



The Pennsylvania System of School Assessment



2006 – 2007

Reading Item and Scoring Sampler Grade 8

Pennsylvania Department of Education Bureau of Assessment and Accountability 2006–2007

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INTRODUCTION

General Introduction

The Department of Education provides districts and schools with tools to assist in delivering focused instructional programs aligned to the state assessment system. These tools include assessment anchor documents, assessment handbooks, and content-based item and scoring samplers. This 2006–2007 Reading Item and Scoring Sampler is a useful tool for Pennsylvania educators in the preparation of local instructional programs and the statewide PSSA.

What Is Included

This item and scoring sampler contains reading passages with multiple-choice items and open-ended items that have been written to focus on the 2007 Assessment Anchor Content Standards (Assessment Anchors). These are actual examples of those used to assess student performance on the PSSA. These items provide an idea of the types of items that will appear on the operational Spring 2007 PSSA. The passages represent some of the genres approved by PDE for appearance on the PSSA. Each item has been through a rigorous review process to ensure alignment with the Assessment Anchors.

Purpose and Uses

The passages with items in this sampler may be used as examples for creating assessment items at the classroom level, and they may also be copied and used as part of a local instructional program.* Classroom teachers may find it beneficial to have students respond to the open-ended items in the sampler. Educators can then use the sampler as a guide to score the responses either independently or together with colleagues within a school or district.

Item Format and Scoring Guidelines

The multiple-choice items have four answer choices. Each correct response to a multiple-choice item is worth 1 point.

Each open-ended item is designed to take about ten minutes to complete. During an actual testing event, students are given additional time as necessary to complete the test items. The open-ended items in reading are scored with item-specific scoring guidelines on a 0–3 scale. An item-specific scoring guide with examples of responses for each score point is presented with each item.

Also included are the General Scoring Guidelines for Reading used to develop the item-specific guidelines. The General Scoring Guidelines should be used to develop any item-specific scoring guidelines created for use within local instructional programs.*

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GENERAL SCORING GUIDELINES FOR READING

3 Points

- The response provides a complete answer to the task (e.g., a statement that offers a correct answer as well as text-based support).
- The response provides specific, appropriate, and accurate details (e.g., naming, describing, explaining, or comparing) or examples.

2 Points

- The response provides a partial answer to the task (e.g., indicates some awareness of the task and at least one text-based detail).
- The response attempts to provide sufficient, appropriate details (e.g., naming, describing, explaining, or comparing) or examples; may contain minor inaccuracies.

1 Point

- The response provides an incomplete answer to the task (e.g., indicating either a misunderstanding of the task or no text-based details).
- The response provides insufficient or inappropriate details or examples that have a major effect on accuracy.
- The response consists entirely of relevant copied text.

0 Points

- The response provides insufficient material for scoring.
- The response is inaccurate in all aspects.

Categories within zero reported separately:

- BLK (blank) – No response or written refusal to respond or too brief to determine response
- OT – Off task/topic
- LOE – Response in a language other than English
- IL – Illegible

READING REPORTING CATEGORIES

Reading Scores will be reported in two categories:

A – Comprehension and Reading Skills

B – Interpretation and Analysis of Fictional and Nonfictional Text

Examples of multiple-choice and open-ended items assessing these categories are included in this booklet.

SAMPLE ITEMS

There are three reading passages in this booklet. Each passage is followed by one set of multiple-choice items. Each item is preceded by the Assessment Anchor and Eligible Content coding. The correct answer for a multiple-choice item is indicated by an asterisk (*).

Two of the passages are followed by an open-ended item. Each item is preceded by the Assessment Anchor and Eligible Content coding. Each open-ended item is displayed with an item-specific scoring guideline and examples of student responses with scores and annotations.

READING

Read the following passage about an important invention. Then answer questions 1–7 in your answer booklet.

Put a Sock in It, Mr. Edison!

by Marilyn Helmer

With the stereo turned up full-blast, Jake jams to the music of his favorite band. Suddenly his dad pokes his head through the doorway and shouts, “Put a sock in it!”

