response.

The author chooses to end the passage with “And that will be the sweetest cherry of all” because the author wanted it to sound good and to make Morgan sound like she’s happy.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*wanted it to sound good*).

Directions

306023P

Read this story. Then answer questions XX through XX.

As Amy will discover, her first day exploring a cave without her parents will demand using her experience in a way she had never imagined.

Beyond the Twilight Zone

by Nikki McCormack

Our first rope drop was into a large, dark room. I could hear water splashing noisily down into the bottom from the other side of the huge chamber.

“Tight squeezes, huh?” I muttered.

Jake winked at me and returned to his work. His crooked grin made it hard to be
5 annoyed, so I dug into my pack and pulled out my seat harness with the rappel device¹
and climbing gear attached.

After checking the rope, Jake slipped into his harness with remarkable speed and
finesse, then watched me finish. I felt a surge of irritation as he rechecked all the
connection points on my harness. It was silly, since he also checked Sean’s and Sean
10 checked his, but I felt as if he had expected a mistake.

“You comfortable with this? It’s a ninety-five-foot drop,” Jake said, his expression
serious now. “There’s never any shame in turning around.”

Turn around! What would my parents think?

“No problem,” I replied quickly.

Jake raised an eyebrow, but he nodded and turned to the rope. “On rope,” he called,
15 taking hold of it and winding it into his rappel device. He checked the device, then eased
himself over the edge. I heard him zipping down the rope from where I stood, well away
from the edge to avoid knocking down loose rock. After a moment, his voice rose from
the bottom. “Off rope!”

I glanced at Sean, who met my gaze with an almost fatherly expression of patience. He
20 nodded. I stepped up and took hold of the rope. “On rope!”

I wound the rope through my rappel device, checked it, and eased myself over the
edge. Up to that moment, I had been nervous, but once I was actually hanging on the
rope, a familiar comfort washed over me. I enjoyed rope work, and my nerves relaxed as I

¹**rappel device:** a system of ropes and levers used to descend in a controlled way down a cliff

25 settled into the process of letting myself down. I watched the growing speck of Jake’s headlamp, glancing occasionally at the marble wall in front of me to admire its water-washed surface.

When my feet hit solid ground, I detached from the rope and crawled out of the rock fall zone before hollering up, “Off rope!”

Sean joined us quickly, and we continued without removing our vertical gear, which meant another rope was coming up. We were in walking passage now with blue-and-white marble walls and a stream down the center. We straddled the stream to keep dry and to avoid contaminating the water.



40 A collection of limestone draperies cascaded down the walls of the passage like magnificent waterfalls of transformed stone. I focused my light on the breathtaking formations. Minerals in the water had given some of the flowstone a dark orange color that contrasted with the brilliant white of the rest. It was moist, living formation, beautiful in a way so different from the rugged, imposing beauty I had seen to this point.

45 The passage opened into a large room with a big rope ascent. We stopped at the bottom, the cold creeping in on us like a deadly virus. We ate quickly and shared our extras—cheese chunks, jerky, and bite-sized carrots—then packed up.

Jake sent Sean up the rope first as we sat at the bottom and turned off our head-lamps to conserve batteries.

50 “How long have you been caving?” Jake asked.

“Most of my life,” I boasted.

“Me too,” he replied with a chuckle.

Silence followed, and we heard Sean breathing hard with the effort of the climb.

“Off rope!”

55 “Your turn,” Jake said.

I clipped on to the rope and started my climb. Climbing requires a harness and a series of small devices that you slide the rope with your hands and feet. These lock into place when you put weight on them, allowing you to ascend. There is something exhilarating and frightening about climbing rope in the dark, especially on a long climb where you get halfway and can see neither the top nor the bottom. Jake and Sean had

turned off their lights to conserve batteries, and the dramatic effect sent a chill down my spine. I continued climbing, listening to my labored breathing over the sounds of running water in the cave. I was eager to get to the top where I could sit down and have a much-needed drink of water.

