

New York NYSTP 2017 Grade 6 English Language Arts

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Name: _____



New York State Testing Program

2017 Common Core English Language Arts Test Book 1

Grade 6

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Released Questions

Book 1



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you read the whole passage. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review both the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before choosing your response.

Directions

Read this story. Then answer questions 8 through 14.

Drawing Horses

by Cerelle Woods

I'd give anything to draw horses the way Euphemia Tucker does. She draws them in the margins of spelling tests and on the back of her math homework. They're always running wild and free, their manes swirling over the paper like clouds across the sky.

5 Euphemia's horses look so real you can almost
feel their breath on your face.

Luke Anderson, who sits next to me, says he
can't decide whether my horses look more like
Great Danes or kitchen tables. He also calls me
Messy. I prefer Marisa, which is my real name, to
10 Missy, which is what everyone—except Luke—calls
me. If I could draw like Euphemia, I'd sign all my
pictures Marisa. Nobody messes with Euphemia's
name, not even Luke Anderson.

15 Today I sharpened my pencil and took a clean sheet of paper out of my desk. Then I
closed my eyes and pictured one of Euphemia's perfect horses rearing up and pawing the
air with its sharp hooves. I could see it so clearly I was sure I'd be able to draw it this time.

20 I started with what I do best: a big, billowing mane. Next I roughed in most of the
body and drew a long tail streaming out behind. It really wasn't turning out half bad until
I got to the front-legs-pawing-the-air part, which looked more like two macaroni noodles
with tiny marshmallows for hooves.

I tried again, but the hooves still didn't seem right, and rather than doing them over
and over, I erased them and went on to the head. That was when I really ran into trouble.

25 First I drew some great donkey ears, followed by sheep ears, pig ears, kangaroo
ears . . . everything except horse ears. I erased again and again until I had rubbed a hole in
the paper. That was when Luke Anderson poked his nose over my shoulder.

I scratched a big X through my earless, macaroni-legged horse, wadded it up into a
little ball, and stuffed it under the lid of my desk.

30 I was still upset when I got off the school bus this afternoon. I walked past the
neighbors' horses standing in the field next to our house. They've been in that field for as
long as I can remember. Their stringy manes never float into the sky. Their ragged old
tails hang straight down to the ground, and I've never seen them run.



GO ON

I brooded about it all through dinner. After I'd helped clear the dishes, I sat down with a stack of typing paper and a freshly sharpened pencil. Without Luke Anderson there to pester me, I hoped I'd have better luck. I practiced a few horses' heads, trying to get the ears right. Nothing worked.

I tossed all the sketches into the trash and walked outside. The sun had just sunk below the horizon, feathering the whole sky with pink and orange wisps. Everything looked special in that light, even the scraggly horses next door.

I dragged a lawn chair over to the fence and sat
down to take a better look at them. They'd never be
free spirits like Euphemia's horses, but they did seem
patient and strong. I noticed the curves of their
muscles, the shadows on their faces, the shine along
their backs. Their colors reminded me of dessert—
rich chocolate, deep cinnamon, creamy caramel.

I was just sitting there, feeling kind of dazzled by
the unexpected beauty of it all, when I remembered
the big box of pastels my grandmother had sent.

An idea began to take shape in my mind, and just then the cinnamon horse turned its head toward me and nodded three times. It was like a sign.

I hurried into the house, grabbed the pastels and some paper, and raced for the door.

I choose a deep brown, pulling it across my paper in the shape of the chocolate horse. It comes out right the first time, even the legs and ears! Drawing horses is easier when they're right in front of you, and I'll say this for the ones next door—they hold their poses.

The sky is turning out just as I'd hoped, too; all the pinks and reds blending together like a strawberry parfait, and I love the way the caramel horse's mane is blowing, just barely, in the wind.

It doesn't look exactly like one of Euphemia's horses, of course. But I already know that when this drawing is finished, I'll be signing it Marisa.



8

In line 3, what does the simile “like clouds across the sky” help the reader understand about the horses in Euphemia’s sketches?

- A** They are drawn sloppily.
- B** They look like they are in motion.
- C** They are getting tangled up with each other.
- D** They look like they are trotting through fog.

9

How do lines 14 through 16 contribute to the development of the plot?

- A** They establish Marisa’s problem.
- B** They emphasize Marisa’s hopefulness.
- C** They contrast Marisa’s artistic abilities with Euphemia’s.
- D** They illustrate Marisa’s determination to not let Luke bother her.

10

Which phrase **best** conveys the tone in lines 1 through 30?

- A** “They’re always running wild and free. . .” (lines 2 and 3)
- B** “He also calls me Messy.” (lines 8 and 9)
- C** “Next I roughed in most of the body. . .” (lines 17 and 18)
- D** “I scratched a big X through my earless, macaroni-legged horse, . . .” (line 26)

GO ON

11

Read this sentence from line 32.

I brooded about it all through dinner.

What effect does the word “brooded” have in the story?

- A** It shows Marisa’s anxiety about her abilities.
- B** It reveals Marisa’s motives for drawing.
- C** It emphasizes how Marisa is growing as a character.
- D** It indicates Marisa has a major decision to make.

12

How do lines 36 through 38 help convey the theme of the story?

- A** They show that some situations take time to change.
- B** They prove that practice can help natural talents to develop.
- C** They suggest that inspiration may come in unexpected ways.
- D** They demonstrate that new ideas will eventually be accepted.

13

Which sentence **best** explains why Marisa’s final horse drawing was different than her first tries?

- A** “Everything looked special in that light, even the scraggly horses next door.”
(lines 37 and 38)
- B** “I noticed the curves of their muscles, the shadows on their faces, the shine along their backs.” (lines 42 through 44)
- C** “An idea began to take shape in my mind, and just then the cinnamon horse turned its head toward me and nodded three times.” (lines 49 and 50)
- D** “I choose a deep brown, pulling it across my paper in the shape of the chocolate horse.”
(line 52)

GO ON

14

How does Marisa change while watching her neighbors' horses?

- A** She realizes that Euphemia's horses do not look realistic, so she decides to try to draw better pictures than her friend.
- B** She decides to try a different way of drawing and is proud of her work.
- C** She realizes she can never be an artist like Euphemia but wants to draw like her anyway.
- D** She finally learns that drawing horses is easier with proper lighting and art supplies.

GO ON

Directions

Read this story. Then answer questions 15 through 21.

Excerpt from *The Black Pearl*

by Scott O'Dell

I had put the seventh pearl on the scales and was carefully setting the small copper weights to make them come to a proper balance when I heard my father's steps outside the office. My hand shook at the sound and one of the weights slipped from my fingers. A moment later the heavy iron door swung open.

5 My father was a tall man with skin turned a deep bronze color from the glare of the sea. He was very strong. Once I saw him take two men who were fighting and grasp them by the backs of their necks and lift them off the ground and bump their heads together.

He came across the room to where I sat at the desk on my high stool and glanced at the ledger.

10 "You work with much rapidity," he said. "Six pearls weighed and valued since I left this morning." He wiped his hands on the tail of his shirt and took a pearl from the tray. "For this one," he said, "what is your notation?"

"Round. Fair. Weight 3.5 carats," I answered.

He rolled the pearl around in the palm of his hand and then held it to the light.

15 "You call this one only fair?" he asked. "It is a gem for the king."

"For a poor king," I said. After four months of working with my father I had learned to speak my mind. "If you hold it closer to the light, you will see that it has a flaw, a muddy streak, about midway through."

20 He turned the pearl in his hand. "With a little care the flaw can be peeled away," he said.

"That, sir, I doubt."

My father smiled and placed the pearl back in the tray. "I doubt it also," he said and gave me a heavy pat on the back. "You are learning fast, Ramón. Soon you will know more than I do."

25 I took a long breath. This was not a good beginning for the request I wanted to make. It was not good at all, yet I must speak now, before my father left. In less than an hour the tide would turn and the fleet sail from the harbor.

"Sir," I began, "for a long time you have promised me that when I was sixteen I could go with you and learn how to dive for pearls. I would like to go today."

GO ON

30 My father did not reply. He strode to the slit in the wall and peered out. From a shelf he took a spyglass and held it to one eye. He then put the spyglass down and cupped his hands and shouted through the slit.

“You, Ovando, leaning against the cask, send word to Martin, who leans against the tiller of the *Santa Teresa*, that there is much work to do and little time in which to do it.”

35 My father waited, watching through the slit, until his message was sent forward by Ovando.

“If you go with the fleet,” he said, “then all the male members of the Salazar family will be on the sea at once. What happens if a storm comes up and drowns the both of us? I will tell you. It is the end of Salazar and Son. It is the end of everything I have 40 worked for.”

“The sea is calm, sir,” I answered.

“These words prove you a true landsman. The sea is calm today, but what of tomorrow? Tomorrow it may stand on end under the lash of a chubasco.”¹

“It is still a week or two before the big wind comes.”

45 “What of the sharks? What of the devilfish that can wring your neck as if it were the neck of a chicken? And the giant mantas by the dozens, all of them the size of one of our boats and twice as heavy? Tell me, what do you do with these?”

“I have the knife that grandfather gave me.”

My father laughed and the sound bounded through the room like the roar of a bull.

50 “Is it a very sharp knife?” he asked scornfully.

“Yes, sir.”

“Then with much luck you might cut off one of the eight arms of the devilfish, just before the other seven wrap around you and squeeze out your tongue and your life.”

I took another breath and brought forth my best argument.

55 “If you allow me to go, sir, I shall stay on deck while the others dive. I shall be the one who pulls up the basket and minds the ropes.”

I watched my father’s face and saw that it had begun to soften.

“I can take the place of Goleta,” I said quickly, to follow up the advantage I had gained. “There is an apology to make, sir. At noon Goleta’s wife came to say that her husband is 60 sick and cannot sail. I forgot to tell you.”

¹ **chubasco:** a strong storm

GO ON

My father walked to the iron door and opened it. He looked at the sky and at the glossy leaves of the laurel trees that hung quiet on their branches. He closed the door and put the tray of pearls in the safe and turned the bolt.

“Come,” he said.

GO ON

15

Read line 15 of the story.

“You call this one only fair?” he asked. “It is a gem for the king.”

What does this line suggest about the father?

- A** He has not looked at the pearl as closely as Ramón has.
- B** He does not think that Ramón is correct about the pearl.
- C** He is testing Ramón’s confidence in judging the pearl’s value.
- D** He is teaching Ramón about the pearl’s quality.

16

Which detail from the story **best** supports the idea that Ramón is becoming an expert at judging pearls?

- A** “‘For this one,’ he said, ‘what is your notation?’” (lines 11 and 12)
- B** “‘For a poor king,’ I said.” (line 16)
- C** “‘With a little care the flaw can be peeled away,’ he said.” (lines 19 and 20)
- D** “I would like to go today.” (line 29)

17

Why is the father reluctant to bring Ramón on a pearl-diving trip?

- A** He is concerned for Ramón’s safety.
- B** He needs Ramón to evaluate more pearls.
- C** He thinks Ramón is still too young to sail.
- D** He is unsure Ramón is ready to dive.

GO ON

18

In line 55, why does Ramón suggest that he will “stay on deck while the others dive”?

- A** His father needs him to help with other jobs on the boat.
- B** He realizes that his father will never actually let him go.
- C** His father has convinced him that it is too dangerous.
- D** He is trying to gradually change his father’s mind.

19

How does line 57 **best** contribute to the development of the story?

- A** by signaling a turning point
- B** by providing a solution to the problem
- C** by comparing the characters’ actions
- D** by introducing a new conflict

20

How does the father change during the story?

- A** He becomes concerned about a diver’s health.
- B** He begins to acknowledge Ramón’s maturity.
- C** He becomes frustrated by Ramón’s persistence.
- D** He stops worrying about his family business.

GO ON

21

The author develops Ramón's point of view in the story **mostly** by

- A** describing Ramón's fear of pearl diving
- B** including Ramón's analysis of the pearl
- C** describing how Ramón feels about his father
- D** including dialogue between Ramón and his father

GO ON

Directions

Read this article. Then answer questions 29 through 35.

Move Over, Spider-Man— Here's Spider-Goat!

by Joli Allen

Making silk threads isn't just for spiders anymore. A special type of goat is doing it, too. Nubian goats look and act like any other playful, floppy-eared goats. But when they aren't playing, these goats are busy making spider silk.

Spider silk is absolutely amazing. It's five times stronger than steel, but it's also very light and flexible. Because of this, scientists plan to use it to make some totally cool things! Imagine clothing that's as light as a cobweb, yet won't tear, or fishing line and tennis racket strings that won't break. Doctors might be able to use spider silk for making tiny stitches in delicate eye surgery, but it could also be strong and flexible enough to replace some worn-out parts of the human body. The silk also could be used to build airplanes, buildings, and bridges, as well as create a tough coating for space stations. Because of all these possibilities, scientists have been searching for ways to make spider silk in huge quantities, and they have finally found the answer: Nubian goats!

