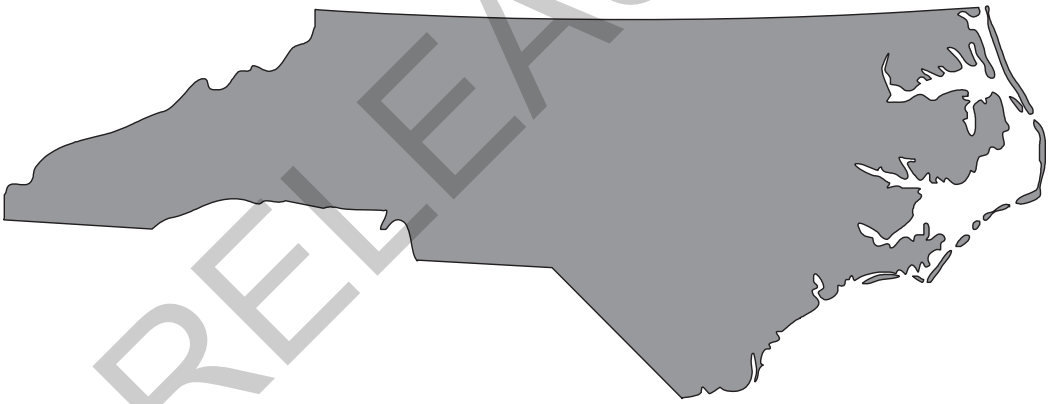
REVISED 7/23/15

Note: During the actual assessment, students will receive a blank sheet of paper. Students may use the paper to draft their responses to short answer items, but they must record their final short answer responses on the lines provided on the answer sheet. Only responses written on the answer sheet will be scored. While using the RELEASED forms during instruction, teachers may ask students to use a separate sheet of paper to write responses for the short answer items.

Released Form

Student Name: _____

North Carolina READY End-of-Course Assessment English II



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Student Booklet

Academic Services and Instructional Support
Division of Accountability Services

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Sample Questions

Moonrise

by Jenette Purcell

City night sky
gives itself to me again
when I have so little left to receive it.
I am dark, crumbling
and you are rivers and trees away
searching your own night sky for a sign.
The strong gates of your heart
are wide open to me always, but,
if only.
So I wait, as seasons before, decades before,
fathers and mothers before me still inside
watch and listen.
Suddenly,
bamboo, bones, fiber, fences,
water, glistening koi,*
all the tiny rooms,
paths and places I hold your memories
relax
in audible, reverent wonder
at the fullness forming
on this horizon's edge.

*__koi:__ colorful fish that symbolize love and friendship

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S1 Which line from the poem describes the speaker's feelings about loving someone?

A "when I have so little left to receive it"

B "are wide open to me always, but"

C "paths and places I hold your memories"

D "at the fullness forming"

S2 Which word could replace *reverent* in line 19 of the poem?

A amazed

B respectful

C redundant

D significant

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STOP

Geology Fieldnotes: Big Bend National Park, Texas

Park Geology

Big Bend is a special place to study geology. The rocks are clearly exposed, thanks to sparse vegetation and recent erosion. A remarkable array of geologic processes are displayed here, from volcanoes and landslides to fossils and flash floods.

A Land of Constant Change

②

That portion of the earth's surface known as "the Big Bend" has often been described as a "geologist's paradise." In part this is due to the sparse vegetation of the region, which allows the various strata to be easily observed and studied. It is also due to the complex geologic history of the area, presenting a challenge to students and researchers from all over the world. Not all field geologists, however, refer to the Big Bend as a paradise. For some, this land of twisted, tortured rock is a nightmare.

The abundance, diversity and complexity of visible rock outcrops is staggering, especially to first-time observers. From 500-million-year-old rocks at Persimmon Gap to modern-day windblown sand dunes at Boquillas Canyon, geologic formations in Big Bend demonstrate amazingly diverse depositional styles over a vast interval of time. For most of us, time is measured by the passing of days, years and generations. The concept of geologic time, however, is not so easily understood. Events that occurred 2 million, 26 million, or as many as 120 million years ago are, at best, difficult to comprehend. Since astronomers now place the age of the earth at approximately 4.6 billion years, we should perhaps consider ourselves fortunate that the oldest rocks found in the Big Bend are only about 500 million years old.

Initial commentary on the geology of the Big Bend was provided by early-day explorers and adventurers in the 1800s. Subsequent studies by numerous twentieth-century researchers enable us now to reasonably reconstruct the complex geologic history of the Big Bend. For a period of at least 200 million years, ending some 300 million years ago in the Paleozoic Era, a deep-ocean trough extended from present-day Arkansas and Oklahoma into the Big Bend region of far West Texas. Sediments from highlands to the north accumulated in that trough to form layers of gravel, sand and clay. With the passing of time, these layers became sandstone and shale beds. About 300 million years ago these strata were "squeezed" upward by collision with a continent to the south to form the ancestral Ouachita mountains. Subsequent erosion over an interval of 160 million years left only the roots of those mountains visible. These remnants may be

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observed today in the Ouachita Mountains of southeastern Oklahoma, in the immediate vicinity of Marathon, Texas, and in Big Bend National Park near Persimmon Gap.

A warm, shallow sea invaded the Big Bend during the Cretaceous Period, some 135 million years ago, providing the setting for deposition of lime mud and the remains of sea-dwelling organisms such as clams and snails. Limestone layers formed from those shallow muds are now visible throughout much of the Big Bend. They comprise the dramatic walls of

- Santa Elena, Mariscal, and Boquillas canyons,
- the entire range of the Sierra del Caballo Muerto (Dead Horse Mountains), and
- the magnificent cliffs of the Sierra del Carmen in Coahuila, Mexico, towering above Rio Grande Village.

Approximately 100 million years ago the shallow Cretaceous sea began a gradual retreat to its present location, the Gulf of Mexico. Sandstone and clay sediments that formed along the retreating shoreline are found in lowlands surrounding the Chisos Mountains.

Shallow water strata of this episode contain the fossil remains of

- oysters,
- giant clams,
- ammonites, and
- a variety of fishes and marine reptiles.

Near-shore deposits in Big Bend have yielded

- petrified wood,
- fossil turtles, and
- crocodiles—one almost 50 feet long!

Deposits from further inland contain fossil remains of a variety of dinosaurs. Perhaps the most famous of Big Bend's fossil treasures from this period is the giant flying reptile, *Quetzalcoatlus northropi*, with a wingspan over 35 feet. (A replica of the bones of one wing is now on exhibit at the Panther Junction Visitor Center.)