65 I moved my hand ascender up, then stood in the foot loop, but suddenly there was no resistance. I was falling!

As it turns out, there really isn't enough time for a person's life to flash before their eyes in one of these moments. The only thing flashing before my eyes was a cave wall lit by a circle of light from my headlamp. My chest constricted with fear so quickly that I
70 could not even scream. Something large zoomed past in the darkness, followed by a loud crash. I jerked abruptly to a halt. A moment of silence ensued, followed by several exclamations from above.

"What happened?" Jake called up, and I heard the waver in his voice. He must have been out of the fall zone when the rock hit, but he was clearly shaken.

75 "The main rig point broke," Sean hollered back.

"Amy, are you all right?"

I remembered to breathe then.

"I guess," I called back, my voice trembling.

"You're close to the top. Can you finish the climb?"

80 I wanted to scream that I couldn't, that someone needed to save me, but I knew better. If the backup rig point was at all unstable, I had a better chance of making the top than I did of switching to my rappel device and descending before it gave. I didn't respond. Fear clenched my throat too tightly as I resumed my climb.

"She's heading up," Sean called.

85 The breath was rasping in my throat, and I felt as if I couldn't get enough air, but I kept moving. Slide the hand ascender up the rope, stand in the loop to move the chest ascender up, sit down in the harness, and repeat. I was so intent that I started with surprise when my hand ascender contacted the lip of the drop. My legs trembled as I pushed away from the wall to get enough clearance to move the ascender over the lip.
90 With a desperate heave, I pulled myself over and moved as far as I could from the edge before disconnecting.

"Off rope!"

The wavering cry was a female voice, so I knew it was mine. Sean patted me on the back.

95 "Good job."

- She knows what she is doing from experience.
- She is ready to participate in caving with her parents and can make them proud.
- She is just as good at caving as the other characters.
- She can be a successful climber, even with unexpected challenges.
- She is determined to achieve her goal.

There is no single “correct” response, but rather responses that are defensible based on the Short-Response (2-Point) Holistic Rubric, and responses that are not. Student responses are evaluated on the relevance, accuracy, and sufficiency of details selected from the text and the organization of details in a logical manner. Student responses should include relevant inferences and conclusions. Responses should be in complete sentences where errors, if present, do not impact readability.

SAMPLE STUDENT RESPONSES AND SCORES APPEAR ON THE FOLLOWING PAGES:

What is Amy trying to prove? Use **two** details from the story to support your response.

Amy was trying to prove that she was just as good as Sean and Jack. I believe this because when Jack asked her how long she's been caving she boasted most of her life. Also she did not like it when Jack checked her rappel device. Finally when she fell she didn't ask to be saved she got all the way up by herself.

Score Point 2 (out of 2 points)

This response makes a valid inference from the text to explain what Amy is trying to prove (*that she was just as good as Sean and Jack*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*when Jack asked her how long she's been caving she boasted most of her life, she did not like it when Jack checked her rappel device, when she fell she didn't ask to be saved she got all the way up by herself*). This response includes complete sentences where errors do not impact readability.

What is Amy trying to prove? Use **two** details from the story to support your response.

Amy is trying to prove that she is brave and strong enough to climb the mountain because in the story, Jake said, "There's never any shame in turning around" and Amy replied "No problem." Also in the story Amy was thinking, turn around! what would my parents think?

Score Point 2 (out of 2 points)

This response makes a valid inference from the text to explain what Amy is trying to prove (*that she is brave and strong enough*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*Jake said, "There's never any shame in turning around" and Amy replied "No problem" and Amy was thinking, turn around! what would my parents think?*). This response includes complete sentences where errors do not impact readability.

What is Amy trying to prove? Use **two** details from the story to support your response.

In this story Amy is trying to prove that she is not afraid to cave. Another thing Amy is trying to prove is she's been caving most of her life and is trying to show them her skills.

Score Point 1 (out of 2 points)

This response makes valid inferences from the text to explain what Amy is trying to prove (*that she is not afraid to cave and to show them her skills*); however, the response only provides one detail from the text for support as required by the prompt (*she's been caving most of her life*). This response includes complete sentences where errors do not impact readability.

What is Amy trying to prove? Use **two** details from the story to support your response.