Scientists have studied spider silk for years. They tried to raise spiders on spider farms to collect silk from them, but the spiders didn't enjoy living so close to one another. Spiders like their own space, and when they don't get it . . . well . . . they make space by eating their neighbors!

Goats, the scientists discovered, are much friendlier than spiders and are also easier to work with. Because they're bigger, a few goats can produce more silk than a roomful of spiders. The scientists chose Nubian goats for this job because they make milk at a younger age than many other goats. So, the Nubian goats will make spider silk sooner and for longer periods of time.

But how do the goats actually make the spider silk? That's what scientist Jeffrey Turner wanted to figure out when he taught animal science at McGill University in Montreal. He noticed that the body parts of spiders that make silk and the parts of goats that make milk are very much alike. Because of this, he figured that goats might be able to make spider silk. The idea excited him, and he started his own company in 1993 to do more research on how goats could do what spiders have been doing for years.

GO ON

Eventually, Turner and his fellow scientists found a way to place spider genes in goats so that the genes fit nicely, like a guest in a comfortable hotel. Every living animal, 30 including humans, has a set of genes inside of it that tells its body what to do. These genes are very, very tiny, but they hold lots of information on how to build parts of the body. A spider's genes contain instructions for making spider silk, and a goat's genes contain instructions for making milk. So by putting spider genes into goats, the goats then have the genes that tell their bodies how to make spider silk proteins.

35 Proteins are the body's basic building blocks. Just as people have proteins in their bodies that make their hair, skin, and muscles, the goats now have special proteins for making spider silk. When the goats produce milk, the spider silk proteins are in it, but it looks just like regular milk. Scientists separate the proteins out of the milk by skimming off the fat and then sprinkling salt on it. The salt makes the spider silk proteins curdle into 40 small clumps. These clumps are scooped out, and water is added until the mixture has the thickness of maple syrup. This is spider silk, and it's ready to be spun!

Next, the silk is taken to a spinning machine that copies the way spiders spin their silk. The secret to extra strong silk is in how the spiders spin it: they stretch the silk over and over again. The stretching makes all the protein building blocks line up, lock together, 45 and form a strong but flexible band. When the giant spinning machine is finished, the silk threads are stronger than steel and as flexible as rubber . . . but they're also thinner than a human hair.

50 Producing milk with spider proteins in it doesn't hurt the goats. Scientists did years of research to make sure the goats would be safe and healthy. The milk that's left after the spider proteins are removed can still be used—as fertilizer on fields that grow feed for the goats.

In 1998, Dr. Turner bought a farm in Canada for raising his spider-silk goats, and they still live there today. The one thousand goats that make spider silk are raised in a normal environment and are healthy, curious, and energetic—just like any other Nubian goats. 55 Their owner gives them lots of space to roam and play. The goats particularly enjoy rolling down the farm's grassy hills, and they love listening to country music. Other music, such as rock music, has strange rhythms that make the goats jittery, but the steady beat of country music keeps them calm and happy. H'm . . . I wonder if they'd like the "Itsy Bitsy Spider" song.

GO ON

29

In lines 4 through 12, the author explains why scientists are trying to find a way to produce spider silk using goats by showing

- A** possible uses for spider silk
- B** the popularity of spider silk
- C** how easy spider silk is to use
- D** how quickly spider silk can be developed

30

Which statement **best** explains an advantage of using goats rather than spiders for the production of silk?

- A** Goats produce stronger silk than spiders do.
- B** Scientists can insert genes into goats but not into spiders.
- C** Spider proteins in goat milk can be spun into silk.
- D** Goats are bigger than spiders and are much easier to raise.

31

What did Jeffrey Turner discover about using Nubian goats for possible silk production?

- A** Nubian goats already make a similar substance.
- B** Nubian goats have high amounts of protein in their milk.
- C** Nubian goats and spiders both prefer living in large groups.
- D** Nubian goats and spiders have body parts that are similar.

GO ON

32

In the process described in lines 35 through 47, which step allows the threads to become strong enough for surgical procedures?

- A** The silk proteins are turned into clumps.
- B** The silk is stretched repeatedly.
- C** Salt is added to the goat's milk.
- D** Water is added to thin the clumps.

33

Why are lines 55 through 59 important to the article?

- A** They suggest that the goats are unusual.
- B** They explain how the goats are kept busy.
- C** They explain that the goats are treated well.
- D** They suggest that the goats are like humans.

34

Which statement **best** expresses a central idea of the article?

- A** Nubian goats produce better quality silk than spiders.
- B** Spider silk is a complex substance that takes effort to make.
- C** Nubian goats have been genetically altered to produce spider silk.
- D** Spider silk contains proteins that are similar to proteins in other living things.

GO ON

35

Which detail is **most** important to include in a summary of the article?

- A** Scientists have made an attempt to gather silk from spiders living on farms.
- B** Spider silk has qualities that can be used in many products.
- C** A scientist started a company to research goat silk.
- D** Machines spin spider silk into thin threads.

STOP

Book 2



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you read the whole passage. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review both the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before choosing your answer or writing your response.
- For written-response questions, be sure to
 - clearly organize your writing and express what you have learned;
 - accurately and completely answer the questions being asked;
 - support your responses with examples or details from the text; and
 - write in complete sentences using correct spelling, grammar, capitalization, and punctuation.
- For the last question in this test book, you may plan your writing on the Planning Page provided but do NOT write your final answer on this Planning Page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on the lined response pages provided.

Directions

Read this story. Then answer questions 36 through 42.

Nina has just received a low grade on a social studies test. Before she can figure out what to do, the bell rings and she heads to her art class.

Excerpt from *Interference Powder*

by Jean Hanff Korelitz

The art studio was at the end of the corridor. Its walls were splotched by years of flung paint, and pockmarked from thousands of thumbtacks. All sorts of stuff was pinned up, from kindergarten smudges to our own collage self-portraits, with papier-mâché objects dropping down from the ceilings to sway over our heads. One of my own paintings hung 5 on the wall between two of the windows, and I smiled when I saw it. It was a picture I was kind of proud of: a study of Isobel's face, up close, her thin smile stretching across her face and her skin very white against a purple background. Isobel called this her vampiress portrait, which wasn't exactly a compliment. Still, I knew she liked the picture and felt proud to see it up on the wall.

10 When we got to the art room, I was surprised that Mrs. Smith, our teacher, was absent and in her place stood a tall woman with long hair in hundreds of little braids, some of them with beads and shells woven into their ends. The hair was mostly gray, but the woman's face wasn't really old. In fact, she looked around the same age as my mom. She grinned at us from the center of the room, with her hands thrust deep into the pockets of 15 her big, faded apron, which she wore over jeans so worn they looked buttery-soft. In one ear she wore a long, dangly earring with a feather that brushed her shoulder. Nothing was in her other ear. Her fingers were bare, but her wrists clattered with little bracelets, silver and gold and every color. I stared at those bracelets. I had never seen anything like them.

20 Our class was bunched up at the door, uncertain about whether or not to enter, given that our art teacher wasn't there; but this different person motioned us inside, grinning all the while. "Come on!" she said gleefully. "Mrs. Smith is sick today, so I was called in. My name is Charlemagne."

25 Charlemagne! Isobel and I exchanged a look. Only the week before, Isobel's father had shown us a print of an old painting with a man in a chair. Four priests were standing over him, waving something that looked like palm fronds.¹

"Is he a saint?" Isobel had asked.

¹**fronds:** branches

GO ON

Her dad had laughed. “He thought he was. But no. He’s King Charlemagne of France. Charles the Great! He made war on absolutely everybody.”

And now, here we were, only a week later, confronted with one of Charles the Great’s
30 actual descendants, since what else could Ms. Charlemagne be? Imagine being descended from a medieval French king! How totally thrilling! Mom always told me that her great-great-great-uncle had invented the glue they use on the back of postage stamps, but that was nothing compared to being connected to ancient royalty.

Ms. Charlemagne began passing out paper as we drifted to the art tables. “I don’t have
35 any special plan today,” she said. “I think we’ll just see where our creativity takes us. Let’s see what happens on the page. After all, that’s what artists do, isn’t it?”

Was it? I’d always thought they planned their paintings beforehand and then tried to make the picture on the canvas match the picture in their mind. That’s what I always did, anyway.

40 The kids around me were picking through the pencil and crayon bins, looking at one another with uncertain expressions. They were used to being told by Mrs. Smith what the day’s subject was or how they were supposed to make their pictures.

“Let’s let the colors pick themselves!” Ms. Charlemagne chirped. “Let’s let the pictures tell us what they should look like! Let’s see what’s on your mind today!”

45 I looked down at my blank white sheet. I knew what was on my mind. My low 62 grade, my never-to-be-had singing lessons, my mom’s expression when she sees my test score tonight. I sighed and reached for a pencil. I began to draw my mother in our kitchen at home, her face pinched up in a frown. I drew her thin eyebrows and her eyes, with their pretty, curling eyelashes, looking down. I drew her hair falling forward a bit and
50 one hand, the one that still wore my father’s wedding ring, on the table before her. Next to that hand I drew my test; and just to make myself feel even worse, I drew my ugly score—62—right there on the paper. For a long moment I glared at it, as if willing it to change.

Then it struck me! I *could* change that number, at least here if not in real life. I could turn my pencil over and rub those terrible numbers away, then write new numbers in their place. I was the lord of my own picture, wasn’t I? I could give myself a 63 on my social studies test, or a 61, or . . . why not even a perfect 100?

36

How does Nina’s attitude toward Ms. Charlemagne change?

- A** Nina becomes less interested after noticing Ms. Charlemagne’s bracelets.
- B** Nina becomes more fascinated after learning Ms. Charlemagne’s name.
- C** Nina becomes less surprised after hearing Ms. Charlemagne’s viewpoints.
- D** Nina becomes more suspicious after hearing Ms. Charlemagne’s assignment.

37

How do lines 34 through 39 contribute to the development of the story?

- A** by suggesting that Ms. Charlemagne is not qualified to teach art
- B** by introducing Nina to a new way to think about art
- C** by showing that Ms. Charlemagne does not understand how artists work
- D** by describing the way Nina usually completes art assignments

38

Why does the author use the word “chirped” in line 43 of the story?

- A** to reveal that Ms. Charlemagne has creative ideas
- B** to imply that Ms. Charlemagne is new at teaching art
- C** to demonstrate that Ms. Charlemagne has a cheerful outlook
- D** to show that Ms. Charlemagne easily relates to the art students

GO ON

39

Read this sentence from line 54.

I could change that number, at least here if not in real life.

How does this sentence **best** contribute to the development of the story?

- A** by signaling a change in Nina's thinking
- B** by emphasizing the importance of the setting
- C** by revealing Nina's strong feelings
- D** by suggesting a new plot development

40

Which quotation **best** supports a theme of the story?

- A** "Still, I knew she liked the picture and felt proud to see it up on the wall." (lines 8 and 9)
- B** "I had never seen anything like them." (line 18)
- C** "Imagine being descended from a medieval French king!" (lines 30 and 31)
- D** "I was the lord of my own picture, wasn't I?" (line 56)

41

Based on details in the story, what can readers conclude about Ms. Charlemagne?

- A** She is a respected artist.
- B** She has a famous relative.
- C** She has a unique personality.
- D** She is a popular substitute teacher.

GO ON

42

How do the details in the story help develop a theme?

- A** Nina's thoughts about her mother help develop the theme that being honest will make you feel better.
- B** Nina's interaction with Isobel helps develop the theme that experiencing a new situation is easier with a friend.
- C** Nina's drawing helps develop the theme that expressing yourself can help you work through your struggles.
- D** Nina's description of Ms. Charlemagne helps develop the theme that judging others by their appearance is not a good idea.

GO ON

Directions

Read this article. Then answer questions 43 and 44.

“Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto*

by Elaine Scott

Today, scientists do their work in much the same way that Kepler and Newton did. They begin with *observation*—carefully watching how something works. After some time of observation, they develop a *hypothesis*, which is a scientific explanation based on what they have observed. Using hypotheses, scientists can make predictions about what they expect to happen. For example, a researcher could have a hypothesis that a particular germ causes a disease. Or an expectation that a new planet can be found in a certain area of the night sky. A hypothesis is just an idea or an educated guess, until it is tested.

Scientists test their hypotheses over and over again. If the results don’t disprove the hypothesis, they ask other scientists to test their hypotheses also. And if those tests produce identical results, the hypothesis becomes a *theory*. Scientists then begin to count on the theory being true.

You’ve probably developed theories of your own. For example, you may begin with an observation that the school cafeteria serves chocolate-chip cookies on Friday. From that observation, you might make the hypothesis that, on Fridays, the cafeteria will *always* have chocolate-chip cookies. If the cafeteria serves chocolate-chip cookies for six Fridays in a row, your hypothesis would appear to be correct. When more Fridays pass, and chocolate-chip cookies appear every time, you begin to operate on the theory that Friday is chocolate-chip-cookie day. If you were very confident, you would create your own cafeteria *law* that says Friday will always be chocolate-chip-cookie day. However, scientific theories—and even laws—can change if new information is discovered. If a new cook starts working in the cafeteria and serves chocolate-chip cookies on Tuesday, your law would be broken, and your hypothesis and theory would have to change, too. Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories.