“Put a sock in it? What do you mean, Dad?” Jake shouts back.

“The music’s too loud!” his father yells, raising his voice above the booming bass.

“Oh, sorry.” Jake reaches over and turns the dial. The music softens. The walls and floor stop shaking. His dad walks away happy, leaving Jake wondering what on earth putting a sock in it has to do with turning down the volume.

“Put a sock in it!” was a familiar cry in music-loving households in the late 1800s. It began in 1877 with Thomas Alva Edison’s invention of the phonograph—the great-grandfather of the stereo Jake is playing today.

In the late 1870s, Thomas Edison was busy experimenting with sound communication. Since he had been working for years on improving the telephone and the telegraph, he knew that sound could be transmitted through a machine. Edison decided to take

the idea one step further—if sound could be transmitted, couldn’t it also be recorded?

Using his embossing telegraph repeater as a guide, Edison attached a blunt pin to a thin, flexible metal plate called a diaphragm. He knew that as the human voice travels through the air, it makes the air vibrate, producing sound waves. As the sound waves hit the diaphragm, they make the diaphragm vibrate.

He made a few minor adjustments to that model to create the phonograph. In explaining how the machine was developed, Edison said, “Instead of using a disk I designed a little machine, using a cylinder provided with grooves around the surface. Over this was to be placed tinfoil, which easily received and recorded the movements of the diaphragm. A sketch was made, and the . . . workman who got the sketch was John Kruesi.

“I didn’t have much faith that it would work, expecting that I might possibly hear a word or so that would give hope of a future for the idea,” Edison went on to say. “Kruesi, when he had nearly finished it, asked what it was for. I told him I was going to record

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talking and then have the machine talk back. He thought it absurd.”

But Edison shrugged off the skeptical responses of Kruesi and the other workmen. He later wrote, “However, [the machine] was finished; the foil was put on; I then shouted ‘Mary Had a Little Lamb.’ . . . I adjusted the reproducer, and the machine reproduced it perfectly. I was never so taken back in my life. Everybody was astonished.”

“Astonished” seems to have been an understatement. As the men in that laboratory in Menlo Park, New Jersey, heard the unmistakable voice of Thomas Alva Edison coming from the machine, they broke into cheers of celebration. On that day in early December 1877, the workmen encircled the machine and Edison, dancing, singing, and shouting. They stayed up through the night tinkering with the phonograph, recording their voices, and listening to the machine repeat their words.

Although the phonograph Edison introduced in 1877 caused an overnight sensation, its sound was too weak to be practical for public use. Not until 1889 was a model produced with a volume powerful enough to be heard loud and clear. The addition of a large, brass horn magnified the sound to a level that made people clap their hands over their ears and run for cover.

Without a doubt, the volume of those early phonographs would have brought cries of protest from Jake’s dad. At that time the problem couldn’t be solved by simply turning a dial, because the machines had no volume control. The only way to lower the volume was to stuff a wool sock into the horn to

muffle the sound. So if anyone tells you to “put a sock in it,” you can blame Mr. Edison!

A.2.4.1

1. According to the passage, tinfoil was placed over the cylinder on Edison’s first phonograph in order to
 - A reduce sound to the phonograph.
 - * B record the diaphragm’s movements.
 - C increase the phonograph’s volume.
 - D make the diaphragm vibrate.

A.2.3.1

2. The author most likely included Jake and his father in the beginning of the passage to
 - A explain how phonographs led to stereos.
 - B suggest that teenagers prefer loud music.
 - * C illustrate how a particular saying is used.
 - D show why volume controls were invented.

READING

B.1.1.1

3. Which word **best** describes Edison's reaction when his first phonograph worked?
- A boastful
 - * B surprised
 - C inspired
 - D reserved

B.3.3.1

4. The passage is mostly organized by
- A cause and effect.
 - * B sequence of events.
 - C problem and solution.
 - D comparison and contrast.