Near the end of the Cretaceous Period, a west-to-east compression of the earth's crust marked the beginning of the second major mountain-building period in Big Bend. This

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compression, which began in Canada, moved gradually southward, uplifting and folding ancient sediments to form the Rocky Mountains. In Big Bend National Park, Mariscal Mountain represents the southernmost extension of the Rockies in the United States. Broad uplift punctuated by upward folding exposed both the erosion-resistant lower Cretaceous limestones and the less resistant overlying sandstones and clays to the onslaught of erosion. Limestone cliffs throughout the region continue to be eroded today; most of the more easily removed sandstone and clay is gone from the mountains.

For almost 10 million years after uplift ended, nonmarine sediments of the Tertiary period constitute the only record of events in the Big Bend. Dinosaurs had long been gone from the land, their places taken by a proliferation of mammals, many of whose remains have been found in Big Bend . . . horses, rhinos, camels, and rodents, as well as fossils of the plants on which they thrived.

All was not to remain quiet for long. Near the present northwest boundary of Big Bend National Park, the first of a long series of volcanic eruptions occurred approximately 42 million years ago. Upwelling magma lifted the mass now known as the Christmas Mountains, fracturing and weakening overlying strata, allowing massive outpourings of lava to spread across the land. The oldest volcanic rocks in Big Bend owe their origins to this eruptive cycle.

Between roughly 38 and 32 million years ago, Big Bend itself hosted a series of volcanic eruptions. Initial activity in this cycle centered in the Sierra Quemada, below the present South Rim of the Chisos Mountains. Subsequent volcanic activity at Pine Canyon, Burro Mesa, near Castolon, and elsewhere in the park is responsible for the brightly colored volcanic ash and lava layers of the lower elevations and for most of the mass of the Chisos Mountains.

Volcanic activity was not continuous during these eruptive cycles. Periods of hundreds of thousands or perhaps millions of years passed between eruptions. During the quiet interludes, the forces of erosion carved new landscapes, many of which were destined to be buried under layers of ash and lava from later eruptions. Life returned to the land only to be displaced by future eruptions.

Elsewhere in the Big Bend, rising magma sometimes failed to reach the surface. Instead, it spread within existing layers of rock, uplifting and fracturing overlying strata. Once the magma cooled and crystallized, it formed solid masses of erosion-resistant intrusive igneous rock, which have now been exposed by erosion of the overlying material. Maverick Mountain, the Grapevine Hills, Nugent Mountain, and Pulliam Ridge are among many examples in Big Bend of such “frozen” magma chambers.

Beginning some 26 million years ago, stresses generated along the West Coast of North

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America resulted in stretching of the earth's crust as far east as Big Bend. As a result of these tensional forces, fracture zones developed, which, over time, allowed large bodies of rock to slide downward along active faults. The central mass of Big Bend National Park, including the Chisos Mountains, from the Sierra del Carmen to the east to the Mesa de Anguila to the west, comprises such a block of rocks dropped downward by faulting. Direct evidence of this faulting is readily observed at the tunnel near Rio Grande Village. There the limestone layer through which the tunnel passes is the same layer that forms the skyline of the Sierra del Carmen to the east, dropped down over 4,800 feet by faulting. To the west, at the mouth of Santa Elena Canyon, the highest elevation rises 1,500 feet above the river, while at the parking area the same layer lies some 1,500 feet below the surface. Displacement along these faults did not occur in a single event, rather in a series of lesser episodes of faulting punctuated by earthquakes. The 1995 magnitude 5.6 earthquake near Marathon, Texas, 70 miles north of Panther Junction, indicates that the responsible stresses are still active. . .

The Greek philosopher Heraclitus once said "There is nothing permanent except change." This phrase could have been directed to the Big Bend, where geologic processes have been constantly changing the land for over 500 million years. Each time you return to Big Bend National Park, it will be different, for with every passing day the land is indeed changing.

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1 According to the selection, why has "the Big Bend" been described as a "geologist's paradise"?

A because it contains rocks

B because many geologists vacation there

C because sparse vegetation allows easy access to interesting strata

D because there are many jobs for geologists there

2 What is the effect of the metaphors in the sentences below from paragraph 2?

"Not all field geologists, however, refer to the Big Bend as a paradise. For some, this land of twisted, tortured rock is a nightmare."

A They compare Big Bend to a contradictory dream world.

B They emphasize the allure and repulsiveness of the landscape.

C They explain how Big Bend is enthralling to many people.

D They express how interesting the landscape is to many people.

3. This paper-and-pencil version of the assessment cannot display items available only online.

4 How does the author structure the text?

A general overview, geographic placement, volcanic highlights, types of creatures found, chronological history

B general overview, chronological history, geographic highlights, volcanic activity, faults, earthquakes

C chronological histories by area, details about sediments and findings, earthquake information, and volcanic effects

D overall history of area, history by specific time periods, descriptions of geologic events, and major discoveries

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5 What is the significance of the selection's structure?

A It clarifies the existing natural boundaries of the area.

B It highlights the types of living creatures that existed in the area.

C It emphasizes the constant geological changes that have shaped the area.

D It provides the reader with an inside look at how geological maps are created.

6 How does the author connect ideas in the selection?

A by describing geologic time periods

B by explaining the effects of volcanoes

C by comparing fossil remains to volcanic ash

D by giving descriptive geologic details about the topic

7 Which group of words from the selection conveys the author's attitude about his topic?

A *remarkable, amazing, dramatic, magnificent*

B *paradise, fortunate, proliferation, thrived*

C *complex, challenge, staggering, nightmare*

D *invaded, retreating, uplifted, erupted*

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8 How does the author achieve his purpose?

A by using descriptive phrases to explain difficult ideas

B by using only formal scientific language to list data

C by using bulleted phrases to clarify ideas

D by using quotes from famous people to support facts

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Memories

by Marya Zaturensky

Lower New York City at noon hour

There is a noise, and then the crowded herd
Of noon-time workers flows into the street.
My soul, bewildered and without retreat,
Closes its wings and shrinks, a frightened bird.

Oh, I have known a peace, once I have known
The joy that could have touched a heart of stone—
The heart of holy Russia beating still,
Over a snow-cold steppe and on a hill:
One day in Kiev I heard a great church-bell
Crying a strange farewell.