Until 1781, everyone operated on the theory that Mercury, Venus, Earth, Mars, Jupiter, and Saturn were the only planets in our solar system.

Then, in 1781, an English astronomer named William Herschel (1738–1822) discovered Uranus.

GO ON

Twenty years later, on January 1, 1801, an Italian priest and astronomer, Giuseppe
30 Piazzi (jo-SEP-ee pee-AHT-see), who lived from 1746 to 1826, was looking through his telescope. He saw a bright object—something new and different—traveling from east to west. It was large, about one-third the size of our Moon. Piazzi shared his discovery with other astronomers, and they determined Piazzi had found another new planet. It was named Ceres (SAIR-eez). But the following year, astronomers found an object similar to
35 Ceres in the same orbit. Then they found another. And another. The astronomers were puzzled. Could there be *that* many new planets? William Herschel suggested they give these small objects a new name: “asteroids.” More and more asteroids were found. They were whizzing around in space, orbiting the Sun, just like Ceres. Astronomers named this region of space the Asteroid Belt.

40 Then in 1846, a German astronomer named Johann Gottfried Galle (GOL-lee) (1812–1910) discovered Neptune. Now there were nine planets in the solar system.

Before long, however, astronomers began to change their minds about Ceres. Though it was much larger than other bodies traveling in the Asteroid Belt, Ceres wasn’t traveling by itself, in its own orbit, as each of the planets did. Ceres was traveling with the asteroids.
45 Also, compared to the other planets, Ceres was very small! Astronomers finally decided that Ceres was an asteroid—one of the largest, but still an asteroid. So Ceres was demoted.

And the solar system returned to eight planets.

Percival Lowell (1855–1916) was a successful American businessman, travel writer, and diplomat. He was not a professional astronomer, though he loved to study
50 astronomy. In 1894, using his own money, he established the Lowell Observatory in Flagstaff, Arizona.

Lowell was fascinated with Mars, but he had another abiding interest. He hoped to find a ninth planet—one he called Planet X. As he studied the recently discovered Neptune, he noticed that the planet wobbled as it orbited. Using Newton’s and Kepler’s laws, Lowell decided that Neptune might be wobbling because the gravity of another, unseen, planet was tugging on it. He used the laws of physics to help pinpoint where this mysterious new Planet X might be found. Sadly, when Lowell died in 1916, he had still not found it. But in 1929, astronomers at the Lowell Observatory decided to look for Planet X again. A young astronomer, Clyde Tombaugh (1906–1997), used Percival Lowell’s
60 calculations to search the night skies. On February 18, 1930, he found what he was looking for—the smallest and farthest planet, Pluto.

But in time, there were problems with Pluto.

GO ON

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use **two** details from the article to support your response.

44

How do lines 25 and 26 contribute to the development of a key idea in the article “Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto*? Use **two** details from the article to support your response.

GO ON

Directions

Read this article. Then answer question 45.

Building for “Pests”: Critters Need Houses, Too

by Lela Nargi

Sometime in the middle of the Stone Age, say 9000 B.C., our ancestors moved house—from temporary, tent-like structures to more enduring abodes that might last a lifetime or longer. Thousands of years later, they started making simple houses for the creatures they cared for, too. By the 7th century A.D., the Chinese were even building
5 pens for their elephants!

As time went on, people dreamed up bigger, fancier digs for both their families and their animals. Explains Dr. Carol Krinsky, a professor of art and architectural history at New York University: In 17th-century France, “Horses were so important for transportation. And they were symbols of prestige. So the stables at Versailles”—the palace 10 outside Paris built by King Louis XIV—“are overwhelmingly glamorous.”

These days, fancy mini-houses show how much we value our beloved dogs and canaries. But ecologically minded architects around the world are thinking up ways to make houses, not for pets, but for *pests*!

Creatures + Comfort

Dr. Joyce Hwang is a professor of architecture at the University of Buffalo. According 15 to her, a “pest” is any animal people don’t want around. “But that differs from country to country, city to city, even person to person,” she says. “In some places, pigeons are considered pests, while in others”—like Turkey and Belgium, where pigeon racing is a popular sport—“they are valued.”

Hwang wants the homes she designs for bats, bees, squirrels, and other critters to look 20 cool and beautiful. Her reason: “Well-designed architecture is able to bring attention to a situation.” In the case of bats, the situation is White-Nose Syndrome. This is a fungus that’s infesting bats’ caves and killing them. Seven million bats have died from it in North America so far.

“Many people are afraid of bats,” says Hwang. “They think of them as animals that 25 transmit rabies. But bats are so helpful to humans as predators of insects (they can eat lots of mosquitoes!) and as pollinators.” (That is, they transmit pollen from flower to flower on trees like peaches and avocados, fertilizing them so they’ll grow into fruit.) “Good architecture will make people curious about bats,” says Hwang. And maybe make them want to help, as well.

GO ON

30 So far, Hwang has built two kinds of houses for bats: Bat Tower, a zigzag of plywood that she and some of her students set up beside a bug-infested pond. And Bat Cloud, a clump of cozy pods that hang in the middle of a nature preserve. She designed them both carefully, to give bats the warmth they require and the rough surfaces they like to climb and hang on.

35 Even so, Hwang knows there's no guarantee any bats will move into the houses she's built—no matter how endangered they are. But she insists, "It's still important to make them. Putting up more habitats increases the chances that animals will be able to find a place to live and survive." It also shows people how architecture can be designed to include—not exclude—animals that are helpful for our environment. And, says Hwang,
40 "make [humans] pay more attention" to the possibilities.

Great (Animal) Estates

45 Los Angeles-based architect and artist Fritz Haeg would also like people to pay attention—to dozens of kinds of animals. In 2008, he was commissioned by the Whitney Museum of Art in New York City to make his first "Animal Estates." These were habitats for animals that lived on the Whitney's site 400 years ago, when the land was marsh and tulip forest: bald eagles, northern flying squirrels, eastern tiger salamanders, and nine other species.

50 Haeg installed nest boxes, burrows, and houses made from gourds around the entrance to the museum. He hoped they would call attention to how the development of cities means a lot of animals can no longer live among us; they used to make their homes in and around trees, and when we cut down trees to put up our buildings, we destroyed their habitats.

55 Haeg says he wants his Animal Estates to show how, "With very simple means, we can accommodate those species again. And some of them we might really want to have around." (Like Dr. Hwang, he mentions insect eaters and pollinators.) He's since been commissioned to design Estates in eight other cities—for many different animals, depending on what's native to those locations. For example, his Estates for the industrial (and polluted) city of Rotterdam in the Netherlands includes a habitat for the Eurasian Skylark. Its population has decreased by 95 percent in the last 10 years.

60 Fritz Haeg's tactics are sort of the opposite of Joyce Hwang's. He designs houses that are basic and not concerned with looking lovely. He says, "I wanted to do handmade, modest structures that would get people thinking: What kinds of animals do I want to host on my land?" He hopes people will research what animals need homes where they live. Anyone can download one of his designs from the Internet and build it themselves. Says Haeg, "I want to capture people's imaginations and have them ask, 'Who else is this
65 city for?'"

Planning Page

You may PLAN your writing for question 45 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 13 and 14.



GO ON

45

Why does the author compare how people treat “pets” and “pests” in the article? How does the author develop ways that people are helping “pests” throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat “pets” and “pests” in the article
 - explain how the author develops ways that people are helping “pests” throughout the article
 - use details from the article to support your response

GO ON

STOP

Book 3



TIPS FOR TAKING THE TEST

Here are some suggestions to help you do your best:

- Be sure to read all the directions carefully.
- Most questions will make sense only when you read the whole passage. You may read the passage more than once to answer a question. When a question includes a quotation from a passage, be sure to keep in mind what you learned from reading the whole passage. You may need to review both the quotation and the passage in order to answer the question correctly.
- Read each question carefully and think about the answer before writing your response.
- In writing your responses, be sure to
 - clearly organize your writing and express what you have learned;
 - accurately and completely answer the questions being asked;
 - support your responses with examples or details from the text; and
 - write in complete sentences using correct spelling, grammar, capitalization, and punctuation.
- For the last question in this test book, you may plan your writing on the Planning Page provided but do NOT write your final answer on this Planning Page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on the lined response pages provided.

Directions

Read this story. Then answer questions 46 and 47.

In this excerpt, Paolo Levi is secretly learning to play the violin. Paolo's teacher, Benjamin, refuses to continue his violin lessons until the boy's parents are told about the lessons. Paolo's parents share a past friendship with Benjamin from when they were forced by their captors to play music during World War II.

Excerpt from *The Mozart Question*

by Michael Morpugo

“Will you come with me?” I begged him. “I can only do it if you come with me.”

“If you like,” he said, smiling.

“Benjamin carried Papa’s violin for me that day and held my hand all the way back to the Dorsoduro. I dreaded having to make my confession. I knew how hurt they would be.

5 All the way I rehearsed what I was going to say over and over again. Mama and Papa were upstairs in the kitchen when we came in. I introduced Benjamin and then, before anyone had a chance to say anything, before I lost my courage entirely, I launched at once into my prepared confession, how I hadn’t really stolen Papa’s violin, just borrowed it to get it mended and to practice on. But that’s as far as I got. To my surprise, they were not
10 looking angry. In fact, they weren’t looking at me at all. They were just staring up at Benjamin as if quite unable to speak. Benjamin spoke before they did. “Your mama and papa and I, I think perhaps we do know one another,” he said. “We played together once, did we not? Don’t you remember me, Gino?”

“Benjamin?” As Papa started to his feet, the chair went over behind him.

15 “And if I am not much mistaken, Signora,” Benjamin went on, looking now at Mama, “you must be little Laura Adler—all of us violins, all of us there, and all of us still here. It is like a miracle. It is a miracle.”

What happened next I can see as if it were yesterday. It was suddenly as if I were not in the room at all. The three of them seemed to fill the kitchen, arms around each other, 20 and crying openly, crying through their laughter. I stood there mystified, trying to piece together all I had heard, all that was going on before my eyes. Mama played the violin too! She had never told me that!

“You see, Paolo,” said Benjamin, smiling down at me, “didn’t I tell you once it was a wonderful world? Twenty years. It’s been twenty years or more since I last saw your mama 25 and papa. I had no idea they were still alive. I always hoped they survived, hoped they were together, these two young lovebirds, but I never believed it, not really.”

GO ON

Mama was drying her eyes on her apron. Papa was so overcome, he couldn't speak. They sat down then, hands joined around the table as if unwilling to let each other go for fear this reunion might turn out to be no more than a dream.

30 Benjamin was the first to recover. "Paolo was about to tell you something, I think," he said. "Weren't you, Paolo?" I told them everything then: how I'd gone for my lessons, how Benjamin had been the best teacher in all the world. I dared to look up only when I'd finished. Instead of the disapproval and disappointment I had expected, both Mama and Papa were simply glowing with joy and pride.

35 "Didn't I say Paolo would tell us, Papa?" she said. "Didn't I tell you we should trust him? You see, Paolo, I often take down my violin, just to touch it, to look at it. Papa doesn't like me to, but I do it all the same, because this violin is my oldest friend. Papa forgives me, because he knows I love this violin, that it is a part of me. You remember I showed it to you that day, Paolo? It wasn't long after that that it went missing, was it? I
40 knew it had to be you. Then it came back, mended miraculously. And after school you were never home, and when you weren't home, the violin was always gone too. I told Papa, didn't I, Papa? I told him you'd tell us when you were ready. We put two and two together; we thought you might be practicing somewhere, but it never occurred to us that you were having lessons, nor that you had a teacher—and certainly not that your teacher
45 was Benjamin Horowitz, who taught us and looked after us like a father all those years ago." She cried again then, her head on Papa's shoulder.

"But you told me it was Papa's violin, that he'd put it away and never wanted to play it again, ever," I said.

50 At this, the three of them looked at one another. I knew then that they all shared the same secret, and that without a word passing between them they were deciding whether they should reveal it, if this was the right moment to tell me. I often wondered later whether, if Benjamin had not come that day, they would ever have told me. As it was, they looked to Papa for the final decision, and it was he who invited me to the table to join them. I think I knew then, even before Papa began, that I was in some way part of
55 their secret.

46

How does the reunion affect Paolo's parents and Benjamin? Use **two** details from the story to support your response.

47

What is a central theme of “Excerpt from *The Mozart Question*”? Use **two** details from the story to support your response.

GO ON

Directions

Read this article. Then answer questions 48 and 49.

Leonardo da Vinci lived over 500 years ago and is considered one of the world's greatest artists and inventors. He studied art with Andrea del Verrocchio. Verrocchio's workshop was called a bottega, the Italian word for studio.