Amy is trying to prove that she is not scared. Amy wasn't gonna back out because of a little noise that scared her.

Score Point 1 (out of 2 points)

This response makes a valid inference from the text to explain what Amy is trying to prove (*that she is not scared*); however, the response does not provide two details from the text for support as required by the prompt. Additional information provided is inaccurate (*back out because of a little noise that scared her*). This response includes complete sentences where errors do not impact readability.

What is Amy trying to prove? Use **two** details from the story to support your response.

AMY is trying to PROVE that climbing is not good. she is also trying to PROVE that There could be dangerous thing in the cave.

Score Point 0 (out of 2 points)

This response is totally inaccurate (*prove that climbing is not good*).

MEASURES CCLS: RL.6.1, RL.6.3, RL.6.5:

RL.6.1: Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.6.3: Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.5: Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

HOW THIS QUESTION MEASURES RL.6.1, RL.6.3, and RL.6.5:

The question measures RL.6.5 because it asks students to analyze how the author structures the text in order to achieve a suspenseful build-up toward the climax, and what devices and word choices the author uses to create the effect. Students must also analyze how a particular section fits into the overall structure of the plot by describing the excitement of the climax, or the most exciting part of the story. The question measures RL.6.1 and RL.6.3 because it asks students to infer and cite specific details and explain how they build suspense, as well as how the events and setting affect the main character.

CHARACTERISTICS OF RESPONSES RECEIVING FULL CREDIT:

This question asks students to use text details to infer and analyze elements that help develop the text. Inherent to this question is the assumption that there is no single "correct" response. There are responses that are defensible, and responses that are not. As indicated in the rubric, student responses will be rated on whether they contain the following: a clear introduction of the topic that follows logically from the task and purpose; insightful analysis of the text; development of topic with relevant, well-chosen concrete details; clear organization with the skillful use of appropriate and varied transitions to create a unified whole; a formal style using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice; a concluding statement or section that follows clearly from the topic; and a grade-appropriate command of conventions, with few errors.

Students could answer in a number of different ways. Inferences and supporting details from the text showing analysis of the structure could include the following:

- The author weaves dialogue with the narrator's thoughts and descriptions to build suspense.
- Jake announces that the drop is ninety-five feet and says, "There's never any shame in turning around", establishing the danger of the activity.
- Amy admits that she had been nervous while preparing for her descent, acknowledging her fear of the potential danger.
- As Amy descends to the bottom of the cave, she alludes to danger by stepping free of the "rock fall zone".
- In line 46, Amy compares the cold to "a deadly virus," a different undesirable outcome.
- The suspense heightens when they turn off their headlamps to conserve the batteries, establishing a fear of the unknown.
- Amy describes her ascent and explains that at the half-way point, she can neither see top nor bottom and that the effect of no lights and mid-air suspension sends chills down her spine. She knows she is in peril.
- The first shock comes when she describes moving the hand ascender and feeling no resistance; she knew she was falling.
- Her description of the fall adds to the suspense of the climax—no life flashing before her eyes and no time to react before she comes to a sudden halt. "My chest constricted with fear so quickly that I could not even scream" conveys the most intense effect of the plot event on Amy.

- Her response to Sean asking her if she is okay reveals her shock and fear: " 'I guess,' I called back, my voice trembling."
- Her final ascent is anti-climatic but continues to keep the reader in suspense when she describes fear clenching her throat until she reaches the ledge and hauls herself over its precipice.

There is no single "correct" response, but rather responses that sufficiently and clearly develop the topic based on the four overarching criteria in the Extended-Response (4-Point) Holistic Rubric, and responses that do not. Student responses are evaluated on the relevance, accuracy, and sufficiency of details selected from the text and the organization of details in a logical manner. Student responses should include an introductory and concluding comment and relevant inferences and conclusions. Responses should be in complete sentences where errors, if present, do not impact readability.

SAMPLE STUDENT RESPONSES AND SCORES APPEAR ON THE FOLLOWING PAGES:

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

Did you ever read the story "Beyond the Twilight Zone?" If you didn't, you should know that the author builds up suspense throughout the story. Some of the lines were important to adding suspense to the story. But how did they build up suspense? Let's find out.