A.2.2.2

5. What does the word skeptical mean as used in the passage?
- A unkind
 - B neutral
 - * C doubtful
 - D recorded

A.2.3.1

6. Based on the passage, readers can conclude that telegraphs were
- * A machines that transmitted sound.
 - B invented after the phonograph.
 - C machines that recorded sound.
 - D made using large brass horns.

B.1.1.1

7. Based on the passage, Thomas Edison can **best** be described as
- A agreeable.
 - B doubting.
 - * C industrious.
 - D careless.

READING

Read the following passage about the sport of high jumping. Then answer questions 8–14 in your answer booklet.

The Fosbury Flop

by Rich Wallace

Dick Fosbury raced across the infield, planted his foot, and leaped into the air, straining with every muscle to propel himself over the high-jump bar. But as he soared into the air, his knee hit the bar, and it fell to the ground with a *clang*.

The tall, lean high-school kid from Medford, Oregon, sat up in the pit and looked at the bar in frustration. There had to be a better way to do this.

Fosbury had been trying to succeed with the straddle-and-roll style, in which a jumper rolled over the bar foot-first and face-down. But the highest jump he'd ever cleared was 5 feet, 4 inches. That wasn't good enough to place in most track-and-field meets.

"The roll is so complicated," Fosbury said years later. "I just never had the coordination for jumping that way."

He began to experiment during practice sessions, bending various ways as he jumped. He discovered that by turning his back to the bar as he leaped, he could flatten his body more and could thrust his legs higher into the air. The first time he tried the backward style in competition, he cleared 5 feet, 10 inches!

His coach had never seen such an odd style, and he tried to convince Fosbury to go back to the standard way of jumping. But the coach soon realized that the new style was working, so he decided to let Fosbury stay with it.

After high school, Fosbury entered Oregon State University, where Coach Berny Wagner also tried to get him to return to the traditional jumping style. He even tried to convince him to switch to a different event—the triple jump.

But Fosbury worked hard at his high jumping and began to lift weights to increase his strength. In his first meet during his sophomore year of college, he cleared 6 feet, 10 inches.

"I showed great coaching genius by realizing right then and there that suddenly I didn't need another triple jumper," Coach Wagner joked later.

Within a year, Fosbury's unique style of jumping had been dubbed "The Fosbury Flop," and his string of successes brought great excitement to the sport of track and field. He cleared 7 feet for the first time early in the 1968 season, then won the league

READING

championship and the National Collegiate Athletic Association title.

That summer he competed in the trials to select the United States team for the Summer Olympic Games. He soared over the bar at 7 feet, 3 inches to qualify for the team.

Fosbury was a smashing success in the United States, but he would be facing much better competition at the Olympics in Mexico City. Fourteen entrants had cleared 7 feet or higher, and the pressure of the Olympic Games was an added factor.

But Fosbury easily made the qualifying jumps to advance to the next day's final round. Then, with 80,000 spectators gathered to watch the final, he cleared the opening height of 6 feet, 8 inches.

The long competition wore on, and Fosbury cleared each height as the bar rose higher. Soon only three jumpers remained.

Fosbury studied the bar at 7 feet, 3 3/8 inches. He concentrated as he never had before, raced across the field, and leaped over the bar on his first attempt. A jumper from the Soviet Union missed on all three of his tries, so just Fosbury and teammate Ed Carruthers remained to compete for the gold medal.

The bar was raised to 7 feet, 4 1/4 inches. It was higher than Fosbury had ever jumped, and it would be a new Olympic record. Both jumpers missed on their first two attempts. With the gold medal on the line, Fosbury got ready for his final try. He shut his eyes for a moment, rocked back and forth, then sprinted toward the bar.

"I just thought about floating over the bar," he said later. And with a great surge of strength, he did it. The Fosbury Flop was more than an oddity now. It had earned him an Olympic gold medal!

Fosbury's Olympic success had an immediate effect on high jumping throughout the world. Athletes everywhere began trying to "flop."