Excerpt from *Leonardo da Vinci: Renaissance Genius*

by Barbara O'Connor

Leonardo had only to look around him to see that there was much to learn from his new master. In the main room of the bottega, the young artist saw some of his new teacher's assistants painting huge wooden panels covered with a fine white plaster mixture called gesso. Other assistants were hammering metal into elaborate armor. He saw others cutting gems or carving ivory for finely crafted jewelry. The older apprentices tended the fiery kilns used to harden clay sculptures. They also tinted paper or ground stone into pigment to make colors for paint. The younger apprentices, like himself, swept the floors and cleaned brushes and mallets.

As the newest member of the bottega, Leonardo knew nothing about the art techniques he saw being practiced around him. But he had a sharp mind, an eager curiosity, and one of the finest teachers in Florence. In addition to his talent in painting and sculpting, Verrocchio was a skilled goldsmith, musician, and mathematician. He took an instant liking to his new apprentice. The master artist recognized Leonardo's eagerness to learn and was amused by his country ways and sometimes rebellious spirit.

Leonardo's days in the bottega were long and busy. He worked for twelve hours each day before retiring upstairs to sleep on the straw-covered floor. Like all new apprentices, he started his training by doing simple chores. He swept, cleaned, mixed paints, and ran errands. Soon, however, he began to learn the skills he would need to work his way up from apprentice to master craftsman. He made brushes from animal fur and pens from goose quills. From sprigs of grapevine, he prepared charcoal for drawing. He helped apply plaster to walls for murals called frescoes. He learned how to mix egg yolk with ground pigments to make a paint called tempera and how to prepare wax needed for sculpture. He even mastered the skills of goldsmithing and metalwork.

GO ON

Leonardo began his apprenticeship at a time when art was changing dramatically.
25 Before the Renaissance, paintings often looked flat and not very realistic. Most artists in the Middle Ages were not interested in painting lifelike humans or nature scenes. They were more focused on painting images in a way that would give their work a religious meaning. By the time Leonardo came to Verrocchio's bottega, art had become more lifelike. Verrocchio taught his artists to be precise, to paint and sculpt exactly what they
30 saw. He provided plaster casts of hands, feet, legs, and torsos so Leonardo and the others could observe and draw them. He smeared fabric with clay to make it stiff and heavy, then arranged it in drapes for the artists to study and paint.

Verrocchio also taught his students to use a new technique called perspective. This technique allowed artists to make the background of a painting look farther away than the
35 foreground. It also helped artists make objects and people appear three-dimensional. Verrocchio taught his pupils to use geometry, mathematics, and shading to create perspective in their work. Leonardo may not have been able to attend a university, but he was getting a fine education from his teacher.

But life in the bottega offered Leonardo more than just an education in art. Often,
40 writers, scholars, and artists gathered in the workshop to exchange news or share ideas. They talked about music, books, science, and philosophy. Leonardo relished the intellectual atmosphere.

From his first days in the bottega, Leonardo showed both an ability to learn quickly and a natural talent in art. Eventually, he was allowed to transfer Verrocchio's drawings
45 onto walls or wooden panels or to put down the first layers of paint on fresco. As Leonardo became more skilled, he took on more demanding jobs. It was common for more experienced apprentices to draw or paint small portions of the master's work. Verrocchio watched Leonardo's progress and eventually assigned him tasks that required more artistic skill, such as painting backgrounds or adding plants or other small objects to
50 a painting.

GO ON

48

In “Excerpt from *Leonardo da Vinci: Renaissance Genius*,” why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use **two** details from the article to support your response.

49

How do lines 24 through 38 help to develop a central idea of “Excerpt from *Leonardo da Vinci: Renaissance Genius*? Use **two** details from the article to support your response.

GO ON

Directions

Read this article. Then answer questions 50 and 51.

Leonardo da Vinci, an Italian boy of fourteen, was trying to decide what profession to study. His father, Ser Piero, was unsure how to advise the boy until he looked at several of Leonardo's drawings.

Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*

by Janis Herbert

But when Ser Piero looked at the drawings his son carried in his knapsack, he knew what Leonardo should do. He put the drawings in a fold of his sleeve and carried them to the “bottega” (which is the Italian word for studio or workshop) of the famous artist Andrea del Verrocchio.

- 5 Verrocchio was the greatest sculptor of the time and the official sculptor of the powerful Medici family. He had a square face, dark curly hair, and a serious expression that showed that work was his life. His eyes missed nothing, and as he looked at Leonardo's drawings he knew that this young man would come to be an artist even greater than he was. Verrocchio's bottega on Via de Agnolo was as busy as the streets of Florence.
- 10 His workshop received orders for paintings, sculpture, household decorations, armor, jewelry, and many other items.

- 15 Leonardo's eyes opened wide when he saw Verrocchio's studio for the first time. The doors were open to the street and the teeming life of the city spilled inside. Playing children and their dogs ran through the rooms. Sometimes a pig or a chicken wandered in! Maestro Verrocchio stood in the middle of all the activity, alert to everything that was going on and directing the work of his young apprentices. Brushes and mallets and chisels hung on the walls, along with the sketches and plans of works in progress. One young man was firing up a kiln. Others hammered armor and pounded stone to powder. Easels, workbenches, and models stood everywhere.

- 20 Leonardo's father and Verrocchio shook hands. Young Leonardo was now apprenticed to the great artist. He would be a “discepolo” (which is the Italian word for an apprentice) and would spend many years learning to be an artist under the direction of Verrocchio.

GO ON

Those years flew by. Leonardo grew up to be a handsome and strong young man. He worked long days and slept at night in the upstairs living quarters with the other apprentices. Maestro Verrocchio was kind but strict, and his apprentices worked very hard. For the first few months Leonardo did nothing but sweep the floor, clean paintbrushes, and listen to the talk of the other apprentices and craftsmen. He watched everything that was going on. And in Verrocchio's bottega, there was so much going on! The wealthy people of Florence would come in to have their portraits painted. They asked Verrocchio to make items of silver and gold, armor and coats of arms, statues, dishes, and furniture. Verrocchio and his apprentices even made bells for churches and cannons used to guard the town. This work was done by the older apprentices.

Leonardo cleaned and swept. Eventually he was given the daily task of grinding pigments to make paint. After he mastered each task he was given a harder one. He polished bronze statues. He learned how to make paintbrushes. He prepared wooden panels for painting. He longed for the day when he would be able to use these materials and not just prepare them for another artist. In the meantime he sketched whenever he had time.

One day Verrocchio received a very important commission. Florence's cathedral, Santa Maria del Fiore, was nearly finished after almost two hundred years of construction. The final touch needed was a great bronze globe to be placed on the top. It would be a challenge to create, for the globe was to be twenty feet across and weigh over two tons. And not only would it be difficult to make—Verrocchio and his apprentices also had to figure out a way to install it on the top of the cathedral! Leonardo learned there was more to art than holding a paintbrush. The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it. For this commission, art and engineering went hand in hand. In the workshop the apprentices calculated and designed for months. Plans covered the walls. On the spring day when it was installed, the whole town turned out to watch.

50

Read this sentence from lines 44 and 45 of “Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*. ”

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase “more to art than holding a paintbrush” mean? Use **two** details from the article to support your response.

GO ON

Planning Page

You may PLAN your writing for question 51 here if you wish, but do NOT write your final answer on this page. Writing on this Planning Page will NOT count toward your final score. Write your final answer on Pages 13 and 14.



GO ON

51

Both “Excerpt from *Leonardo da Vinci: Renaissance Genius*” and “Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*” describe Verrocchio’s bottega. How are the descriptions different? Why was Verrocchio’s bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci: Renaissance Genius" and "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" are different
 - explain why Verrocchio's bottega was an important place for art and ideas in Florence
 - use details from **both** articles to support your response

GO ON

STOP

**THE STATE EDUCATION DEPARTMENT
THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234
2017 English Language Arts Tests Map to the Standards
Released Questions on EngageNY**

Grade 6	Question	Type	Key	Points	Standard	Subscore	Secondary Standard(s)	Multiple Choice Questions:		Constructed Response Questions:	
								Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)	
Book 1											
8	Multiple Choice	B	1	CCSS.ELA-Literacy.L.6.5a	Reading			0.84			
9	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.5	Reading			0.53			
10	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.4	Reading			0.51			
11	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.4	Reading			0.51			
12	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.2	Reading			0.56			
13	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.1	Reading			0.43			
14	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading			0.69			
15	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.1	Reading			0.46			
16	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.1	Reading			0.42			
17	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.1	Reading			0.65			
18	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.3	Reading			0.54			
19	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.5	Reading			0.54			
20	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading			0.71			
21	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.6	Reading			0.59			
29	Multiple Choice	A	1	CCSS.ELA-Literacy.RI.6.3	Reading			0.71			
30	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.6.1	Reading			0.59			
31	Multiple Choice	D	1	CCSS.ELA-Literacy.RI.6.3	Reading			0.49			
32	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.6.3	Reading			0.57			
33	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.6.5	Reading			0.63			
34	Multiple Choice	C	1	CCSS.ELA-Literacy.RI.6.2	Reading			0.53			
35	Multiple Choice	B	1	CCSS.ELA-Literacy.RI.6.2	Reading			0.51			
Book 2											
36	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.3	Reading			0.66			
37	Multiple Choice	B	1	CCSS.ELA-Literacy.RL.6.5	Reading			0.71			
38	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.4	Reading			0.69			
39	Multiple Choice	A	1	CCSS.ELA-Literacy.RL.6.5	Reading			0.73			
40	Multiple Choice	D	1	CCSS.ELA-Literacy.RL.6.2	Reading			0.69			
41	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.1	Reading			0.74			
42	Multiple Choice	C	1	CCSS.ELA-Literacy.RL.6.2	Reading			0.72			
43	Constructed Response		2	CCSS.ELA-Literacy.RI.6.4	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2			1.42		0.71

Released Questions on EngageNY

Grade 6		Key	Points	Standard	Subscore	Secondary Standard(s)	Multiple Choice Questions:		Constructed Response Questions:	
							Percentage of Students Who Answered Correctly (P-Value)	Average Points Earned	P-Value (Average Points Earned ÷ Total Possible Points)	
44	Constructed Response		2	CCSS.ELA-Literacy.RI.6.5	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.38	0.69	
45	Constructed Response		4	CCSS.ELA-Literacy.RI.6.6	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2, CCSS.ELA-Literacy.L.6.3, CCSS.ELA-Literacy.L.6.4		2.38	0.59	
Book 3										
46	Constructed Response		2	CCSS.ELA-Literacy.RL.6.3	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.42	0.71	
47	Constructed Response		2	CCSS.ELA-Literacy.RL.6.2	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.33	0.66	
48	Constructed Response		2	CCSS.ELA-Literacy.RI.6.1	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.43	0.72	
49	Constructed Response		2	CCSS.ELA-Literacy.RI.6.2	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.40	0.70	
50	Constructed Response		2	CCSS.ELA-Literacy.RI.6.4	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2		1.41	0.71	
51	Constructed Response		4	CCSS.ELA-Literacy.RI.6.9	Writing to Sources	CCSS.ELA-Literacy.L.6.1, CCSS.ELA-Literacy.L.6.2, CCSS.ELA-Literacy.L.6.3, CCSS.ELA-Literacy.L.6.4		2.01	0.50	

*This item map is intended to identify the primary analytic skills necessary to successfully answer each question. However, each constructed-response question measures proficiencies described in multiple standards, including writing and additional reading and language standards. For example, two point and four point constructed-response questions require students to first conduct the analyses described in the mapped standard and then produce written responses that are rated based on writing standards. To gain greater insight into the measurement focus for constructed-response questions please refer to the rubrics shown in the Educator Guides.

2-Point Rubric—Short Response

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

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

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

New York State Grade 6–8 Writing Evaluation Rubric

CRITERIA	CCRS	SCORE				
		4 Essays at this level:	3 Essays at this level:	2 Essays at this level:	1 Essays at this level:	0* Essays at this level:
CONTENT AND ANALYSIS: the extent to which the essay conveys ideas and information clearly and accurately in order to support analysis of topics or text	W.2 R.1–9	<ul style="list-style-type: none"> —clearly introduce a topic in a manner that is compelling and follows logically from the task and purpose —demonstrate insightful analysis of the text(s) —demonstrate grade-appropriate analysis of the text(s) 	<ul style="list-style-type: none"> —introduce a topic in a manner that follows generally from the task and purpose —demonstrate a literal comprehension of the text(s) —demonstrate little understanding of the text(s) 	<ul style="list-style-type: none"> —introduce a topic in a manner that does not logically follow from the task and purpose —provide no evidence or provide evidence that is completely irrelevant 	<ul style="list-style-type: none"> —demonstrate a lack of comprehension of the text(s) or task 	
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided text to support analysis and reflection	W.2 R.1–8	<ul style="list-style-type: none"> —develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustain the use of varied, relevant evidence 	<ul style="list-style-type: none"> —develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustain the use of relevant evidence, with some lack of variety 	<ul style="list-style-type: none"> —partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant —use relevant evidence with inconsistency 	<ul style="list-style-type: none"> —demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant 	
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 W.3 L.3 L.6	<ul style="list-style-type: none"> —exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provide a concluding statement or section that is compelling and follows clearly from the topic and information presented 	<ul style="list-style-type: none"> —exhibit clear organization, with the use of appropriate transitions to create a unified whole —establish and maintain a formal style using precise language and domain-specific vocabulary —provide a concluding statement or section that follows from the topic and information presented 	<ul style="list-style-type: none"> —exhibit some attempt at organization, with inconsistent use of transitions —establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary —provide a concluding statement or section that follows generally from the topic and information presented 	<ul style="list-style-type: none"> —exhibit little attempt at organization, or attempts to organize are irrelevant to the task —lack a formal style, using language that is imprecise or inappropriate for the text(s) and task —provide a concluding statement or section that is illogical or unrelated to the topic and information presented 	<ul style="list-style-type: none"> —exhibit no evidence of organization —use language that is predominantly incoherent or copied directly from the text(s) —do not provide a concluding statement or section
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	<ul style="list-style-type: none"> —demonstrate grade-appropriate command of conventions, with few errors 	<ul style="list-style-type: none"> —demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension 	<ul style="list-style-type: none"> —demonstrate emerging command of conventions, with some errors that may hinder comprehension 	<ul style="list-style-type: none"> —demonstrate a lack of command of conventions, with frequent errors that hinder comprehension 	<ul style="list-style-type: none"> —are minimal, making assessment of conventions unreliable

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, or incoherent should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.