And once in a great field, the reapers sowing
Barley and wheat, I saw a great light growing
Over the weary bowed heads of the reapers;
As growing sweeter, stranger, ever deeper,
From the long waters sorrowfully strong,
Came the last echoes of the River Song!

Here in this alien crowd I walk apart
Clasping remembered beauty to my heart!

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9 Which lines from the poem support the theme?

A ". . . once I have known / The joy that could have touched a heart of stone—"

B "One day in Kiev I heard a great church-bell / Crying a strange farewell."

C "From the long waters sorrowfully strong, / Came the last echoes of the River Song!"

D "Here in this alien crowd I walk apart / Clasping remembered beauty to my heart!"

10 How does the author's use of rhyme scheme enhance the theme of the poem?

A The rhyming couplets in the stanzas about Russia are rhythmic and soothing.

B The different rhyme patterns are jarring, and mirror the noise of the city.

C The rhyming lines are subtle in comparison to the growing light.

D The rhyme pattern mimics the songs of the birds in the country.

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12 In line 18, what is the meaning of the phrase “clasping remembered beauty”?

A imagining future events

B recalling past events

C creating current events

D forgetting past events

13 How has the speaker changed between the first and last stanzas of the poem?

A She is less meek after remembering beautiful moments from her days in Russia.

B She is even more overwhelmed by her hectic surroundings in New York City.

C She is more aggressive toward the other people in the street.

D She is now confidently intermixing with her fellow walkers.

14 How does the speaker’s cultural background affect her perception of the noon-time workers of New York?

A The speaker dislikes the country life and is energized by the people of New York.

B The speaker’s experiences in Russia lead her to expect New York workers to be wealthy and benevolent people.

C Because the speaker grew up in a large Russian city, she feels at home among the people of New York.

D The speaker’s rural Russian upbringing causes her to view the workers of New York as a herd of animals.

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15 What does the speaker achieve in the poem with her description of New York?

A She forges a connection with the audience's sense of gratitude.

B She presents a stark contrast to the beauty of her homeland.

C She describes how to pass time during the hectic rush hour.

D She confesses her feelings of bitterness and remorse.

16 How does the speaker's point of view affect her impression of the bustle of New York?

A The speaker feels welcomed and embraced by the citizens of New York.

B The speaker is excited by the differences between home and the new city.

C The speaker feels excluded in a strange and frightening place.

D The speaker is cautious and curious about life in a large, new city.

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Excerpt from "The Castaway"

by Rabindranath Tagore

Towards evening the storm was at its height. From the terrific downpour of rain, the crash of thunder, and the repeated flashes of lightning, you might think that a battle was raging in the skies. Black clouds waved like the Flags of Doom. The Ganges was lashed into a fury, and the trees of the gardens on either bank swayed from side to side with sighs and groans.

In a closed room of one of the riverside houses at Chandernagore, a husband and his wife were seated on a bed spread on the floor, intently discussing. An earthen lamp burned beside them.

The husband, Sharat, was saying: "I wish you would stay on a few days more; you would then be able to return home quite strong again."

The wife, Kiran, was saying: "I have quite recovered already. It will not, cannot possibly, do me any harm to go home now."

5

Every married person will at once understand that the conversation was not quite so brief as I have reported it. The matter was not difficult, but the arguments for and against did not advance it towards a solution. Like a rudderless boat, the discussion kept turning round and round the same point; and at last it threatened to be overwhelmed in a flood of tears.

Sharat said: "The doctor thinks you should stop here a few days longer."

Kiran replied: "Your doctor knows everything!"

"Well," said Sharat, "you know that just now all sorts of illness are abroad. You would do well to stop here a month or two more."

"And at this moment I suppose every one in this place is perfectly well!"

10

What had happened was this: Kiran was a universal favorite with her family and neighbors, so that, when she fell seriously ill, they were all anxious. The village wiseacres thought it shameless for her husband to make so much fuss about a mere wife and even to suggest a change of air, and asked if Sharat supposed that no woman

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Go to the next page.

had ever been ill before, or whether he had found out that the folk of the place to which he meant to take her were immortal. Did he imagine that the writ of Fate did not run there? But Sharat and his mother turned a deaf ear to them, thinking that the little life of their darling was of greater importance than the united wisdom of a village. People are wont to reason thus when danger threatens their loved ones. So Sharat went to Chandernagore, and Kiran recovered, though she was still very weak. There was a pinched look on her face which filled the beholder with pity, and made his heart tremble, as he thought how narrowly she had escaped death.

Kiran was fond of society and amusement; the loneliness of her riverside villa did not suit her at all. There was nothing to do, there were no interesting neighbors, and she hated to be busy all day with medicine and dieting. There was no fun in measuring doses and making fomentations. Such was the subject discussed in their closed room on this stormy evening.

So long as Kiran deigned to argue, there was a chance of a fair fight. When she ceased to reply, and with a toss of her head disconsolately looked the other way, the poor man was disarmed. He was on the point of surrendering unconditionally when a servant shouted a message through the shut door.

Sharat got up, and, opening the door, learnt that a boat had been upset in the storm, and that one of the occupants, a young Brahmin boy, had succeeded in swimming ashore in their garden.

Kiran was at once her own sweet self, and set to work to get out some dry clothes for the boy. She then warmed a cup of milk, and invited him to her room.

The boy had long curly hair, big expressive eyes, and no sign yet of hair on the face. Kiran, after getting him to drink some milk, asked him all about himself.

He told her that his name was Nilkanta, and that he belonged to a theatrical troupe. They were coming to play in a neighboring villa when the boat had suddenly foundered in the storm. He had no idea what had become of his companions. He was a good swimmer, and had just managed to reach the shore.

The boy stayed with them. His narrow escape from a terrible death made Kiran take a warm interest in him. Sharat thought the boy's appearance at this moment rather a good thing, as his wife would now have something to amuse her, and might be persuaded to stay on for some time longer. Her mother-in-law, too, was pleased at the prospect of profiting their Brahmin guest by her kindness. And Nilkanta himself was delighted at his double escape from his master and from the other world, as well as at finding a home in this wealthy family.

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But in a short while Sharat and his mother changed their opinion, and longed for his departure. . . . He would calmly go off in pouring rain with Sharat's best silk umbrella for a stroll through the village, and make friends with all whom he met. Moreover, he had got hold of a mongrel village dog which he petted so recklessly that it came indoors with muddy paws, and left tokens of its visit on Sharat's spotless bed. Then he gathered about him a devoted band of boys of all sorts and sizes, and the result was that not a solitary mango in the neighborhood had a chance of ripening that season.