"We weren't really sure if it was a hard style to learn or an easy one because it was such an individual technique just for Dick," said Coach Wagner. "But as we learned more about the flop and as stronger athletes learned to handle the style, we realized it was a viable technique."

Today it is rare to find a successful high jumper anywhere who doesn't use the flop style. The world record is now over 8 feet.

Fosbury later became a partner in an engineering firm. He realizes the significance that his jumping style had in changing the sport. "That has helped to motivate me in everyday life," he said, "to take the drive behind those athletic achievements and translate it into other areas."

By not being afraid to experiment, Dick Fosbury changed the sport of high jumping forever.

READING

A.2.4.1

8. What is Dick Fosbury's problem in the beginning of the passage?
- A He gets hurt when he hits the high-jump bar.
 - B His coach wants him to try out a new high-jump style.
 - C He wants to quit track-and-field to concentrate on engineering.
 - * D His jumps are not good enough to place in most track-and-field meets.

A.2.5.1

9. Which sentence **best** summarizes the effect Dick Fosbury had on his sport?
- A "But Fosbury easily made the qualifying jumps to advance to the next day's final round."
 - B "He began to experiment during practice sessions, bending various ways as he jumped."
 - * C "Today it is rare to find a successful high jumper anywhere who doesn't use the flop style."
 - D "But Fosbury worked hard at his high jumping and began to lift weights to increase his strength."

A.2.2.2

10. As used in the passage, what does the word dubbed mean?
- A learned
 - * B named
 - C mimicked
 - D improved

A.2.3.1

11. Based on the passage, readers can conclude that compared to other styles of jumping, the Fosbury Flop
- A is more traditional.
 - * B allows jumpers to jump higher.
 - C is easier to learn.
 - D requires jumpers to be stronger.

READING

B.3.3.1

12. The information in the passage is organized by
- A providing a detailed history of high jumping.
 - B explaining the advantages of the Fosbury Flop.
 - * C telling the events in Dick Fosbury's career in sequential order.
 - D comparing the pros and cons of different high-jumping methods.

A.2.2.2

13. As used in the passage, what does the word viable mean?
- A difficult
 - B common
 - * C practical
 - D horizontal

READING

OPEN-ENDED ITEM-SPECIFIC SCORING GUIDELINE

Item # 14

This item will be reported under Category B, Interpretation and Analysis of Fictional and Nonfictional Text.

Assessment Anchor:

B.1 Understand components within and between texts.

Specific Eligible Content addressed by this item:

B.1.1.1 Interpret, compare, describe, analyze, and/or evaluate the relationships among the following within fiction and literary nonfiction:

Character:

Interpret, compare, describe, analyze, and/or evaluate character actions, motives, dialogue, emotions/feelings, traits, and relationships among characters within fictional and literary nonfictional text.

Scoring Guide:

Score	In response to this item, the student—
3	demonstrates complete knowledge of understanding character traits by describing one character trait Dick Fosbury possessed and by using two examples from the passage to explain how this trait helped him become a successful high jumper.
2	demonstrates partial knowledge of understanding character traits by describing one character trait. (Example: Student describes one character trait Dick Fosbury possessed and uses one example from the passage to explain how this trait helped him become a successful high jumper.)
1	demonstrates incomplete knowledge of understanding character traits by describing one character trait. (Example: Student describes one character trait Dick Fosbury possessed without using any examples from the passage to explain how this trait helped him become a successful high jumper.)
0	has given a response that provides insufficient material for scoring or is inaccurate in all respects.
Non-scorable	BLK – No response or written refusal to respond or response too brief to determine response OT – Off task/topic LOE – Response in a language other than English IL - Illegible

Example — Top Scoring Response (3 Points)

Description with Examples
Dick Fosbury was determined. He tried repeatedly to clear the high-jump bar using the straddle-and-roll style, but could never clear 5 feet, 4 inches. Then he developed his own jump, which was later called the “Fosbury Flop.”