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

EXEMPLARY RESPONSE

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use two details from the article to support your response.

Possible Exemplary Response:

The meaning of the word “contradicts” as it is used in line 24 of the article is something that goes against, denies, or proves wrong. The author talks about what happens to theories when new information is presented. As the author explains, “scientific theories—and even laws—can change if new information is discovered.” Sometimes the new information “contradicts” or goes against the theory and scientists must be “willing to abandon their theories.”

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1

43

What is the meaning of the word "contradicts" as it is used in line 24 of the article? Use two details from the article to support your response.

The meaning of the word is to go against something. For example "Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories." This shows that if you switch the word contradicts with go against the sentence still goes smoothly. Another example is that when new info "comes along" it either helps or goes against your claim and in this case it says "abandon their theories" which it means go against.

continum

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain what the meaning of the word "contradicts" is as it is used in line 24 of the article (*The meaning of the word is to go against something*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories" and when new info "comes along" it either helps or goes against your claim and in this case it says "abandon their theories"). This response includes complete sentences where errors do not impact readability.

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use two details from the article to support your response.

Contradicts means change to make a difference in Line 24. "If a new cook starts working in the cafeteria and serves chocolate-chip cookies on tuesday... your hypothesis and theory would have to change, too." This shows something new discovered could "contradict" your theory. true or false. Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories. This shows how the example of chocolate chip cookie days theory can get "contradict" so that the theories' meaning be true or false will change. Therefore the word Contradicts in Line 24 means change so it will become different.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain what the meaning of the word “contradicts” is as it is used in line 24 of the article (*Contradicts means change to make a difference in line 24*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (“*If a new cook starts working in the cafeteria and serves chocolate-chip cookies on tuesday... your hypothesis and theory would have to change, too*” and “*Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories*”). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use two details from the article to support your response.

I think that the word “contradicts” means to change. According to line 22, it says, “your hypothesis and theory would have to change, too.” This quote shows that scientists change their observations. Another example is from line 23, it says, “Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories.” This shows that when things change it will change the theory. Therefore, the word “contradicts” means to change.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain what the meaning of the word “contradicts” is as it is used in line 24 of the article (*I think that the word “contradicts” means to change*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*your hypothesis and theory would have to change, too*) and (*“Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories”*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use two details from the article to support your response.

“Contradicts” means that something or someone can change. For example lines 23 to 24 it says “Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories.” I believe this mean when your theory is incorrect it changes.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain what the meaning of the word “contradicts” is as it is used in line 24 of the article (“*Contradicts*” means that something or someone can change); however, the response only provides one concrete detail from the text for support (“*Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories*”). This response includes complete sentences where errors do not impact readability.

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use two details from the article to support your response.

The sentence contradicts means to change something that not allow like if a new cook starts working in the cafeteria and serves chocolate-chip cookie on Tuesday, your law will be broken and your hypothesis and theory would have to change because that cafeteria are making chocolate-chip-cookies for six Fridays in a row, your hypothesis would appear to be correct so you can create your own cafeteria law like every Tuesday will have chocolate chip cookies or every Fridays will have chocolate chip cookies.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain what the meaning of the word “contradicts” is as it is used in line 24 of the article (*The sentence contradicts means to change something that not allow*); however, the response only provides one concrete detail from the text for support (*if a new cook starts working in the cafeteria and serves chocolate-chip cookie on Tuesday, your law will be broken and your hypothesis and theory would have to change because that cafeteria are making chocolate-chip-cookies for six Fridays in a row. Your hypothesis would appear to be correct so you can create your own cafeteria law like every Tuesday will have chocolate chip cookies or every Fridays will have chocolate chip cookies*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

43

What is the meaning of the word "contradicts" as it is used in line 24 of the article? Use two details from the article to support your response.

The meaning of "Contradicts" is - thoës theories
For example in the text it says "information
comes along that contradicts thoës theories.
Another example is - "scientist must always be
willing to abandon their theories when new
informations comes along that contradicts
thoës theories" It's like looking for information,

Score Point 1 (out of 2 points)

This response is a mostly literal recounting of details from the text ("scientist must always be willing to abandon their theories when new informations comes along that contradicts thoës theories"); however, the response does not provide a valid inference from the text to explain what the meaning of the word "contradicts" is as it is used in line 24 of the article as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 7

43

What is the meaning of the word "contradicts" as it is used in line 24 of the article? Use two details from the article to support your response.

It means to predict or expect
when the things are gonna happen
or when there going to be
expected, so like when theres
going to be a discovery.
Because theres always
something knew to discover
each day

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*It means to predict or expect when the things are gonna happen or when there going to be expected, so like when theres going to be a discovery. Because theres always something knew to discover each day*).

GUIDE PAPER 8

Additional

43

What is the meaning of the word “contradicts” as it is used in line 24 of the article? Use two details from the article to support your response.

When they use the word contradict
it mean like more details.

Score Point 0 (out of 2 points)

This response is totally inaccurate (*when they use the word contradict it mean like more details*).

EXEMPLARY RESPONSE

44

How do lines 25 and 26 contribute to the development of a key idea in the article “Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto?*? Use two details from the article to support your response.

Possible Exemplary Response:

Lines 25 and 26 contribute to the development of a key idea in the article about how continuing research brings about continuous change and upheaval in the facts and ideas of science. Lines 25 and 26 point out that “until 1781, everyone operated on the theory that Mercury, Venus, Earth, Mars, Jupiter, and Saturn were the only planets in our solar system,” but we know now that there are other planets. The example supports the key idea that “Scientists must always be willing to abandon their theories when new information comes along that contradicts those theories.”

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1

44

How do lines 25 and 26 contribute to the development of a key idea in the article "Ideas That Work . . . and Those That Don't" from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

The lines 25 and 26 contribute to the development of a key idea in the article because the theory gets proved wrong. For example on the last page of the article it says "on February 18, 1930, he found what he was looking for the smallest and farthest planet, Pluto." This example shows that the key idea is that people get proved wrong because they thought there were only 8 planets but then they found a 9th planet which was Pluto. Another example is on page 3 they saw a asteroid and thought it was plant but then it turned out to be just an asteroid and not a planet. This example shows that the key idea is that people get proved wrong because everyone thought that an asteroid was the 9th planet which then got proved wrong.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how lines 25 and 26 contribute to the development of a key idea in the article (*the theory gets proved wrong*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("on February 18, 1930, he found what he was looking for the smallest and farthest planet, Pluto" and *they saw a asteroid and thought it was plant but it turned out to be just an asteroid and not a planet*). This response includes complete sentences where errors do not impact readability.

- 44 How do lines 25 and 26 contribute to the development of a key idea in the article "Ideas That Work . . . and Those That Don't" from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

The two lines show that even though Pluto not a planet at the beginning but after discoverment, it is once considered a planet. At the beginning, it state "until 1781, everyone operated on the theory that Mercury, Venus, Earth, Mars, Jupiter and Saturn were the only planet in the solar system." This is when there are not Pluto. At the end, it state "on February 18, 1930, he found what he was looking for, the smallest and farthest planet, Pluto." This is after they found it but there are problems with Pluto.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how lines 25 and 26 contribute to the development of a key idea in the article (*The two lines shows that even though Pluto not a planet at the beginning but after discoverment, it is once considered a planet*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*"until 1781, everyone operated on the theory that Mercury, Venus, Earth, Mars, Jupiter and Saturn were the only planet in the solar system and "on Febuary 18, 1930, he found what he was looking for, the smallest and farthest planet, Pluto*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

44

How do lines 25 and 26 contribute to the development of a key idea in the article "Ideas That Work . . . and Those That Don't" from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

How lines 25 and 26 contribute the development of the key to the article is how people thought Mercury, Venus, Earth, Mars, Jupiter, and Saturn were the only planets in the solar system. one detail to prove this is when they were talking about how way back in 1781 before any other planets were discovered how only 6 planets were back then. second detail is when they were talking about 6 planets now when they discovered pluto + Neptune.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how lines 25 and 26 contribute to the development of a key idea in the article (*how people thought Mercury Venus, Earth, Mars Jupiter, and Saturn were the only planets in the Solar System*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*way back in 1781 before any other planets were discovered how only 6 planets were back then and they were talking about 6 planets now when they discovered pluto + Neptune*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

44

How do lines 25 and 26 contribute to the development of a key idea in the article “Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

Lines 25 and 26 contribute to the development of the key idea in the article, cause in 1781 everyone believed that “Mercury, Venus, Mars, Earth, Jupiter, and Saturn” were the only planets in space. In lines 27 and 28 an English astronomer named William Herschel discovered Uranus which proved everyone’s theory wrong.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain how lines 25 and 26 contribute to the development of a key idea in the article (*which proved everyone’s theory wrong*); however, the response only provides one relevant detail from the text for support (*an English astronomer named William Herschel discovered Uranus*). This response includes complete sentences where errors do not impact readability.

- 44 How do lines 25 and 26 contribute to the development of a key idea in the article “Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

Lines 25 and 26 contribute to the development of a key idea in the article because it shows how their theories changed. "In 1781, everyone operated on the theory that Mercury, Venus, Earth, Mars, Jupiter and Saturn were the only planets in the solar system."

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain how lines 25 and 26 contribute to the development of a key idea in the article (*it shows how their theories changed*); however, the response does not provide two concrete details from the text for support as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

44

How do lines 25 and 26 contribute to the development of a key idea in the article “Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

Lines 25 & 26 contribute to the key idea of the article because it talks about how the theory was there were only 6 planets but there was more planets. For example young scientists found a 7 planet called Pluto. Also the passage states “on February 18, 1930 he found what he was looking for – the smallest and farthest planet, Pluto.” This shows that the theory was wrong

Score Point 1 (out of 2 points)

This response is a mostly literal recounting of details from the text (*it talks about how the theory was there was only 6 planets but there was more planets. For example, young scientists found a 7 planet called Pluto. Also the passage states “on Feburay 18, 1930 the found what he was looking for – the smallest and farthest planet, Pluto.” This shows the theroy was wrong*); however, the response does not provide a valid inference from the text to explain how lines 25 and 26 contribute to the development of a key idea in the article as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 7

44

How do lines 25 and 26 contribute to the development of a key idea in the article “Ideas That Work . . . and Those That Don’t” from *When is a Planet Not a Planet? The Story of Pluto*? Use **two** details from the article to support your response.

They contribute by giving the readers facts on
how it is not a planet

Score Point 0 (out of 2 points)

This response is totally inaccurate (*They contribute by giveing the readers facts on how it is not a planet*).

44

How do lines 25 and 26 contribute to the development of a key idea in the article "Ideas That Work . . . and Those That Don't" from *When is a Planet Not a Planet? The Story of Pluto*? Use two details from the article to support your response.

I think that pluto is not a planet because its so far away and its small, for example pluto is not a planet because the astronaut said it has been demoted. Another example is that "its too small to be a planet.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt and is inaccurate (*I think that pluto is not a planet because its so far away and its small. for example pluto is not a planet because the astronaut said it has been demoted. Another example is that "its too small to be a planet*).

EXEMPLARY RESPONSE

45

Why does the author compare how people treat “pets” and “pests” in the article? How does the author develop ways that people are helping “pests” throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat “pets” and “pests” in the article
- explain how the author develops ways that people are helping “pests” throughout the article
- use details from the article to support your response

Possible Exemplary Response:

In the article “Building for ‘Pests’: Critters need houses, too,” the author Lela Nargi compares how people treat “pets” and “pests” in order to show that a pet or pest in one part of the world may not be one in another part of the world. Nargi goes on to discuss how some people are trying to help valuable animals considered pests.

