

Scoring Guide:

SESSION TWO – PART A – SCORING RUBRIC READING AND WRITING FOR LITERARY RESPONSE

QUALITY	6	5	4	3	2	1
Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and text(s)	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:	Responses at this level:
Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)	-establish a controlling idea that reveals an in-depth analysis of both texts -make insightful connections between the controlling idea and the ideas in each text -develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts	-establish a controlling idea that reveals a thorough understanding of both texts -make clear and explicit connections between the controlling idea and the ideas in each text -develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts	-establish a controlling idea that shows a basic understanding of both texts -make implicit connections between the controlling idea and the ideas in each text -develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts	-establish a controlling idea that shows a basic understanding of the texts -make few or superficial connections between the controlling idea and the ideas in the texts -develop ideas briefly, using some evidence from the texts -may rely primarily on plot summary	-convey a confused or incomplete understanding of the texts -make a few connections but fail to establish a controlling idea -are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified	-provide minimal or no evidence of textual understanding -make no connections between the texts or among ideas in the texts -are minimal, with no evidence of development
Organization: the extent to which the response exhibits direction, shape, and coherence	-maintain the focus established by the controlling idea -exhibit a logical and coherent structure through skillful use of appropriate devices and transitions	-maintain the focus established by the controlling idea -exhibit a logical sequence of ideas through use of appropriate devices and transitions	-maintain a clear and appropriate focus -exhibit a logical sequence of ideas but may lack internal consistency	-establish, but fail to maintain, an appropriate focus -exhibit a rudimentary structure but may include some inconsistencies or irrelevancies	-lack an appropriate focus but suggest some organization, or suggest a focus but lack organization	-show no focus or organization
Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety	-are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose -vary structure and length of sentences to enhance meaning	-use language that is fluent and original, with evident awareness of audience and purpose -vary structure and length of sentences to control rhythm and pacing	-use appropriate language, with some awareness of audience and purpose -occasionally make effective use of sentence structure or length	-rely on basic vocabulary, with little awareness of audience or purpose -exhibit some attempt to vary sentence structure or length for effect, but with uneven success	-use language that is imprecise or unsuitable for the audience or purpose -reveal little awareness of how to use sentences to achieve an effect	-are minimal -use language that is incoherent or inappropriate
Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage	-demonstrate control of the conventions with essentially no errors, even with sophisticated language	-demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language	-demonstrate partial control, exhibiting occasional errors that do not hinder comprehension	-demonstrate emerging control, exhibiting occasional errors that hinder comprehension	-demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult	-are minimal, making assessments of conventions unreliable -may be illegible or not recognizable as English

- If the student addresses only one text, the response can be scored no higher than a 3.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.

11

Standard(s):

[1.3.12.B](#), [1.3.L.B](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.3.4](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#)

Mama's statement, "One day's like another on the farm," (line 5) indicates that Mama felt

- | | |
|--------------|-------------|
| (1) homesick | (3) jealous |
| (2) resigned | (4) curious |

Answer:

2

12

Standard(s):

[1.3.12.B](#), [1.3.L.B](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.3.4](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#)

The narrator concludes that she is being invited to the Fair primarily because

- (1) Aunt Elvera pities her
- (2) Dorothy admires her
- (3) Aunt Elvera values education
- (4) Dorothy wants a companion

Answer:

4

13

Standard(s):

[1.2.9.A](#), [1.2.10.A](#), [1.2.11.A](#), [1.2.12.A](#), [1.2.L.A](#), [1.2.9.B](#), [1.2.10.B](#), [1.2.11.B](#), [1.2.12.B](#), [1.2.9.C](#), [1.2.10.C](#), [1.2.11.C](#), [1.2.12.C](#), [1.2.L.C](#), [1.2.9.D](#), [1.2.10.E](#), [1.2.11.E](#), [1.2.12.E](#), [1.2.L.E](#), [L.F.2.1.1](#), [L.F.2.1.2](#), [L.N.2.1.1](#), [L.N.2.1.2](#), [L.N.2.4.1](#), [L.N.2.4.2](#), [L.N.2.4.3](#), [L.N.2.4.4](#), [L.N.2.4.5](#), [R11.A.2.4.1](#), [R11.A.2.5.1](#), [R11.A.2.6.1](#), [R11.A.2.6.2](#), [R11.B.3.1.1](#), [R11.B.3.2.1](#), [R11.B.3.2.2](#), [R11.B.3.3.1](#), [R11.B.3.3.2](#), [R11.B.3.3.3](#), [R11.B.3.3.4](#)

In line 74 "egg money" refers to money set aside for

- | | |
|----------------|-----------------|
| (1) investment | (3) emergencies |
| (2) supplies | (4) food |

Answer:

3

14

Standard(s):

[1.3.9.A](#), [1.3.10.A](#), [1.3.11.A](#), [1.3.12.A](#), [1.3.L.A](#), [1.3.9.B](#), [1.3.10.B](#), [1.3.11.B](#), [1.3.12.B](#), [1.3.L.B](#), [1.3.9.C](#), [1.3.10.C](#),