READING

OPEN-ENDED ITEM RESPONSES

B.1.1.1 Response Score: 3

14. Identify at least one trait Dick Fosbury possessed. Explain how this trait helped him become a successful high jumper. Use at least two examples from the passage to support your response.

One trait Dick Fosbury possessed was determination. While high school Dick was determined to clear the high bar. Determination helped Dick to become a successful high jumper because if he had no determination he would have never pushed himself enough to clear the 5 ft. 10 bar or make it into the Summer Olympics. One example from the story that proves he is determined is "Fosbury worked hard at his high jumping and began to lift weights to increase his strength." Another example that proves he is determined is when he says "I just thought about floating over the bar". If Dick Fosbury did not possess the quality determination he would have never made it past the high bar or winning the Summer Olympic Games.

The student has given a complete answer to the task by stating one character trait Dick Fosbury possessed ("Dick was determined") and by using two examples from the passage to explain how this trait helped him become a successful high jumper (" 'Fosbury worked hard at his high jumping and began to lift weights to increase his strength' " and "he says, 'I just thought about floating over the bar' ").

READING

B.1.1.1 Response Score: 1

14. Identify at least one trait Dick Fosbury possessed. Explain how this trait helped him become a successful high jumper. Use at least two examples from the passage to support your response.

The least up he took was 5 feet 10 inches and the Highest was 7 feet 4 1/4 inches. He learned how to jump successfully before he started to jump the high jumps. He had to learn how to do the flop long low jump before he could do it on a high jump.

The student has given an incomplete answer to the task by using one example from the passage to imply a character trait that helped Dick Fosbury become a successful high jumper ("He had to learn how to do the flop long low jump before he could do it on a high jump") without explicitly stating a character trait that Dick Fosbury possessed.

READING

Read the following passage about a family trip. Then answer questions 15–23 in your answer booklet.

Autumntime

by A. Lentini

I saw my first tree today. Dad finally broke down and took us to East Boston Urban Center 3 after Mom had been harping on it for the past two weeks. I think he was glad we went after all, because he was smiling quietly all during the trip back.

Dad used to tell me stories about the trees that still existed when he was a boy. There weren't very many even then, with the urbanization program in full swing, but most people had seen at least one tree by the time they started school. It wasn't like nowadays, at any rate. Oh, I've seen the plastic trees; practically every street has a few of them. But you can tell the plastic ones are artificial just from looking at pictures in the microdot library. And now, after seeing a real tree, I can say for sure that the artificial ones aren't the same at all.

This morning when we got up, the house was all excited. Mom dialed a light breakfast of toast and synthetic milk so that we wouldn't waste time eating. And when we finished, the three of us took an elevator-bus up to the fourth level, where we caught the air track to Brooklyn. From there we took another elevator-bus down to main level, rode the monorail to Intercity Subway Station 27, and caught the second sublevel AA train to Boston. Our expectations were so high that Dad and I didn't mind it when Mom told us again how the tree was discovered.

The O'Brien home was one of the few examples of old-style wooden structures that hadn't been demolished in Boston's urban-renewal campaign at the turn of the century. The family had been able to avoid this because of its wealth and political influence and the house was passed on through several generations to the present. Old man O'Brien had no heirs, so when he died the family home went up for auction, and the Urban Center bought it. When local officials arrived for an appraisal, they discovered that the house had a backyard, which is forbidden by zoning restrictions.

In the yard was a live tree—an oke was what Mom called it. When the news of the tree's discovery leaked out, quite a few sightseers stopped by to have a look at it, and the local government, realizing the money-making potential, began charging admission and advertising the place. By now it had become a favorite spot for school field trips and family excursions such as ours.

When we arrived in main Boston we rode the elevator-bus up to ground level and caught a monorail out to East Boston Urban Center 3. An air-cush taxi took us the rest of the way to the residence.