Pets are creatures we want around; pests are ones we don’t, but we don’t agree on which categories these creatures belong in. In North America, pigeons are considered pests but in Turkey and Belgium, they are cherished for pigeon racing. The author makes this point to encourage readers to rethink their categorizations. In the article, a professor of architecture named Dr. Joyce Hwang points out that bats may seem undesirable because people fear them and “think of them as animals that transmit rabies.” They are so important in pollination and insect control, however, that we may not want to categorize them as pests.

Because of the value of some creatures traditionally classified as pests, some experts such as Dr. Hwang are finding ways to help pests. Bats, for example, are so important that she has designed two types of houses for them: a Bat Tower and a Bat Cloud. These houses give bats “the warmth they require and the rough surfaces they like to climb and hang on.” These dwellings are meant to encourage the existence of bats, as well draw people’s attention to these useful critters.

Another architect, Fritz Haeg, has created house designs for various creatures that have been pushed out of urban environments. His houses are simple so that people can build them for their own yards. The placement of these homes is also meant to remind people that human development often displaces creatures, but with the inclusion of appealing shelters for these creatures, they might encourage these creatures to return. Though their architectural designs differ, both Haeg and Hwang hope to change people’s opinions about these important animals and how they are treated.

By comparing how people treat “pets” and “pests,” Lela Nargi demonstrates that people hold differing ideas on which is which. The author also describes two people working to improve conditions for animals that are considered pests in order to challenge people’s perceptions about them and aid these vital creatures.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 4-point holistic rubric.

GUIDE PAPER 1a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

The author compares how people treat "pets" and "pests" in the article to show the difference in people's perception of "pets" and "pests". People treat "pets" with love and care. Pests, however, are treated unfairly and are disliked. The author wanted to emphasize how "pests" should be treated more fairly.

The author develops ways that people are helping "pests" in the article by using the examples of two people who are helping "pests". The text says, "Dr. Joyce Hwang is a professor of architecture at the University of Buffalo." Hwang wants the homes

she designs for bats, bees, squirrels, and other critters to look cool and beautiful." This shows one example of a person the author used to develop ways that people are helping "pests". Another person the author uses to help develop ways that people are helping "pests" is architect Fritz Haeg. In paragraph 9, it says, "Los Angeles

GUIDE PAPER 1b

“Dr. Joyce Hwang, architect and artist would also like people to pay attention- to a dozen kinds of animals.” That shows how the author uses people as examples to help develop ways that people are helping “pests”.

In conclusion, “pets and pests” are treated differently. “Pets” are treated fairly, while “pests” are not. The author compares the way “pets” and “pests” are treated to show the difference in people’s perception of them. The author also used to people as examples to develop ways that people are helping “pests”. The author wanted people to try and help critters that need homes.

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that is compelling and follows logically from the task and purpose (*The author compares how people treat “pets” and “pests” in the article to show the difference in peoples’ perception of “pets” and “pests”*). The response demonstrates insightful analysis of the text (*People treat “pets” with love and care. Pests, However, are treated unfairly and are disliked. The author wanted to emphasize how “pests” should be treated more fairly; That shows how the author uses people as examples to help develop ways that people are helping “pests”; The author also used people as examples to develop ways that people are helping “pests”. The author wanted people to try and help critters that need homes*). The response develops the topic with relevant, well-chosen details from the text (“*Dr. Joyce Hwang is a professor of architecture at the University of Buffalo*”, “*Hwang wants the homes she designs for bats, bees, squirrels, and other critters to look cool and beautiful*” and “*Los Angeles based architect and artist would also like people to pay attention- to a dozen kinds of animals*”). The response exhibits clear organization with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning (*However, The text says, Another person, That shows how, In conclusion*). The response provides a concluding section that is compelling and follows from the topic and information presented (*In conclusion, “pets and pests” are treated differently. “Pets” are treated fairly, while “pests” are not*). The response establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice (*perception, emphasize*). The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 2a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

Pets and Pests are two different things. Some people pamper their pets, and most treat pests like garbage. Pets and Pests have many differences. One of their similarities is that they all need homes.

People get pets for company and love. Most people treat them like royalty and some treat them like family. They give them food and beds. Some people build a home just for their pets. Pests don't get treated nicely. They get looked at like they don't belong. The author of "Building for Pests: Critters need houses, too" states "These days, fancy mini-houses show how much we value our beloved dogs and

Canaries. But ecologically minded architects around the world are thinking up ways to make houses not for pets, but for pests." Some people see the value in pests and some don't, this is the point the author is making. Pests help us in many ways we don't see.

The author states ways pests help us. One way the author states is "But Bats are so helpful to humans as predators to insects and as pollinators." Bats and other "pests" eat tons of insects, which keeps us from getting sick from an insect bite, and they also pollinate the plants, which give us fruits and vegetables. Another piece of evidence is "In some places pigeons are considered pests while in others like Turkey and Belgium, where pigeon racing is a popular sport they are valued." Some "pests" do more than we see and help us too.

Even though pests and pets are different they are still animals. Pests need homes pets need homes. Pests need food animals need food. Sometimes people have to look at things a different way to see the benefits of it. GO ON

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*Pets and Pests are two different things. Some people pamper their pets, and most treat pests like garbage*). The response demonstrates insightful analysis of the text (*People get pets for company and love. Most people treat them like royalty and some treat them like family; Pests don't get treated nicely. They get looked at like they don't belong; Some people see the value in pests and some don't, this the point the author is making. Pests help us in many ways we don't see; Bats and other "pests" eat tons of insects, which keeps us from getting sick from insect bite, and they also pollinate the plants, which give us fruits and vegetables; Some "pests" do more than we see and help us too*). The response develops the topic with relevant, well-chosen evidence from the text (*These days fancy mini-houses show how much we value our beloved dogs and canaries. But ecologically minded architects around the world are thinking up ways to make houses not for pets, but for pests"; But Bats are so helpful to humans as predators to insects and as pollinators; "In some places pigeons are considered pests While in others, like Turkey and Belgium, Where pigeon racing is a popular sport they are valued*"). The response demonstrates clear organization, with the use of appropriate transitions to create a unified whole (*One way and Another piece of evidence is*). The response provides a concluding section that follows from the topic and information presented (*Even though pests and pets are different they are still animals. Pests need homes pets need homes. Pests need food animals need food. Sometimes people have to look at things a different way to see the benefits of it*). The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension.

GUIDE PAPER 3a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- ✓ • explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

After reading the article titled Building for "pests": Critters need houses, too I learned about how building one small house could greatly impact a pest in a positive way.

Author Leila Naraghi compared the way people treat "pets" and "pests" in the article. Stating these facts really brought to my attention how differently we treat these two creatures just because of some features they have. The author compared "pets" and "pests" and the way we treat them because it's like saying only girls get to live in a house with food, heat, and air conditioning. While men have to live outside (in the wild) hunting their own food. That is not fair now, is it? We are doing the same with animals. Pets get to live in a nice house with food while pests have to live outside (in the wild) For this reason I believe the author compared

GUIDE PAPER 3b

Reason: "well-designed architecture is able to bring attention to a situation." This shows hard thought in order to create the best home for a pest and so more people can notice the house and build one^{for themselves.} Another way people are starting to help pests is found in line 52-54 which states "Haeg says he ^{wants his} Animal Estates to show how, with very simple means, we can accommodate those species again. And some of them we might really want to have around." People are taking steps in the right direction in order for "pests" to become more like "pets".

Creating a small house is not hard and could add some color to your back or front yard. Make you be the next person to "download one of Fritz Haeg's designs from the internet and build it yourself!"

Score Point 4 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*After reading the article titled Building for "pests": Critters need houses, too I learned about how building one small house could greatly impact a pest in a positive way*). The response demonstrates insightful analysis of the text [*The author compared "pets" and "pests" and the way we treat them because it's like saying only girls get to live in a house with food, heat, and air conditioning. While men have to live outside (in the wild) hunting their own food. That is not fair now, is it? We are doing the same with animals and This shows hard thought in order to create the best home for a pest and so more people can notice the house and build one for themselves*]. The response develops the topic with relevant, well-chosen details from the text (*Hwang states she wants the homes she designs for bats, bees, squirrels, and other critters to look cool and beautiful. Her reason: "well-designed architecture is able to bring attention to a situation" and "Haeg says he wants his Animal Estates to show how, with very simple means, we can accommodate those species again. And some of them we might really want to have around"*). The response exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning (*one example of this is, this shows, Another way*). The response provides a concluding statement that follows generally from the task and purpose (*Creating a small house is not hard and could add some color to your back or front yard. Make you be the next person to download one of Fritz Haeg's designs from the internet and build it yourself!*) The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 4a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

The Author compares how people treat pets and pests in the article. Also, the author develops ways to help pests.

People treat pets better than pests because most people are scared of pests. First, "Many people are afraid of bats." Secondly, "They think of them as animals that transmit rabies." Lastly, "Bats are helpful to humans as predators of insects." Bats transmit pollen from flower to flower on trees to help things grow.

Some ways that people are helping pests are by making houses just for pests. First, "Hwang wants the homes she designs for bats, bees, squirrels, and other critters to look cool and beautiful."

Secondly, "These were habitats for animals that lived on the Whitney's site 400 years ago, when the land was marsh and tulip forest." Lastly, "He designs houses...

that are basic and not concerned with looking lovely." People are making houses just for pests.

All in all, people treat pets differently than pests.

DO NOT WRITE BEYOND THIS AREA

GUIDE PAPER 4b

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*The author compares how people treat pets and pests in the article. Also, the author develops ways to help pests*). The response demonstrates grade-appropriate analysis of the text (*People treat pets better than pests because most people are scared of pests and some ways people are helping pests are by making house just for pests*). The response develops the topic with relevant, well-chosen evidence from the text (“*Many people are afraid of bats*”; “*They think of them as animals that transmit rabies*”; “*Bats are helpful to humans as predators of insects*”; “*These were habitats for animals that lived on the Whitney’s site 400 years ago, when the land was marsh and tulip forest*”; “*He designs houses that are basic and not concerned with looking lovely*”). The response exhibits clear organization, the use of appropriate transitions to create a unified whole (*First, Secondly, Lastly, All in all*). The response provides a concluding statement that follows from the task and purpose (*All in all, people treat pets differently than pests*). The response demonstrates grade-appropriate command of conventions, with few errors.

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

In "Building for 'pests': critters need houses too," the author compares how people treat pets and pests. The author also writes about how people are helping the pests.

The author compares how people treat pets differently than pests. In the text it says, "According to her, a "pest is any animal people don't want around." That means that people don't care for the pests. In the text it also says, "Many people are afraid of bats." That means that bats fall into the category of pests.

According to the article, many people are

helping to build habitats. In the text it says, "Haeg installed nest boxes, burrows, and houses made from gourds." That means that Haeg is helping the animals by building habitats. In the text it also says, "He hopes people will research what animals need homes where they live." That means that Haeg wants people to help too.

In conclusion, the author compares how people treat pets and pests. The author also includes how people are helping the pests.

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*the author compares how people treat pets and pests. The author also writes about how people are helping the pests*). The response demonstrates a literal comprehension of the text (*That means that bats fall into the category of pests, That means that Haeg is helping animals by building habitats, That means that Haeg wants people to help too*). The response develops the topic with relevant evidence from the text (*According to her, a "pest is any animal people don't want around"; Many people are afraid of bats"; Haeg installed nest boxes, burrows, and houses made from gourds"; "He hopes people will research what animals need homes where they live"*). The response exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning (*In the text it also says, That means that, In conclusion*). The response provides a concluding section that follows from the task and purpose (*In conclusion, the author compares how people treat pets and pests. The author also Includes how people are helping the pests*). The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 6a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

The reason why the author compare how people treat pets and pests is because the author wants us to know the different and similar. Pets and pests we treat

An example from the text is in paragraph 3, People make houses for there pets because there important to them and they love them.

Another example from the text is from Paragraph 2, horse were peoples main ways of traveling and transportation so King Louis XIV built horse pen for horse. Now and day people are also people also are helping pests. One example from

DO NOT WRITE BEYOND THIS AREA

GUIDE PAPER 6b

the text is in paragraph 20, bats

are dying out because their homes are getting infected from moss and are dying out so people builds homes for bats.

Another example from the text is in paragraph 60, People design house for animals on the internet.

As you can see there are many similar and differences between pets and pests

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*The reason why the author compare how people treat pets and pests is because the author wants us to know the different and similar we treat pets and pest*). The response demonstrates a literal comprehension of the texts (*Now and day people are also people also are helping pests*). The response develops the topic with relevant evidence from the text (*People make houses for there pets because there important to them and they love them, horse were peoples main ways of traveling and transportation so King Louis XIV built horse pen for horse, bats are dying out because their homes are getting infected from moss and are dying out so people builds homes for bats*). The response exhibits clear organization, with the use of appropriate transitions to create a unified whole (*An example, One example, Another example, As you can see*). The response provides a concluding statement that follows generally from the task and purpose (*As you can see there are many similar and differences between pets and pests*). The response demonstrates emerging command of conventions, with some errors that may hinder comprehension (*the author compare, the author wants us to know the different and similar we treat pets and pest, there pets, horse were peoples main ways of traveling and transportation so King Louis XIV built horse pen for horse, Now and day people are also people also are helping pests, people builds homes, People design house, many similarl and differences*).