---

17 How do Sharat's feelings about Nilkanta help develop the theme of the selection?

A Sharat is pleased by Nilkanta's presence because he will be a diversion for his mother.

B Sharat is pleased that his family will be able to help Nilkanta.

C Sharat becomes aggravated by Nilkanta's daily activities and lifestyle.

D Sharat becomes increasingly jealous of Nilkanta's relationship with his wife.

18 How does the use of personification in the first paragraph help develop the setting?

A It emphasizes the loudness of the storm.

B It emphasizes the cause of the storm.

C It emphasizes the damage of the storm.

D It emphasizes the severity of the storm.

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19 What is the meaning of the simile in the sentence below from paragraph 5?

"Like a rudderless boat, the discussion kept turning round and round the same point; and at last it threatened to be overwhelmed in a flood of tears."

A It describes two people who are crying because they finally came to a solution.

B It describes an endless argument between two people.

C It depicts a husband and his wife engaged in a minor argument.

D It describes an insolvable argument between a husband and his wife, threatening to deteriorate into tears.

20 What is implied in the sentence below from paragraph 10?

"The village wiseacres thought it shameless for her husband to make so much fuss about a mere wife and even to suggest a change of air, and asked if Sharat supposed that no woman had ever been ill before, or whether he had found out that the folk of the place to which he meant to take her were immortal."

A Sharat is stubborn and refuses to listen to his wife's pleas.

B Sharat has a difficult time making decisions independently without his wife.

C Sharat is unnecessarily overprotective of his wife.

D Sharat should be more compassionate about his wife's condition.

21 This paper-and-pencil version of the assessment cannot display items available only online.

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22 What is one possible reason why Kiran takes “a warm interest” in the Brahmin boy?

A He is an actor and can entertain while he is there.

B She uses the Brahmin boy to make Sharat jealous.

C He is handsome and more patient with her than Sharat.

D She has narrowly escaped death too and can relate to his experience.

23 What does Kiran’s reaction to the arrival of the young boy reveal about her character?

A She is selfish and uncaring about the needs of others.

B She needs to be social and active with others.

C She misses being a mother and being needed.

D She is excited by change and craves challenges.

24 In the sentence below from the last paragraph, how does the connotation of the words reflect Sharat’s attitude toward the boy?

“Moreover, he had got hold of a mongrel village dog which he petted so recklessly that it came indoors with muddy paws, and left tokens of its visit on Sharat’s spotless bed.”

A He feels protective of the young boy.

B He is annoyed by the boy’s disregard for cleanliness.

C He is amused by the boy’s activities.

D He feels the boy’s actions are unhealthy.

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25 How does the author introduce additional depth to the conflict between the husband and wife?

A by having Sharat and his mother desiring for the guest to leave

B by explaining why the wife was very ill

C by using a stormy evening as the initial setting

D by describing a character who arrives by unusual circumstances

26 How does the author's use of third person point of view reinforce the reader's understanding of Sharat's internal conflict?

A It describes the motives behind Sharat's initial argument with his wife and why he accepts the boy into their home.

B It explains why Sharat and his mother ignored the advice of the village wiseacres.

C It explains what caused Sharat to change his mind about Nilkanta.

D It describes why Sharat and his wife sometimes argue without a clear solution.

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Excerpt from "Meet the *Moai* of Easter Island"

by Gigi Guerra

"Welcome to Rapa Nui," said my driver, referring to Easter Island in the vernacular, as we worked our way through the tiny airport on the outskirts of the only town, Hanga Roa. I'd made the two-day journey solo—not a single friend was interested in accompanying me halfway around the world to a place with so little to do, not to mention such steep airfare. That said, I felt far from alone: The airport was astonishingly crowded, especially considering it was near midnight and only a handful of passengers had disembarked. "People hang out to see who arrives," my greeter explained, as I looked around at perhaps a quarter of the island's 4,900 residents. "It's an excuse to socialize." Families, boisterous groups of teens, and even energetic seniors were milling about the parking lot and lawns, chatting and greeting tourists. Tranquility, no—but a warmer welcome than I ever could've imagined.

②

Named by a Dutch explorer who landed there on Easter Sunday, 1722, Easter Island was actually settled centuries earlier, likely by curious Polynesians drifting eastward in catamarans, and later by South American migrants. Nobody knows for sure. As with most things about this island, from its volatile history involving colonial meddling and an ecosystem collapse to the origins of its hybridized language to the story of the *moai*, or monolithic lava-rock figures, there's speculation but no consensus. And that's what makes it so fascinating. Not to mention the inherent loneliness of the place, both geographically and culturally: Years of disease, coupled with massively depleted resources, at one point nearly wiped out the population (in the late 1800s, barely 100 islanders were left). It's a destination with solitude built into its DNA.

③

In the light of day, things got more curious. As I scanned the volcanic coastline and grassy hills from the patio of my hotel, the Vai Moana, not a single palm tree blocked my view. The hotel, too, was more minimalist than tropical, with simple tiled floors and all-white linens. My first impression was Scottish countryside rather than South Pacific. Then, in the distance, I saw the distinct outline of giant heads.

Most of Easter Island—a mere 15 miles wide and seven miles long—is a World Heritage Site. Crammed into that compact space are more than 800 *moai*, each of which, it's said, took a team of six men more than a year to complete, and as many as 250 to transport and raise. The challenge of moving the *moai*, I learned, might explain the island's deforestation: A theory goes that during the heyday of *moai* construction, all the

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jungles were felled for wood to create a transport system of rolling logs greased by sweet potato pulp. Shockingly, none of the statues are in the least bit protected from the elements or vandals. Still, it's an unspoken rule for visitors to heed the don't-upset-the-spirits vibe and keep their distance. That first day, I set out on foot and quickly encountered the best-known *moai*. Standing at attention in uniform clusters atop platforms that fringe the shore, they face landward, silently observing. Tales abound about why these commanding figures were created—and range from the spiritual (to memorialize ancestors), to the reverential (in honor of powerful chiefs), to the far-fetched (the work of industrious extraterrestrials).

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27 What is an objective summary of the selection?

A Very little is known about the *moai's* history on Easter Island.

B The *moai* are an integral part of the island's tourist industry.

C The island is becoming a popular tourist attraction.