The home itself was unimpressive. It had none of the marble gloss or steely sheen of modern buildings, but was rather a dull white color, with the paint peeling in places. Dad paid the admission

READING

fee, and we spent the next fifteen minutes on a dull guided tour of the house. The rooms were roped off to keep people from touching anything, but there were no windows facing the illegal backyard anyway, so it really didn't matter that I couldn't enter the rooms on that side.

My mind was on the tree, and I thought the inside tour would never end, but soon we were walking through a doorway hidden in one of the bookshelves and into the backyard. The yard was big—at least ten by twenty feet—and I was surprised to find real grass growing on the sides of the concrete walkway built for tourists. The grass didn't distract me for long, however, because I just couldn't help noticing the tree!

It was located at one end of the yard, and there was a mesh fence around it for protection. It was similar in form to the plastic trees I'd seen, but there was much more to it than that. You could see details more intricate than in any manmade plant. And it was alive. Long ago someone had carved their initials in the bark, and you could see where the wound had healed. But best of all was the smell. It was a fresh, living odor, alien to the antiseptic world outside with all its metal, plastic, and glass. I wanted to touch the bark, but the fence prevented me from doing so. Mom and Dad just breathed deeply and stared up with smiles on their faces. The three of us stood there for a moment, and then the tour guide told us to make room for the next group. I didn't want to go—in fact, I almost felt like crying.

On the way back, Mom and Dad were silent, and I read through one of the brochures the guide had passed out. When I came to the part that said the O'Brien home would be open only for the rest of this year, I was sad. They intend to tear down

the place to make room for some kind of insurance building, and the tree will have to go, too.

For the rest of the trip I just sat still, fingering the object in my pocket which I had picked off the grass in the O'Briens' backyard. I think it's called an acorn.

A.1.4.1

15. According to the passage, the O'Brien home was **not** destroyed at the turn of the century because
- A a secret passageway was found in the library.
 - * B the family had wealth and political influence.
 - C a tree was found in the backyard of the home.
 - D the home had historical and architectural value.

READING

B.2.2.1

16. Which of these sentences indicates that the passage is written from a first-person point of view?
- A “When local officials arrived for an appraisal, they discovered that the house had a backyard, which is forbidden by zoning restrictions.”
 - B “In the yard was a live tree—an oke was what Mom called it.”
 - * C “On the way back, Mom and Dad were silent, and I read through one of the brochures the guide had passed out.”
 - D “It had none of the marble gloss or steely sheen of modern buildings, but was rather a dull white color, with the paint peeling in places.”

B.1.1.1

17. Which of these words describes how the narrator’s parents feel as they stare up at the tree?
- A eager
 - * B blissful
 - C annoyed
 - D indifferent

B.1.1.1

18. The main character would most likely agree with which statement?
- * A Nature should be valued and protected.
 - B Historic buildings should be demolished.
 - C Modern technology is more important than nature.
 - D The future is much more promising than the past.

A.1.4.1

19. Which would be the **best** alternative title for this passage?
- * A “The Living Tree”
 - B “My Family Outing”
 - C “The Future of Soil”
 - D “The O’Brien House”

READING

B.1.1.1

20. Which word would the narrator most likely use to describe the appearance of the O'Brien home?

- A modern
- * B boring
- C elegant
- D shocking

A.1.1.2

21. Read the following sentence from the passage.

“You could see details more intricate than in any manmade plant.”

Which of these words is an antonym of intricate?

- * A simple
- B modern
- C colorful
- D precise

A.1.4.1

22. What does the narrator take home as a souvenir from the O'Brien backyard?

- A a leaf
- * B an acorn
- C some grass
- D some twigs

READING

OPEN-ENDED ITEM-SPECIFIC SCORING GUIDELINE

Item # 23

This item will be reported under Category B, Interpretation and Analysis of Fictional and Nonfictional text.

Assessment Anchor:

B.1 Understand components within and between texts.