GUIDE PAPER 7a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

Intro:

in the passage the author compares how people treat animals and develops ways that people help animals. So in this essay you will learn about what the author said.

The author compares how people treat "pets" and "pests" because the author want to show the different between "pet" and "pests". A detail from the text are "ecologically minded architects around the world are thinking up ways to make houses, not for pets, but for pests!" This shows that they are build house for pests and not pets.

The Author said "people are helping "pests" in many way by building a house. one detail are "it increase the chance that animal will be able to find a place to live" this shows that the way people help animals are to help animal find their homes.

GUIDE PAPER 7b

In conclusion building a house will made the animal that helps us have a better life any making them easier to find a safe place to live.

Score Point 2 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*In the passage the author compares how people treat animal and develops ways that people help animals so in the this essay you will learn about what do the author said*). The response demonstrates a literal comprehension of the text (*This shows that the way people help animal are to help animal find their homes*). The response develops the topic with relevant evidence from the text, with some inconsistency (“*ecologically minded architects around the world are thinking up ways to make houses, not for pets, but for pests!*” and “*it increase the chance that animal will be able to find a place to live*”). The response exhibits some attempt at organization, with inconsistent use of transitions (*This shows that* and *In conclusion*). The response provides a concluding statement that follows generally from the topic and information presented (*In conclusion building a house will made the animal that helps us have a better life any making them easier to find a safe place to live*). The response demonstrates emerging command of conventions, with some errors that may hinder comprehension (*how people treat animal, what do the author said, author want to show the different between “pet” and “pests”, A detail from the test are, they are build house, many way, the way people help animal are To help animal find their homes, made the animal that helps us have a better life any making them easier*).

45

Why does the author compare how people treat “pets” and “pests” in the article? How does the author develop ways that people are helping “pests” throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat “pets” and “pests” in the article
- explain how the author develops ways that people are helping “pests” throughout the article
- use details from the article to support your response

The author compares how people treat pets and pests in the article to show that they are not so different and they both can be very helpful to the environment. People help pests by making houses for them to survive. They want people to not pay all the attention to pets but they want people to pay attention to some pests too. Also that seven million bats died from this fungus in North America so far.

Score Point 2 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*The author compares how people treat pets a pests in the article to show that they are not so different and they both can be very helpful to the envirment*). The response demonstrates a literal comprehension of the text (*People help pests by making houses for them to survive. they want people to not pay all the attention to pets but they want people to pay attention to some pests too*). The response demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence (*Also that seven million bats died from this fungus in North America so far*). The response exhibits some attempt at organization, with inconsistent use of transitions (*Also*). The response establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary. The response does not provide a concluding statement or section. The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension (*pets a pest and envirment*).

GUIDE PAPER 9a

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- ✓ explain why the author compares how people treat "pets" and "pests" in the article
 - explain how the author develops ways that people are helping "pests" throughout the article
 - use details from the article to support your response

The author compare how people treats pets and pests because pets are the kinds of animal giving love and happiness to other families. Pests are animals that are slowly dying and could be dangerous. Also pests can hurt people if they get near them.

The author develops ways that people are helping pests because the humans are trying to make a home for pests, giving them a safe habitat, and giving them a chance to be happy.

GUIDE PAPER 9b

and survive.

Hwang wants the homes she designs for bats, bees, squirrel, and other critters to look cool and beautiful.

Haeg says he wants his animal estates to show how, "with very simple means, we can accommodate those species again. And want some of them we might really want to have around.

Score Point 2 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*The author compare how people treats pets and pests because pets and are the kinds of animal giving love and happiness to other families*). The response demonstrates little understanding of the text (*Pests are animals that are slowly dying and could be dangerous. Also, pests can hurt people if they get hear them*). The response partially develops the topic of the essay with the use of some textual evidence (*Hwang wants the homes she designs for bats, bees, squirrel and other critters to look cool and beautiful* and *Haeg says he wants his animal estates to show how, "with very simple means, we can accommodate those species again. And want some of them we might really want to have around*). The response exhibits some attempt at organization, with inconsistent use of transitions (*Also*). The response establishes and maintains a formal style using precise language and domain-specific vocabulary. The response does not provide a concluding statement or section. The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension (*The author compare, animal, squirrel*).

GUIDE PAPER 10

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

In the article Building for Pests
critters need house too by
Lela Nargi is very mean. He
of she treat pets nice
and pests not nice.
They think Pest are ugly.
They don't know that they
are so useful to
human! This is my essay.

Score Point 1 (out of 4 points)

This response introduces a topic in a manner that does not logically follow from the task and purpose (*In the article Building for Pests critters need house too by Lela Nargi is very mean*). The response demonstrates little understanding of the text (*He of she treat pets nice and pests not nice. They think pest are ugly. They don't know that they are so useful to human!*). The response provides no evidence. The response exhibits little attempt at organization. The response lacks a formal style, using language that is imprecise (*they think* and *they don't know*). The response provides a concluding statement that is unrelated to the topic and information presented (*this is my essay*). The response demonstrates an emerging command of conventions, with some errors that may hinder comprehension.

45

Why does the author compare how people treat “pets” and “pests” in the article? How does the author develop ways that people are helping “pests” throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat “pets” and “pests” in the article
- explain how the author develops ways that people are helping “pests” throughout the article
- use details from the article to support your response

Animals need food. They
need good homes. They are
helping pests because they are
important to us.

Score Point 1 (out of 4 points)

This response demonstrates little understanding of the text (*Animals need food. They need good homes. They are helping pests because they are important to us*). The response provides no evidence. The response exhibits no evidence of organization. The response lacks a formal style, using language that is imprecise (*they*). The response does not provide a concluding statement or section. The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 12

45

Why does the author compare how people treat “pets” and “pests” in the article? How does the author develop ways that people are helping “pests” throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat “pets” and “pests” in the article
- explain how the author develops ways that people are helping “pests” throughout the article
- use details from the article to support your response

~~the author compares how people
tread pets and pests in the
article is they both have
homes.~~

Score Point 1 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*the author compares how people tread pets and pests in the article is they both have homes*). The response demonstrates little understanding of the text (*in the article is they both have homes*). The response provides no evidence. The response exhibits no evidence of organization and does not provide a concluding statement or section. Conventions in the response are minimal, making assessment of conventions unreliable.

GUIDE PAPER 13

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

why in the you may plan yadd
3 berc wish but do not write your
final answer on page. the plaing page
page will not write pag 9 and 10.
explain why author compares way
use detain how from and the use
detils from they in the and
the for the ctiy Hang in the
40 animals 135 pelpel is pelpel is
the Diretions: help make the blow
we test and the 40 animals 35 pelpel
we test is pelpel + says Hag I wat to
to my anyone

Score Point 0 (out of 4 points)

This response uses language that is predominantly incoherent and copied directly from the prompt (*Why in the you may plan your 3 here wish but do not write your final answer on page. the plaing page will not write pag 9 and 10. explain why author compares way use detain how from and the use detils from they in the and the for the ctiy Hang in the 40 animals 135 pelpel is pelpel is the Diretions: help make the blow we test and the 40 animals 35 pelpel we test is pelpel I says Hag I wat to my Anyone*). The response demonstrates a lack of command of conventions, with frequent errors that hinder comprehension.

45

Why does the author compare how people treat "pets" and "pests" in the article? How does the author develop ways that people are helping "pests" throughout the article? Use details from the article to support your response.

In your response, be sure to

- explain why the author compares how people treat "pets" and "pests" in the article
- explain how the author develops ways that people are helping "pests" throughout the article
- use details from the article to support your response

People need to love ther Pet so the Pet could be happily and they need house to live but so people keep them in the house some people dads not want the Pet to get the house dirtde so they bill dog house for them and keep them out side in the yard, Yes the author develop ways that People are helping Pets by give them food water house and walk with them playing with your dog by throging smethins and let your dog to can. And You can have many kind of Pet which every kind of animal You liked.

Score Point 0 (out of 4 points)

This response introduces a topic in a manner that does not logically follow from the task and purpose (*People need to love ther pet so the pet could be happily and they need house to live*). The response demonstrates a lack of comprehension of the task (*some people dads not want the pet to get the house dirtde so they bill dog house for them and keep them out side in the yard*). The response provides no evidence and is inaccurate (*Yes the author develop ways that people are helping pets by give them food, water house and walk with them playing with your dog by throging something and let your dog to can*). The response exhibits no evidence of organization. The response lacks a formal style, using language that is inappropriate for the task (*you can have many kind of pet which every kind of animal you liked*). The response does not provide a concluding statement or section. The response demonstrates a lack of command of conventions, with frequent errors that hinder comprehension.

EXEMPLARY RESPONSE

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

Possible Exemplary Response:

The reunion has a powerful effect on Paolo's parents and Benjamin. They have not seen each other in twenty years and never expected to because Benjamin says he had no idea Paolo's parents were still alive. The narrator describes the group of them as "arms around each other, and crying openly, crying through their laughter." "Papa was so overcome, he couldn't speak." The three joined hands around the table "as if unwilling to let each other go for fear this reunion might turn out to be no more than a dream." The experience brings back powerful memories that affect them all.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affected Paolo's parents and Benjamin mostly with shock. I know this from when it says on line 42-46, "We put two and two together; we thought you might be practicing somewhere but it never occurred to us that you were having lessons, nor that you had a teacher - and certainly not that your teacher was Benjamin Horowitz, who taught us and looked after us like a father all those years ago." I think that this proved that they had a strong relationship and that they really were shocked. I also believe this from line 46 "She cried again then, her head on Papa's shoulder," which means that it may have been something they thought they lost. and when they say "arms around each other and crying openly," which means that they were shocked.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how the reunion affects Paolo's parents and Benjamin (*mostly with shock*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("We put two and two together; we thought you might be practicing somewhere but it never occurred to us that you were having lessons, nor that you had a teacher - and certainly not that your teacher was Benjamin Horowitz, who taught us and looked after us like a father all those years ago." and "She cried again then, her head on Papa's shoulder."). This response includes complete sentences where errors do not impact readability.

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affected Paolo's and Benjamin parent because They Cryed ~~because~~ because they were so happy to see them. mama was drying her eyes on her apron. Papa was overcome, he couldn't speak.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how the reunion affects Paolo's parents and Benjamin (*they were so happy to see them*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*They Cryed* and “*mama was drying her eyes on her apron. Papa was overcome, he couldn't speak*”). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affected Paolo's parents and Benjamin into joy, happiness, and tears. Paolo's mama was in tears when she found out that Benjamin was still alive. According to the text, "Mama was drying her eyes on her apron. Papa was so overcome, he couldn't speak." "The three of them seemed to fill the kitchen, arms around each other, and crying openly, crying through their laughter." This proves that Paolo's parents and Benjamin were affected into joy, happiness, and tears.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how the reunion affects Paolo's parents and Benjamin (*into joy, happiness, and tears*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("Mama was drying her eyes on her apron. Papa was so overcome, he couldn't speak." and "The three of them seemed to fill the kitchen, arms around each other, and crying openly, crying through their laughter."). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affected Paolo's parents and Benjamin because they had to decide whether to let Paolo in on their secret. In lines 49-51 it states that Paolo's parents and Benjamin looked at each other to decide if they should tell Paolo. Also In lines 59-62 Paolo said he wondered "If Benjamin had not come over then he wouldn't know."

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain how the reunion affects Paolo's parents and Benjamin (*because they had to decide weather to let Paolo in on their secret*); however, the response only provides one concrete detail from the text for support (*Paolo's parents and Benjamin looked at each other to decide if they should tell Paolo*). This response includes complete sentences where errors do not impact readability.

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

They sat down Then, hands joined around
The Table as if unwilling to let
Each Other go for fear This
Reunion might Turn out to be no more
Than a dream.

Score Point 1 (out of 2 points)

This response only provides one concrete detail from the text for support (*They sat down Then, hands joined around The Table as if unwilling to let Each Other go for fear This Reunion might Turn out to be no more Than a dream*); however, the response does not provide a valid inference from the text to explain how the reunion affects Paolo's parents and Benjamin as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affect Paolo's Parents and Benjamin because in the story it says "Papa was so overcome, he couldn't speak." They sat down then, hands joined around the table as if unwilling to let each other go for fear this reunion might turn out to be no more than a dream.

Score Point 1 (out of 2 points)

This response provides a sufficient number of concrete details from the text for support as required by the prompt ("Papa was so overcome, he couldn't speak" and "They sat down then, hands joined around the table as if unwilling to let each other go for fear this reunion might turn out to be no more than a dream); however, the response does not provide a valid inference from the text to explain how the reunion affects Paolo's parents and Benjamin as required by the prompt.

GUIDE PAPER 7

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affect paolo's parents and Benjamin
by Hateing Him

Score Point 0 (out of 2 points)

This response is totally inaccurate (*The reunion affect paolo's parents and Benjamin by Hateing Him*).