[1.3.11.C](#), [1.3.12.C](#), [1.3.L.C](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.2.1](#), [L.F.2.2.2](#), [L.F.2.2.3](#), [L.F.2.2.4](#), [L.F.2.3.1](#), [L.F.2.3.2](#), [L.F.2.3.3](#), [L.F.2.3.4](#), [L.F.2.3.5](#), [L.F.2.3.6](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.2.1](#), [L.N.2.2.2](#), [L.N.2.2.3](#), [L.N.2.3.1](#), [L.N.2.3.2](#), [L.N.2.3.3](#), [L.N.2.3.4](#), [L.N.2.3.5](#), [L.N.2.3.6](#), [R11.B.1.1.1](#), [R11.B.1.2.1](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#), [R11.B.2.2.1](#), [R11.B.2.2.2](#)

The narrator thinks that Mama is brave to talk about going to the Fair because Mama

- (1) has never traveled before
- (2) dislikes being in a crowded place
- (3) fears Geneva would be embarrassed
- (4) is worried about her husband and sons

Answer:

1

15

Standard(s):

[1.3.12.B](#), [1.3.L.B](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.3.4](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#)

The narrator implies that Mama's true reason for visiting the Fair is to

- (1) sell the eggs and chickens
- (2) find a husband for Geneva
- (3) show off her new clothes
- (4) give Geneva an unusual experience

Answer:

4

16

Standard(s):

[1.3.12.B](#), [1.3.L.B](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.3.4](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#)

The sentence, "So then I knew she meant business," (line 86) suggests that Mama's talk about the Fair is becoming a

- (1) plan
- (2) burden
- (3) fantasy
- (4) disaster

Answer:

1

17

Standard(s):

[1.3.9.A](#), [1.3.10.A](#), [1.3.11.A](#), [1.3.12.A](#), [1.3.L.A](#), [1.3.9.B](#), [1.3.10.B](#), [1.3.11.B](#), [1.3.12.B](#), [1.3.L.B](#), [1.3.9.C](#), [1.3.10.C](#), [1.3.11.C](#), [1.3.12.C](#), [1.3.L.C](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.2.1](#), [L.F.2.2.2](#), [L.F.2.2.3](#), [L.F.2.2.4](#), [L.F.2.3.1](#), [L.F.2.3.2](#), [L.F.2.3.3](#), [L.F.2.3.4](#), [L.F.2.3.5](#), [L.F.2.3.6](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.2.1](#), [L.N.2.2.2](#), [L.N.2.2.3](#), [L.N.2.3.1](#), [L.N.2.3.2](#), [L.N.2.3.3](#), [L.N.2.3.4](#), [L.N.2.3.5](#), [L.N.2.3.6](#), [R11.B.1.1.1](#), [R11.B.1.2.1](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#), [R11.B.2.2.1](#), [R11.B.2.2.2](#)

The list of details in lines 6 through 8 establishes the setting as

- (1) an elegant residential area
- (2) a busy shopping area
- (3) an empty railway station
- (4) a quiet office building

Answer:

2

18

Standard(s):

[1.3.9.A](#), [1.3.10.A](#), [1.3.11.A](#), [1.3.12.A](#), [1.3.L.A](#), [1.3.9.B](#), [1.3.10.B](#), [1.3.11.B](#), [1.3.12.B](#), [1.3.L.B](#), [1.3.9.C](#), [1.3.10.C](#), [1.3.11.C](#), [1.3.12.C](#), [1.3.L.C](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.2.1](#), [L.F.2.2.2](#), [L.F.2.2.3](#), [L.F.2.2.4](#), [L.F.2.3.1](#), [L.F.2.3.2](#), [L.F.2.3.3](#), [L.F.2.3.4](#), [L.F.2.3.5](#), [L.F.2.3.6](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.2.1](#), [L.N.2.2.2](#), [L.N.2.2.3](#), [L.N.2.3.1](#), [L.N.2.3.2](#), [L.N.2.3.3](#), [L.N.2.3.4](#), [L.N.2.3.5](#), [L.N.2.3.6](#), [R11.B.1.1.1](#), [R11.B.1.2.1](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#), [R11.B.2.2.1](#), [R11.B.2.2.2](#)

The dialogue in lines 13 through 21 reveals the mother's sense of

- (1) fear
- (2) greed
- (3) dismay
- (4) remorse

Answer:

3

19

Standard(s):

[1.3.12.B](#), [1.3.L.B](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.3.4](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#)

Uncle Allen probably decided to buy the *Post* because he

- (1) preferred the *Post* to other magazines
- (2) hoped to impress Russell's mother
- (3) wanted a career in journalism
- (4) felt sorry for Russell

Answer:

4

Standard(s):

[1.3.12.B](#), [1.3.L.B](#), [1.3.9.D](#), [1.3.10.D](#), [1.3.11.D](#), [1.3.12.D](#), [1.3.L.D](#), [L.F.2.4.1](#), [L.F.2.5.1](#), [L.F.2.5.2](#), [L.F.2.5.3](#), [L.N.2.3.4](#), [R11.B.2.1.1](#), [R11.B.2.1.2](#)

The narrator suggests that his battle with his mother was the result of her

- (1) appreciation of journalism
- (2) desire to get him out of the house
- (3) ideas about success
- (4) admiration for her husband's work

Answer:

3