The author builds suspense throughout the story. They do this when they first say that Amy was nervous. In the story, it stated that Amy was nervous going down the cave. This keeps you wondering what is going to happen. They continue when they land at the bottom of the cave. They do this by saying that that the cold was like a deadly virus creeping up on them.

There is more importance to the lines 62 through 71. This is because it helps building up suspense in the story. In line 62 it stated that they turned off the lights to conserve the batteries. This meant that they were climbing in the dark. Even worse, they were climbing 95 feet in the dark. This builds up suspense because you don't know if they are going to fall or if they get stuck or if they make it up the cave.

In conclusion, the author does a very good job building up suspense. He uses phrases and descriptions to build up suspense. He also give hints about the characters and it makes more suspenseful.

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that is compelling and follows from the task and purpose (*Did you ever read the story "Beyond the Twilight Zone?" If you didn't, you should know that the author builds up suspense throughout the story and But how did they build up suspense? Let's find out*). The response demonstrates insightful analysis of the text (*This builds up suspense because you don't know if they are going to fall or if they get stuck or if they make it up the cave*). The topic is developed with the sustained use of relevant, well-chosen concrete details from the text (*Amy was nervous going down the cave. This keeps you wondering what is going to happen and they turned off the lights to conserve batteries. This meant that they were climbing in the dark. Even worse, they were climbing 95 feet in the dark*). The response exhibits clear organization with the skillful use of appropriate and varied transitions to create a unified whole (*In the story, There is more importance to the lines 62 through 71, Even worse, In conclusion*). The response establishes and maintains a formal style using precise language and domain-specific vocabulary (*wondering, get stuck*). The concluding section follows clearly from the topic (*the author does a very good job building up suspense and hints about the characters and it makes more suspenseful*). The response demonstrates grade-appropriate command of conventions, with few errors.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

Throughout the passage, "Beyond The Twilight Zone", the author builds suspense. The author tries to make the story sound suspenseful. In lines 62 through 71 the author makes the story extremely suspenseful. These lines help grow the suspense. The suspense makes the reader want to read. This is what the author does in his passage.

The author builds suspense in a terrifying way. He writes and includes many details to show exactly what the reader is feeling. It makes the reader more interested. The part where Amy falls grows the most suspense throughout the passage. It gets everyone wanting to know what happens to Amy. It makes the reader think what happens to Amy. This is how the reader builds suspense throughout the story.

The author uses lines 62 through 71 to build the most intense part of the suspense. In these lines, the author includes details so descriptive about how the author is feeling and what exactly happens to the

reader. It also includes a terrifying event that happens to the reader. Amy falling and how she fell and how she was feeling made the reader wonder about what's going to happen next. In these lines it states that Amy's chest constricted to much fear that she couldn't even scream when she fell. This makes the reader feel what the author is feeling and comprehend better. This is the importance of lines 62 through 71 in building suspense.

In conclusion, this is how the author builds suspense in the passage. Being very descriptive catches the reader's attention. Lines 62 through 71 are the most important lines in building the suspense. This all makes the reader so caught up in the story. This is where and how the author builds suspense throughout the story.

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that follows logically from the task and purpose (*Throughout the passage, "Beyond The Twilight Zone", the author builds suspense and The suspense makes the reader want to read*). The response demonstrates insightful analysis of the text (*The author builds suspense in a terrifying way. He writes and includes many details to show exactly what the reader is feeling and Being very descriptive catches the reader's attention*). The topic is developed with the sustained use of relevant, well-chosen concrete details from the text (*Amy falling and how she fell and how she was feeling made the reader wonder about what's going to happen next and Amy's chest constricted to much fear that she couldn't even scream when she fell*). The response exhibits clear organization with the use of appropriate transitions to create a unified whole (*Throughout the passage, The author builds suspense in a terrifying way, In these lines, In conclusion*). The response establishes and maintains a formal style using precise language and domain-specific vocabulary (*intense, descriptive, terrifying event, comprehend*). The concluding section follows clearly from the topic (*this is how the author builds suspense in the passage. Being very descriptive catches the reader's attention. Lines 62 through 71 are the most important lines in building the suspense*). The response demonstrates grade-appropriate command of conventions, with few errors.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

The Author builds up Suspence in the story. The way she does this is by making us think something bad is going to happen or by conversations that might get us nervous to find out what will happen. Such as when she said, she was falling, we all wanted to find out would she continue the climb or stop and come down. Also when Sean said "Shes heading up" we were all wondering what was going to happen. Is she going to make it to the top?