Specific Eligible Content addressed by this item:

B.1.1.1 Interpret, compare, describe, analyze, and/or evaluate the relationships among the following within fiction and literary nonfiction:

Setting:

Interpret, compare, describe, analyze, and/or evaluate the setting of fiction or literary nonfiction.

Scoring Guide:

Score	In response to this item, the student—
3	demonstrates complete knowledge by describing one similarity and two differences between the setting of “Autumntime” and cities of today using details from the passage.
2	demonstrates partial knowledge by describing the similarities and the differences between the setting of “Autumntime” and the cities of today. (Example: Student describes one similarity and one difference between the setting of “Autumntime” and cities of today using details from the passage.)
1	demonstrates incomplete knowledge by describing the similarities and the differences between the setting of “Autumntime” and the cities of today. (Example: Student describes one similarity between the setting of the passage and the cities of today using details from the passage.)
0	has given a response that provides insufficient material for scoring or is inaccurate in all respects.
Non-scorable	BLK – No response or written refusal to respond or response too brief to determine response OT – Off task/topic LOE – Response in a language other than English IL - Illegible

Example — Top Scoring Response (3 Points):

Similarities and Differences
The setting of the passage was a house in Boston. “It had none of the marble gloss or steely sheen of modern buildings, but was rather a dull white color, with the paint peeling in places” like many wooden houses of today. Two significant differences between the setting of the passage and cities of today were the transportation and the trees. Transportation of the passage included “elevator-buses,” an “air track,” and an “air-cush taxi,” which we don’t have today. The typical trees of the passage are plastic, as opposed to the natural trees of today. “You could see details more intricate than in any manmade plant. And it was alive.”

READING

OPEN-ENDED ITEM RESPONSES

B.1.1.1 Response Score: 3

23. Describe one way the setting of "Autumntime" is similar to cities of today. Describe two ways the setting is different from cities of today. Use details from the passage to support your response.

The setting of "Autumntime" is similar to all cities today because we both have subway and train stations. They caught the train to go to Brooklyn. Today we catch subway's and trains to go anywhere in the world.

The tan cities are different because they use elevator busses. They caught the elevator buss to the fourth level to catch on train. In order for us to go on different levels of buildings we use elevators, escalaters, or steps. Also, they aren't to familiar with real trees. The narrator for example said that it would be his first time ever seeing a real tree. Most the people they live around has fake trees. We have real trees everywhere we go not to many are fake.

Response Score: 3

The student has given a complete answer to the task by describing one similarity ("we both have subway and train stations") and two differences ("They caught the elevator buss to the fourth level to catch on train. In order for us to go on different levels of buildings we use elevators, escalaters, or steps" and "Also, they aren't to familiar with real trees. The narrator . . . said that it would be his first time ever seeing a real tree") between the setting of "Autumntime" and cities of today, using details from the passage.

B.1.1.1 Response Score: 1

23. Describe one way the setting of “Autumntime” is similar to cities of today. Describe two ways the setting is different from cities of today. Use details from the passage to support your response.

The setting in Autumn time was similar to cities of today because in most city neighborhoods there are artificial trees. One different thing about the setting is that not in all city neighborhoods have artificial trees. Another difference is that some city neighborhoods neighborhoods prefer artificial trees.

The student has given an incomplete answer to the task by describing one difference (“not all city neighborhoods have artificial trees”) between the setting of “Autumntime” and cities of today, using details from the passage.

READING

B.1.1.1 Response Score: 1

23. Describe one way the setting of "Autumntime" is similar to cities of today. Describe two ways the setting is different from cities of today. Use details from the passage to support your response.

Back then there, wasnt alot of grass and trees. And nowadays we cant keep the grass cut and take care of the trees. The house was very old and poorly main ataced nowadays you can just call a company and they'll come out and fix your proplem back then you had to do it yourself.

The student has given an incomplete answer to the task by giving a general statement to imply a difference between the setting of "Autumntime" and cities of today ("Back then there wasnt alot of grass and trees") using details from the passage. The rest of the response is irrelevant to the task.

Acknowledgements

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