D The island's residents are very hospitable to visitors.

28 What is the purpose of beginning the selection with dialogue and then moving to geographical and statistical information?

A The reader is not able to comprehend the geographical and statistical information without the dialogue.

B Given the geographical and statistical information later on, the reader can relate the information to personal experiences.

C The information explaining why the island is such a tourist attraction helps the reader to decide whether he or she wants to visit.

D By starting with dialogue and the author's experience at the airport, the reader's interest is captured, and he or she wants to keep reading.

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29 This paper-and-pencil version of the assessment cannot display items available only online.

30 What can be inferred from paragraph 2?

A Europeans are clearly connected to Easter Island's most famous attraction.

B Europeans are not as central to the island's history as some may think.

C Europeans were the originators of Easter Island's famous *moai* sculptures.

D Europeans have completely rewritten Easter Island's history.

31 What does the author mean when she describes Easter Island as "a destination with solitude built into its DNA"?

A Her friends would not accompany her to the island.

B Her motivation for leaving was misplaced.

C The island is an unusually lonely place to live.

D The island's natives are different and quirky.

32 Why does the author include the sentence below from paragraph 3?

"Then, in the distance, I saw the distinct outline of giant heads."

A to emphasize the size of the island's population

B to create intrigue over the island's most famous feature

C to conclude the story with a riddle

D to summarize her points about the *moai's* origins

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33 What is the significance of the statement below from the last paragraph?

"A theory goes that during the heyday of *moai* construction, all the jungles were felled for wood to create a transport system of rolling logs greased by sweet potato pulp."

A It suggests the possibility of how the *moai* were moved to their current locations as well as why all of the forests were destroyed.

B It explains why sweet potatoes were at once a massive crop on the island.

C It tells the reader why the logs were valuable in the construction of the *moai* found all over the island.

D The men who constructed the *moai* destroyed the forests because they blocked the view of the *moai* from other points on the island.

34 What is the author's purpose in writing this selection?

A to expose the truth about the origin of the *moai* on Easter Island

B to describe the mysteries of Easter Island

C to persuade travelers to visit and eventually relocate to Easter Island

D to provide a history of Easter Island

35 How does the author unfold her ideas about Easter Island?

A She explains each thought in the same order as her research.

B She addresses each aspect of the island as she experienced it.

C She uses the *moai* as a metaphor for the island's numerous mysteries.

D She parallels the island's history with travelers' previous encounters.

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The question you read next will require you to answer in writing.

1. **Write your answer on separate paper.**
2. **Be sure to write your name on each page.**

36 How does the author use language to advance her point of view? Use evidence from the selection to support your answer.

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Excerpt from *Anna Karenina*: Chapter 5

by Leo Tolstoy

Stepan Arkadyevitch had learned easily at school, thanks to his excellent abilities, but he had been idle and mischievous, and therefore was one of the lowest in his class. But in spite of his habitually dissipated mode of life, his inferior grade in the service, and his comparative youth, he occupied the honorable and lucrative position of president of one of the government boards at Moscow. This post he had received through his sister Anna's husband, Alexey Alexandrovitch Karenin, who held one of the most important positions in the ministry to whose department the Moscow office belonged. But if Karenin had not got his brother-in-law this berth, then through a hundred other personages—brothers, sisters, cousins, uncles, and aunts—Stiva Oblonsky would have received this post, or some other similar one, together with the salary of six thousand absolutely needful for them, as his affairs, in spite of his wife's considerable property, were in an embarrassed condition.

Half Moscow and Petersburg were friends and relations of Stepan Arkadyevitch. He was born in the midst of those who had been and are the powerful ones of this world. One-third of the men in the government, the older men, had been friends of his father's, and had known him in petticoats; another third were his intimate chums, and the remainder were friendly acquaintances. Consequently the distributors of earthly blessings in the shape of places, rents, shares, and such, were all his friends, and could not overlook one of their own set; and Oblonsky had no need to make any special exertion to get a lucrative post. He had only not to refuse things, not to show jealousy, not to be quarrelsome or take offense, all of which from his characteristic good nature he never did. It would have struck him as absurd if he had been told that he would not get a position with the salary he required, especially as he expected nothing out of the way; he only wanted what the men of his own age and standing did get, and he was no worse qualified for performing duties of the kind than any other man.

Stepan Arkadyevitch was not merely liked by all who knew him for his good humor, but for his bright disposition, and his unquestionable honesty. In him, in his handsome, radiant figure, his sparkling eyes, black hair and eyebrows, and the white and red of his face, there was something which produced a physical effect of kindliness and good humor on the people who met him. "Aha! Stiva! Oblonsky! Here he is!" was almost always said with a smile of delight on meeting him. Even though it happened at times that after a conversation with him it seemed that nothing particularly delightful had happened, the next day, and the next, every one was just as delighted at meeting him again.

RELEASED

Go to the next page.

④

After filling for three years the post of president of one of the government boards at Moscow, Stepan Arkadyevitch had won the respect, as well as the liking, of his fellow officials, subordinates, and superiors, and all who had had business with him. The principal qualities in Stepan Arkadyevitch which had gained him this universal respect in the service consisted, in the first place, of his extreme indulgence for others, founded on a consciousness of his own shortcomings; secondly, of his perfect liberalism—not the liberalism he read of in the papers, but the liberalism that was in his blood, in virtue of which he treated all men perfectly equally and exactly the same, whatever their fortune or calling might be; and thirdly—the most important point—his complete indifference to the business in which he was engaged, in consequence of which he was never carried away, and never made mistakes.

⑤

On reaching the offices of the board, Stepan Arkadyevitch, escorted by a deferential porter with a portfolio, went into his little private room, put on his uniform, and went into the boardroom. The clerks and copyists all rose, greeting him with good-humored deference. Stepan Arkadyevitch moved quickly, as ever, to his place, shook hands with his colleagues, and sat down. He made a joke or two, and talked just as much as was consistent with due decorum, and began work. No one knew better than Stepan Arkadyevitch how to hit on the exact line between freedom, simplicity, and official stiffness necessary for the agreeable conduct of business. A secretary, with the good-humored deference common to every one in Stepan Arkadyevitch's office, came up with papers, and began to speak in the familiar and easy tone which had been introduced by Stepan Arkadyevitch.

"We have succeeded in getting the information from the government department of Penza. Here, would you care?. . ."