Line 62 through 71 is important for building up the suspense. It is important because this is the part of the story it gets all of us nervous of what will happen. The author writes things such as "and the dramatic effect sent a chill down my spine" This gives us the chills and makes us wonder even more will she make it to the top?

Another thing the author writes is "My chest constricted with fear..." This is another example of something that gets us nervous to find out what happens. These lines are the lines that gives us the most suspense.

Throughout the story the author leaves us with fear and questions. We all want to know what will happen. Will she make it to the top? These reasons explain how the author builds up suspense throughout the story.

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*The Author builds up suspense in the story*). This response demonstrates grade-appropriate analysis of the text (*by making us think something bad is going to happen or by conversations that might get us nervous to find out what will happen and This gives us the chills and makes us wonder even more will she make it to the top?*). The topic is developed with relevant details from the text (*The author writes things such as "and the dramatic effect sent a chill down my spine"*). The use of relevant evidence is sustained, with some lack of variety (*my chest constricted with fear*). The response exhibits clear organization with the use of appropriate transitions to create a unified whole (*Such as, Also, Lines 62 through 71 is important for building up the suspense, Another thing, Throughout the story*). The response establishes and maintains a formal style using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary (*conversations, nervous, wondering, gives us chills, leaves us with fear*). The concluding section follows from the topic and information presented (*Throughout the story the author leaves us with fear and questions. We all want to know what will happen and These reasons explain how the author builds up suspense throughout the story*). The response demonstrates grade-appropriate command of conventions, with occasional errors (*suspence*) that do not hinder comprehension.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

In the story "Beyond The Twilight Zone", the author describes suspense in a nervous or frightening way. She builds up this feeling in the story by having describing the setting a dark, cold cave. This allows the reader to know something is going to happen but they don't know what.

The author uses suspense by having the character Amy climbing up the cave. While she is climbing, Amy's main rig point broke. This is when people wanted to know what happens next.

Lines 62-71 are important in the story because that is when the

accident of Amy climbing up the cave, went down. It describes with full detail how she felt no resistance. That's when she knew she was falling. It describes the actions and the sound effects characters do and say after the suspenseful accident.

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*the author describes suspense in a nervous or frightening way. She builds up this feeling in the story by having describing the setting a dark, cold cave*). This response demonstrates grade-appropriate analysis of the text (*This allows the reader to know something is going to happen but they dont know what*). The topic is developed with relevant details from the text (*Amy climbing up the cave, Amy's main rig point broke, she felt no resistance*). The use of relevant evidence is sustained, with some lack of variety (*Lines 62-71 are important in the story because that is when the accident of Amy climbing up the cave, went down*). The response exhibits clear organization with the use of appropriate transitions to create a unified whole (*In the story, While she is climbing, Lines 62-71 are important in the story*). The response establishes and maintains a formal style using some precise language and domain-specific vocabulary (*frightening, accident, sound effects*). No concluding statement is provided. The response demonstrates grade-appropriate command of conventions, with occasional errors (*dont*) that do not hinder comprehension.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

In the story "Beyond The Twilight Zone" Amy goes through caves exploring them for the first time without her parents. She saw it at a whole different level compared to how it is when her parents are there. Throughout the story the author builds suspense.

The author builds suspense through out the story. The way he did that was by telling us what was going on throughout the story. For example it showed us how the person felt when they fell off a part of a mountain. They showed how she didn't want to do it anymore but she didn't say anything. That is how the author builds suspense throughout the story.

The importance of lines 62 through 71 is

building suspense was that it showed how eager she was to get to the top of the mountain. It told us how she was so thirsty. It told us how she turned off the lights so she can save battery because she didn't need it at that point. It really showed her emotions throughout those lines of the story.

That is how the author build suspense throughout the story.

Score Point 2 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*Throughout the story the author builds suspense*). The response demonstrates a literal comprehension of the texts (*Amy goes through caves exploring them for the first time without her parents*). The topic is partially developed with the use of some textual evidence (*how the person felt when they fell off a part of a mountain and showed how she didn't want to do it anymore but she didn't say anything*). The use of relevant evidence is inconsistent (*It telled us how she was so thirsty. It told us how she turned off the lights so she can save battery because she didn't need it at that point*). This response exhibits some attempt at organization, with inconsistent use of transitions (*In the story, The author builds suspense through out the story, The importance of lines 62 through 71*). A formal style is not maintained, with inconsistent use of domain-specific vocabulary (*telling us what was going on, how the person felt, eager*). The concluding statement follows generally from the topic and information presented (*That is how the author build suspense throughout the story*). The response demonstrates grade-appropriate command of conventions, with occasional errors (*telled*) that do not hinder comprehension.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

In the story "Beyond the Twilight Zone" the author talks about how the girl in the story is so scared because she was falling. She didn't know what to do. In the story it explained how her chest was constricting with fear, describing how frightened she was. It leaves the reader wondering a little. Lines 62-71 are so important because they explain the main plot of the situation. Starting at 62 it starts to lead you into the problem which is about happen.

Score Point 2 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*the author talks about how the girl in the story is so scared because she was falling*). This response demonstrates a literal comprehension of the text (*Lines 62-71 are so important because they explain the main plot of the situation. Starting at 62 it starts to lead you into the problem which is about happen*). The topic is partially developed with some textual evidence (*she was falling and how her chest was constricting with fear, describing how frightened she was*). This response exhibits some attempt at organization, with inconsistent use of transitions (*In the story and Lines 62-71 are so important*). The response establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary (*scared, wondering, problem*). No concluding statement is provided. The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

The author builds suspense by telling what the characters feel and by making the story about this dangerous sport that anything could happen while doing.

Lines 62 through 71 are very important because that's where the problem in the story actually happens when Amy is about to fall and it also tells how the problem was resolved like when Amy showed all her bravery and kept climbing.

Score Point 1 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task (*The author builds suspense by telling what the characters feel and by making the story about this dangerous sport that anything could happen while doing*). The response demonstrates an attempt to use minimal evidence (*Amy is about to fall and Amy showed all her bravery and kept climbing*). The response exhibits little attempt at organization (*The author builds suspense and Lines 62 through 71 are very important*). The response lacks a formal style and includes language that is imprecise (*dangerous sport and kept climbing*). The response demonstrates an emerging command of conventions, with some errors (*was resolved like when, kept, climbing*) that may hinder comprehension.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

The author's building suspense throughout the story. On lines 62 thru 71 are important in the building suspense because they are the lines with the most action and the ones who give more detail.

Score Point 1 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task but demonstrates a little understanding of the text (*The author's building suspense though out the story*). The response demonstrates an attempt to use minimal evidence (*lines with the most action and the ones who give more detail*). This response exhibits little attempt at organization and lacks a formal style. The response demonstrates an emerging command of conventions, with some errors (*On lines...are important, suspense, detail*) that may hinder comprehension.

How does the author build suspense throughout the story? Why are lines 62 through 71 important in building suspense? Use details from the story to support your response.

In your response, be sure to

- explain how the author builds suspense throughout the story
- explain the importance of lines 62 through 71 in building suspense
- use details from the story to support your response

The auther built suspense by making surprises happening like like the cave with the shiny minerals.

Score Point 0 (out of 4 points)

This response demonstrates a lack of comprehension of the text and task. The evidence provided is completely irrelevant (*the cave with the shiny minerals*). There is no evidence of organization and language is imprecise (*making surprises happening*). The response demonstrates an emerging command of conventions, with some errors (*auther* and *surprises happening*) that may hinder comprehension.