"You've got them at last?" said Stepan Arkadyevitch, laying his finger on the paper. "Now, gentlemen. . . . "

And the sitting of the board began.

⑨

"If they knew," he thought, bending his head with a significant air as he listened to the report, "what a guilty little boy their president was half an hour ago." And his eyes were laughing during the reading of the report. Till two o'clock the sitting would go on without a break, and at two o'clock there would be an interval and luncheon.

RELEASED

It was not yet two, when the large glass doors of the boardroom suddenly opened and someone came in.

All the officials sitting on the further side under the portrait of the Tsar and the eagle, delighted at any distraction, looked round at the door; but the doorkeeper standing at the door at once drove out the intruder, and closed the glass door after him.

When the case had been read through, Stepan Arkadyevitch got up and stretched . . . and went into his private room. Two of the members of the board, the old veteran in the service, Nikitin, and the Kammerjunker Grinevitch, went in with him.

“We shall have time to finish after lunch,” said Stepan Arkadyevitch.

“To be sure we shall!” said Nikitin.

“A pretty sharp fellow this Fomin must be,” said Grinevitch of one of the persons taking part in the case they were examining.

Stepan Arkadyevitch frowned at Grinevitch’s words, giving him thereby to understand that it was improper to pass judgment prematurely, and made him no reply.

“Who was that came in?” he asked the doorkeeper.

“Someone, your excellency, crept in without permission directly my back was turned. He was asking for you. I told him: when the members come out, then . . .”

“Where is he?”

“Maybe he’s gone into the passage, but here he comes anyway. That is he,” said the doorkeeper, pointing to a strongly built, broadshouldered man with a curly beard, who, without taking off his sheepskin cap, was running lightly and rapidly up the worn steps of the stone staircase. One of the members going down—a lean official with a portfolio—stood out of his way and looked disapprovingly at the legs of the stranger, then glanced inquiringly at Oblonsky.

Stepan Arkadyevitch was standing at the top of the stairs. His good-naturedly beaming face above the embroidered collar of his uniform beamed more than ever when he recognized the man coming up.

“Why, it’s actually you, Levin, at last!” he said with a friendly mocking smile, scanning Levin as he approached. “How is it you have deigned to look me up in this den?” said Stepan Arkadyevitch, and not content with shaking hands, he kissed his friend. “Have you been here long?”

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"I have just come, and very much wanted to see you," said Levin, looking shyly and at the same time angry and uneasily around.

"Well, let's go into my room," said Stepan Arkadyevitch, who knew his friend's sensitive and irritable shyness, and, taking his arm, he drew him along, as though guiding him through dangers.

Stepan Arkadyevitch was on familiar terms with almost all his acquaintances, and called almost all of them by their first names: old men of sixty, boys of twenty, actors, ministers, merchants, and adjutant-generals, so that many of his intimate chums were to be found at the extreme ends of the social ladder, and would have been very much surprised to learn that they had, through the medium of Oblonsky, something in common. He was the familiar friend of everyone . . . and when in consequence he met any of his disreputable chums, as he used in joke to call many of his friends, in the presence of his subordinates, he well knew how, with his characteristic tact, to diminish the disagreeable impression made on them. Levin was not a disreputable chum, but Oblonsky, with his ready tact, felt that Levin fancied he might not care to show his intimacy with him before his subordinates, and so he made haste to take him off into his room.

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37 How does the description of Stepan Arkadyevitch develop the theme of the selection?

A It emphasizes how a person's intuitions about others can be a strong attribute.

B It explains how education can help a person learn how to make friends easily.

C It offers an insight into the values of foreign politics and its effect on a person.

D It shows how being shy can hinder a person from accomplishing great things.

38 This paper-and-pencil version of the assessment cannot display items available only online.

39 In the selection, the use of the word *liberalism* to describe Stepan's interactions with others is meant to convey what about his character?

A his ability to accept all of his friends' wrongdoings

B his ability to navigate the politics of his time period

C his ability to befriend people from all walks of life

D his ability to function despite his excessive complaining

40 Based on paragraph 5, what does the author mean when he uses the word *decorum*?

A appropriateness

B diligence

C lightheartedness

D inferiority

RELEASED

41 In the selection, what is the purpose of the sentences below from paragraph 9?

" 'If they knew,' he thought, bending his head with a significant air as he listened to the report, 'what a guilty little boy their president was half an hour ago.' And his eyes were laughing during the reading of the report."

A to display the humorous tone of the selection as a whole

B to explain the atmosphere of the boardroom meeting

C to provide visual imagery

D to show Stepan's playful attitude

42 What can be inferred from the statement below in the last paragraph?

"Oblonsky, with his ready tact, felt that Levin fancied he might not care to show his intimacy with him before his subordinates, and so he made haste to take him off into his room."

A The phrasing demonstrates the cunning employed by Stepan in this scene.

B The phrasing displays how the statement contrasts with the description of Levin in the rest of the selection.

C The phrasing maintains Stepan's characterization as a valiant man.

D The phrasing builds suspense over Stepan and Levin's relationship and its relevance to the plot.

43 What assumptions can the reader make about Levin?

A He is visiting Stepan to give him support and some bad news.

B He is angry and regretful about having to visit Stepan.

C He feels excited and anxious about his visit with Stepan.

D He feels remorseful when he is around Stepan.

RELEASED

44 What is the effect of the author's excessive use of optimism in the selection?

A Because the main character is described as being so perfect, the reader anticipates his downfall.

B Because the main character had such a wonderful life, the reader feels that he will be forced to share his wealth.

C Because the main character is president of a government board, the reader expects people to be against him.

D Because the main character is friends with everyone, the reader suspects that he will continue to be successful.

The question you read next will require you to answer in writing.

1. **Write your answer on separate paper.**
2. **Be sure to write your name on each page.**

45 Based on paragraph 4, what can be inferred about Stepan Arkadyevitch's character? Use evidence from the selection to support your response.

RELEASED

Excerpt from *To the Person Leaving*

by Alicia Dujovne Ortiz, translated by Amanda Hopkinson

I have emigrated three times in my life. In 1978, I emigrated from Argentina to come to France, because a military dictatorship had taken hold in my country. In 1999, I emigrated from France, where I'd lived for twenty years, in order to return to Argentina, because I missed it so much. And in 2002, I emigrated from Argentina to return to France, because a financial dictatorship had taken hold in my country. This triple experience of emigration from one side of the planet to the other permitted me to compare the two. The Argentines now leaving are not the same as those who left earlier. The earlier émigrés discussed matters as if they understood them. Today's maintain only a perplexed silence.

Before them there had been, of course, others. It is not necessary to repeat here the cliché of the artist who traveled to make his mark in Paris at the turn of the last century, or that of the estate-owner who did much the same, but brought his cow along with him. I met successors to the first type in the 1960s and 1970s; unfortunately I did not meet any of the second type (had we managed to coincide, I could, perhaps, have claimed a glass of milk for my sustenance), but they clearly did not constitute any kind of a mass movement. Nor did the exiles emigrating during the dictatorship—and yet the Argentine abroad became a more significant phenomenon during this period, both in quantity and in symbolic effect. Between 1976 and 1982, these Argentines became the representatives of a country of thinkers, intellectually respected throughout Europe.

RELEASED

③

The intellectual status so generously attributed to the exiles may have formed the basis of that generally ridiculous division into Those Who Left and Those Who Stayed Behind. It was as though the two groups belonged to two distinct peoples.

④

Whether openly or in private, each group regarded itself as more persecuted than the other, and one of them—the exiles—considered itself the more distinguished. They competed over their levels of suffering and conscience, running some kind of race at the end of which the prize consisted of determining who had the greater conscience and who had suffered the most. Only, at the time, the prestige attached to the journey was such that those who did not leave attempted to justify themselves by discrediting those who did—the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile. For their part, those who left adopted a faint, albeit heroic, air of

Go to the next page.

superiority, at times no doubt justified, and at others in no way so, as if somehow those who had stayed had been really, really dumb. Without overlooking, of course, that among those who had stayed there were some thirty thousand corpses. But neither those who had left, nor the corpses, added up to a majority: Argentina as a whole, and I say this without intending criticism but as fresh evidence of my attempt to view things dispassionately on my return, was not in the same state of generalized loss as it feels today.

In 2002, the difference between those who left and those who stayed no longer attracted capital letters (for we live in a lowercase era, without great pretensions). We are no longer a people divided between those who, on the one hand, have a home and, on the other, a suitcase; or, in one instance, the hero persecuted for political reasons and on the other the meek lamb who did not protest. In a land where there's no need to abandon one's home in order to lose the roof over one's head, everyone is on the road. It's a journey everyone makes as best they can, according to what strengths they have. This renders us all more indulgent, or perhaps more mature, in cases where maturity is measured in sadness. Who would now dare to decide whether it was more courageous to remain in Argentina, or more cowardly to leave, or both at the same time?

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46 Which statement summarizes the central idea of the selection?

A The author wants an émigré to recognize the costs of staying or leaving, realizing that neither is more courageous nor cowardly than the other.

B The author feels that, though life may be lost in Argentina, it is more courageous to remain in one's homeland.

C The author wishes to expose those who leave as cowards, though she herself has fled twice.

D The author wants émigrés to take the story of Argentina into the world and share their grief.

47 In paragraph 3, what effect does the word *generously* have on the selection?

A It shows that the author feels fortunate to have been safe in Europe.

B It shows that the author includes herself as a member of the intellectual class.

C It shows that the author is being serious when she describes the division of the population as being ridiculous.

D It shows that the author does not agree that most exiles were intellectuals.

48 What is the effect of the metaphor in the sentence below from paragraph 4?

"Only, at the time, the prestige attached to the journey was such that those who did not leave attempted to justify themselves by discrediting those who did—the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile."

A It shows that the safety of exile was small compared to the costs.

B It shows that exile was not a pleasant experience.

C It shows that exile was only for special occasions and for those who were wealthy.

D It emphasizes how those individuals who were exiled were ridiculed by those who were not.

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49 What is the effect of the phrase below from paragraph 4 on the overall selection?

"the long-suffering sippers who had found themselves obliged to swallow the salty caviar of exile."

A The allegory demonstrates the perceived importance of some of the people who left.

B The simile exemplifies the repeated use of figurative language as a rhetorical device.

C The metaphor illustrates the idea that some of the people who left savored their special kind of suffering.

D The alliteration signals and emphasizes a place deserving special attention from the reader.

50 What is the purpose of the figurative language in the sentence below from the last paragraph?

"In 2002, the difference between those who left and those who stayed no longer attracted capital letters (for we live in a lowercase era, without great pretensions)."

A The description of the two eras demonstrates the author's ironic tone while differentiating the change in perception between the time periods.

B The description of the two eras shows the importance of language to the author.

C The description of the two eras eliminates the possibility that the two time periods were similar in any way.

D The description alludes to previous use of analogies and metaphors by the author which demonstrates the similarity between the two time periods.

RELEASED

51 Which statement describes the connection between the selection and the oxymoron “both at the same time”?

A The division between the two groups is not as distinct in the more recent, financial crisis as it was during the dictatorship.

B Many of those who stayed, as well as those who left, lost their homes and were exiles.

C Those who left had the freedom to protest, while those who stayed were afraid to protest.

D The author criticizes Argentina, despite her immigration during turbulent times.

52 What can be inferred from the author’s focus on Argentina’s troubled past and present situation?

A The people who have left Argentina are better off than those who stayed.

B The people who have stayed in Argentina are better off than those who left.

C The Argentinian people as a whole have lost any sense of security.

D The leaders of Argentina have made life intolerable for all Argentinian citizens.

RELEASED

The question you read next will require you to answer in writing.

1. **Write your answer on separate paper.**
2. **Be sure to write your name on each page.**

53 In the excerpt from *To the Person Leaving*, why does the author choose to end the selection with a rhetorical question? Use examples to support your answer.

RELEASED

This is the end of the English II test.

Directions:

1. **Look back over your answers for the test questions.**
2. **Put all of your papers inside your test book and close your test book.**
3. **Stay quietly in your seat until your teacher tells you that testing is finished.**

STOP

RELEASED

ACKNOWLEDGMENTS

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English II
RELEASED Form – Paper/Pencil Version
2012–2013
Answer Key

Item number	Type	Key	Standard
S1	MC	A	
S2	MC	B	
1	MC	C	CCSS.ELA.CONTENT.EII.RI.4
2	MC	B	CCSS.ELA.CONTENT.EII.L.5.a
3	TE	Online only	CCSS.ELA.CONTENT.EII.L.4.a
4	MC	B	CCSS.ELA.CONTENT.EII.RI.3
5	MC	C	CCSS.ELA.CONTENT.EII.RI.3
6	MC	D	CCSS.ELA.CONTENT.EII.RI.3
7	MC	A	CCSS.ELA.CONTENT.EII.RI.4
8	MC	A	CCSS.ELA.CONTENT.EII.RI.6
9	MC	D	CCSS.ELA.CONTENT.EII.RL.2
10	MC	A	CCSS.ELA.CONTENT.EII.RL.5
11	TE	Online only	CCSS.ELA.CONTENT.EII.L.4.a
12	MC	B	CCSS.ELA.CONTENT.EII.L.4.a
13	MC	A	CCSS.ELA.CONTENT.EII.RL.3
14	MC	D	CCSS.ELA.CONTENT.EII.RL.6
15	MC	B	CCSS.ELA.CONTENT.EII.RL.5
16	MC	C	CCSS.ELA.CONTENT.EII.RL.6
17	MC	C	CCSS.ELA.CONTENT.EII.RL.2
18	MC	D	CCSS.ELA.CONTENT.EII.RL.5
19	MC	D	CCSS.ELA.CONTENT.EII.L.5.a
20	MC	C	CCSS.ELA.CONTENT.EII.RL.1
21	TE	Online only	CCSS.ELA.CONTENT.EII.L.4.a
22	MC	D	CCSS.ELA.CONTENT.EII.RL.3
23	MC	B	CCSS.ELA.CONTENT.EII.RL.1

RELEASED

Item number	Type	Key	Standard
24	MC	B	CCSS.ELA.CONTENT.EII.RL.4
25	MC	C	CCSS.ELA.CONTENT.EII.RL.5
26	MC	A	CCSS.ELA.CONTENT.EII.RL.6
27	MC	A	CCSS.ELA.CONTENT.EII.RI.2
28	MC	D	CCSS.ELA.CONTENT.EII.RI.3
29	TE	Online only	CCSS.ELA.CONTENT.EII.RI.4
30	MC	B	CCSS.ELA.CONTENT.EII.RI.1
31	MC	C	CCSS.ELA.CONTENT.EII.RI.4
32	MC	B	CCSS.ELA.CONTENT.EII.RI.5
33	MC	A	CCSS.ELA.CONTENT.EII.RI.1
34	MC	B	CCSS.ELA.CONTENT.EII.RI.6
35	MC	B	CCSS.ELA.CONTENT.EII.RI.3
36	CR	Rubric	CCSS.ELA.CONTENT.EII.RI.6
37	MC	A	CCSS.ELA.CONTENT.EII.RL.2
38	TE	Online only	CCSS.ELA.CONTENT.EII.RL.3
39	MC	C	CCSS.ELA.CONTENT.EII.RL.4
40	MC	A	CCSS.ELA.CONTENT.EII.L.4.a
41	MC	D	CCSS.ELA.CONTENT.EII.L.5.a
42	MC	D	CCSS.ELA.CONTENT.EII.RL.1
43	MC	C	CCSS.ELA.CONTENT.EII.RL.1
44	MC	A	CCSS.ELA.CONTENT.EII.RL.3
45	CR	Rubric	CCSS.ELA.CONTENT.EII.RL.1
46	MC	A	CCSS.ELA.CONTENT.EII.RI.2
47	MC	D	CCSS.ELA.CONTENT.EII.RI.4
48	MC	D	CCSS.ELA.CONTENT.EII.L.5.a
49	MC	C	CCSS.ELA.CONTENT.EII.L.5.a

RELEASED

Item number	Type	Key	Standard
50	MC	A	CCSS.ELA.CONTENT.EII.L.5.a
51	MC	B	CCSS.ELA.CONTENT.EII.RI.3
52	MC	C	CCSS.ELA.CONTENT.EII.RI.1
53	CR	Rubric	CCSS.ELA.CONTENT.EII.RI.6

Item Types:
MC = multiple choice
TE = technology enhanced
CR = constructed response

Note about selections:
Reading for literature texts can be stories or poems.
Reading for informational texts can be scientific, historical, economic, or technical.
Language and writing items may be associated with reading for literature or informational texts.

RELEASED

Item Number 36 Rubric

Back to Answer Key

Selection Title: Excerpt from "Meet the *Moai* of Easter Island"

How does the author use language to advance her point of view? Use evidence from the selection to support your answer.

Score	Criteria
2	• Identifies the author's point of view • Uses examples of how the author uses language to advance her point of view • Writes a response that analyzes how the author uses language to advance her point of view
1	• Identifies the author's point of view • May or may not use examples of how the author uses language to advance her point of view • Writes a response that analyzes how the author uses language to advance her point of view
0	• Fails to identify the author's point of view • Fails to use examples of how the author uses language to advance her point of view • Writes a response that fails to analyze how the author uses language to advance her point of view

RELEASED

Item Number 45

Back to Answer Key

Selection Title: Excerpt from *Anna Karenina*: Chapter 5

Based on paragraph 4, what can be inferred about Stepan Arkadyevitch's character? Use evidence from the selection to support your response.

Score	Criteria
2	• Analyzes Stepan's character based on paragraph 4 • Uses at least two inferences from the selection for support • Writes a response that analyzes what the text says explicitly and makes inferences drawn from the text
1	• Analyzes Stepan's character based on paragraph 4 • Uses at least one inference from the selection for support • Writes a response that may or may not analyze what the text says explicitly and makes inferences drawn from the text
0	• Fails to analyze Stepan's character based on paragraph 4 • Fails to use at least one inference from the selection for support • Writes a response that fails to analyze what the text says explicitly and fails to make inferences drawn from the text.

RELEASED

Item Number 53

Back to Answer Key

Selection Title: Excerpt from *To the Person Leaving*

In the excerpt from *To the Person Leaving*, why does the author choose to end the selection with a rhetorical question? Use examples to support your answer.

Score	Criteria
2	• Explains the reason for ending the selection with a rhetorical question • Uses specific details to support the reason for ending the selection with a rhetorical question • Writes a response that analyzes the reason for ending the selection with a rhetorical question
1	• Explains the reason for ending the selection with a rhetorical question • May not use a specific detail to support the reason for ending the selection with a rhetorical question • Writes a response that may or may not analyze the reason for ending the selection with a rhetorical question
0	• Fails to explain the reason for ending the selection with a rhetorical question • Fails to use any specific details to support the reason for ending the selection with a rhetorical question • Writes a response that fails to analyze the reason for ending the selection with a rhetorical question

RELEASED