46

How does the reunion affect Paolo's parents and Benjamin? Use two details from the story to support your response.

The reunion affect Paolo's parent and benjamin
is that they both are different from each
other because Paolo's is a kid and
benjamin is a Parent or an adult.
According to the text it says "I'd gone
for my lessons, how Benjamin had been the
best teacher in all the world."

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*The reunion affect Paolo's Parent and benjamin is that they both are different from each other because Paolo's is a kid and benjamin is a Parent or an adult. According to the text is says "I'd gone for my lessons, how Benjamin had been the best teacher in all the world.*).

EXEMPLARY RESPONSE

47

What is a central theme of “Excerpt from *The Mozart Question*”? Use two details from the story to support your response.

Possible Exemplary Response:

A central theme of “Excerpt from *The Mozart Question*” is the relief and connection that comes from honesty. The narrator has no idea the revelation of him taking violin lessons will have such an effect on his family. By telling them, he learns truths about his parents and teacher that he could have never imagined. He learns that his mother loves the violin and his parents cherish the instrument. In turn, his mother has an opportunity to be truthful with her son and husband. Finally, the narrator’s parents get to be truthful about their past with the narrator’s teacher. They learn that they all survived and have missed one another dearly. The events of the reunion show the powerful connections brought about through the bravery it takes to be honest.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1

47

What is a central theme of "Excerpt from *The Mozart Question*"? Use two details from the story to support your response.

The central theme of "Excerpt from *The Mozart Question*" is that you should always tell the truth and nothing bad comes from the truth. For example it stated, "To my surprise, they were not looking angry." Another quote states, "Didn't I say Paolo would tell us, Papa?" These two quote indicates that by telling the truth, your parent will forgive you and has more trust in you.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text that identifies a central theme in "Excerpt from *The Mozart Question*" (*you should always tell the truth and nothing bad comes from the truth*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("To my surprise, they were not looking angry." and " Didn't I say Paolo would tell us, Papa?"). This response includes complete sentences where errors do not impact readability.

47

What is a central theme of "Excerpt from *The Mozart Question*"? Use two details from the story to support your response.

The central theme of "Excerpt from *The Mozart Question*" is that time will tell its true nature. One sentence to support this is in the text it states, "Mama played the violin too! She had never told me that!" Another detail is that in the text it states, "and that without a word passing between them they were deciding whether they should reveal it."

Score Point 2 (out of 2 points)

This response provides a valid inference from the text that identifies a central theme in "Excerpt from *The Mozart Question*" (*time will tell its true nature*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("Mama played the violin too! She had never told me that!" and "and that without a word passing between them they were deciding whether they should reveal it,"). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

47

What is a central theme of "Excerpt from *The Mozart Question*"? Use two details from the story to support your response.

The central theme of this story I think is friendships. Because Benjamin, Mama and Papa met each other and they all were happy and crying, tears of joy. And it was all just a happy time. For example, "arms around each other, and crying openly, crying through their laughter." This shows that it was a special moment to them.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text that identifies a central theme in "Excerpt from *The Mozart Question*" (friendships). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*Benjamin, Mama, and Papa met each other and they were all happy and crying, tears of joy* and "*arms around each other, and crying openly, crying through their laughter.*"). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

47

What is a central theme of "Excerpt from *The Mozart Question*"? Use two details from the story to support your response.

DO NOT WRITE BEYOND THIS AREA

I think the central theme of "Excerpt from the Mozart question is some way Part of their secret because According to the text it say: "At this, the three of them looked at one another. I knew then that they all shared the same secret, and that without a word passing between them they were deciding whether they should reveal it, if this was the right moment to tell me." "As it was, they looked to PaPa for the final decision, and it was he who invited me to the table to join them I think I knew then, even before PaPa began that I was in some way Part of their secret."

Score Point 1 (out of 2 points)

The response provides a sufficient number of concrete details from the text for support as required by the prompt ("At this, the three of them looked at one another. I knew then that they all shared the same secret, and that without a word passing between them they were deciding whether they should reveal it, if this was the right moment to tell me." and "As it was, they looked to PaPa for the final decision, and it was he who invited me to the table to join them I think I knew then, even before PaPa began that I was in some way part of their secret."); however, the response does not provide a valid inference from the text that identifies a central theme in "Excerpt from *The Mozart Question*." This response includes complete sentences where errors do not impact readability.

47

What is a central theme of "Excerpt from *The Mozart Question*"? Use two details from the story to support your response.

The central theme is when they forgive each other in lines 30 through 45. When this is said "Papa, forgive me because he knows, I love this violin, that is part of me.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text that identifies a central theme in "Excerpt from *The Mozart Question*" (*when they forgive each other*); however, the response only provides one concrete detail from the text for support (*"Papa forgives me because he knows I love this violin, that is part of me."*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

47

What is a central theme of "Excerpt from *The Mozart Question*"? Use two details from the story to support your response.

they have a secret paper count
Speaker

Score Point 1 (out of 2 points)

This response provides a valid inference from the text that identifies a central theme in "Excerpt from *The Mozart Question*" (*They have a secret*); however, the response does not provide two concrete details from the text for support as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 7

47

What is a central theme of "Excerpt from The Mozart Question"? Use two details from the story to support your response.

Benjamin carried Papa's violin for me that day and held my hand all the way back to the Dorsoduro. I dreaded having to make my confession. I knew how hurt they would be.

You see, Paolo,' said Benjamin, smiling down at me, 'I didn't tell you one it was a wonderful world? Twenty years. I always hoped they survived hoped they were together, these two young love birds, but I never believed it not really.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*Benjamin carried Papa's violin for me that day and held my hand all the way back to the Dorsoduro. I dreaded having to make my confession. I knew how hurt they would be. You see Paolo,' said Benjamin, smiling down at me, 'I didn't tell you one it was a wonderful world? Twenty years. I always hoped they survived hoped they were together, these two young love birds, but I never believed it not really*).

47

What is a central theme of "Excerpt from The Mozart Question"? Use two details from the story to support your response.

The title is Excerpt from the Mozart question they all about asking many questions from the Mozart the question is all about Mozart. For example, Mozart is the write of this book. Another example, the book is all about her.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*The title is Excerpt from the Mozart question they all about asking many questions from the Mozart the question is all about Mozart. For example, Mozart is the write of this book. Another example, the book is all about her*).

EXEMPLARY RESPONSE

48

Based on “Excerpt from *Leonardo da Vinci: Renaissance Genius*,” why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Possible Exemplary Response:

Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes because they were new and inexperienced. As a new apprentice, Leonardo “started his training by doing simple chores.” He did not yet know how to do more advanced tasks like mixing paint colors, making brushes, or tinting paper.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1

48

Based on "Excerpt from Leonardo da Vinci: Renaissance Genius," why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Based on "Excerpt from Leonardo da Vinci: Renaissance Genius," Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes because he is just a new member of the bottega. He need to begin by doing some simple chores. For example in the text it says that, "Like all new apprentices, he started his training by doing simple chores. He swept, cleaned, mixed paints, and ran errands." This shows that Leonardo was doing these chores because he is a newest member and also a beginner. Another detail was that, "however, he began to learn the skills he would need to work his way up from apprentices to master craftsman. This shows he starting like other new apprentices but he is going to work his way up to a master craftsman."

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain why Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes (*he is just a new member of the bottega*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("Like all new apprentices, he started his training by doing simple chores. He swept, cleaned, mixed paints, and ran errands" and "however, he began to learn the skills he would need to work his way up from apprentices to master craftsman"). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 2

Additional

48

Based on "Excerpt from Leonardo da Vinci: Renaissance Genius," why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Leonardo and the other apprentices required to complete chores because they were younger. For example, on lines 7 and 8 says, "The younger apprentices, like himself, swept the floors and cleaned brushes and mallets." This proves my answer because it shows what the younger apprentices do. Another example is on lines 5 and 6, it says, "The older apprentices tended the fiery kilns used to harden clay sculptures." This proves my answer because it shows what older apprentices would do. In conclusion, depending on whether you were younger or older, you were given certain jobs.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain why Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes (*because they were younger*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("The younger apprentices, like himself, swept the floors and cleaned brushes and mallets." and "The older apprentices tended the fiery kilns used to harden clay sculptures."). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

- 48 Based on "Excerpt from Leonardo da Vinci: Renaissance Genius," why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Leonardo and other apprentices are required to complete chores like sweeping the floor and cleaning brushes to help them learn. For example, the text says, "He began to learn the skills he would need to work his way up from apprentice to Master Craftman." Another example, is that the text says, "He learned how to mix egg yolks with ground pigments to make a paint called tempera." These examples show that they were learning from the chores they were doing. Perhaps, people can be learning from what doesn't seem to be learning.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain why Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes (*to help them learn*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("He began to learn the skills he would need to work his way up from apprentice to Master Craftman" and "He learned how to mix egg yolk with ground pigments to make a paint called tempera"). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

48

Based on "Excerpt from Leonardo da Vinci: Renaissance Genius," why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

In "Excerpt from Leonardo da Vinci: Renaissance Genius" Leonardo and the other apprentices he qualified were required to complete chores like sweeping and cleaning brushes because they had no experience there were in training. In the text it states that "he started his train by doing simple chores".

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain why Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes (*because they had no experience there were in training*); however, the response only provides one concrete detail from the text for support ("he started his train by doing simple chores"). This response includes complete sentences where errors do not impact readability.

48

Based on "Excerpt from Leonardo da Vinci: Renaissance Genius," why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Leonardo and the Other apprentices required to complete chores like Sweeping the floor and cleaning bushes because they needed to learn the skills to become a craftsman.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain why Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes (*they needed to learn the skills to become a craftsman*); however, the response does not provide two concrete details from the text for support as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

48

Based on “Excerpt from *Leonardo da Vinci: Renaissance Genius*,” why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Leonardi and the others were apprentices required to complete chores like sweeping the floor and cleaning brushes “before retiring upstairs to sleep.” He works twelve hours a day.

Score Point 1 (out of 2 points)

This response is a mostly literal recounting of details from the text (*Leonardi and the others were apprentices required to complete chores like sweeping the floor and cleaning brushes “before retiring upstairs to sleep.” He works twelve hours a day*); however, the response does not provide a valid inference from the text to explain why Leonardo and the other apprentices were required to complete chores like sweeping the floor and cleaning brushes as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 7

48

Based on “Excerpt from *Leonardo da Vinci: Renaissance Genius*,” why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

Leonardo sweeps floors because he loves art

Score Point 0 (out of 2 points)

This response is totally inaccurate (*Leonardo sweeps floors because he loves art*).

48

Based on “Excerpt from *Leonardo da Vinci: Renaissance Genius*,” why were Leonardo and the other apprentices required to complete chores like sweeping the floor and cleaning brushes? Use two details from the article to support your response.

They where told to do chores because to do an activity, you need to clean up after yourself. You need to set up, do, and clean up.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt and is totally inaccurate (*They where told to do chores because to do an activity, you need to clean up after yourself. You need to set up, do, and clean up*).

EXEMPLARY RESPONSE

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from *Leonardo da Vinci: Renaissance Genius*"? Use two details from the article to support your response.

Possible Exemplary Response:

Lines 24 through 38 develop a central idea of the article that this was a time when art was changing and part of what made Leonardo da Vinci so famous was that he was at the forefront of this change. Before the Renaissance, paintings looked “flat and not very realistic.” What Leonardo learned in Verrocchio’s bottega was how to paint “lifelike humans or nature scenes.” They were also learning about a “new technique called perspective.” The central idea was that it was a bustling time of great artistic development and that Leonardo was to become a major part of it. This is supported by the information in these lines.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

The lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius," because it proves that art could not just change one thing in your life. For example, "Verrocchio taught his pupils to use geometry, mathematics, and shading to create perspective in their work." This shows that art can also improve your math skills as well. Another example is that, "He provided plaster casts of hands, feet, legs." This shows that it can also be connected to the subject gym. Therefore, art is almost a subject of everything!

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how lines 24 through 38 help to develop a central idea (*it proves that art could not just change one thing in your life*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("Verrocchio taught his pupils to use geometry, mathematics, and shading to create perspective in their work." and "He provided plaster casts of hands, feet, legs."). This response includes complete sentences where errors do not impact readability.

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

Lines 24 through 38 help develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius" by showing how Leonardo became a great artist. For example, when Leonardo came to Verrocchio's workshop, he learned how to make art more realistic by making people more three-dimensional. Another example is that Verrocchio taught Leonardo how to make the background look farther away and how to use mathematical tools to create perspective. These examples prove that Verrocchio's teaching of art changed the way people use to draw objects that isn't life-like which made Leonardo follow his techniques to become a great artist. GO ON

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how lines 24 through 38 help to develop a central idea (*by showing how Leonardo became a great artist*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (*when Leonardo came to Verrocchio's workshop, he learned how to make art more realistic by making people more Three-dimensional and Verrocchio taught Leonardo how to make the background look farther away and how to use mathematical tools to create perspective*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

The lines help provide details about how art is evolving. For instance, on line 33, it states that, "Verrocchio also taught his students a new technique called perspective." This shows that art is becoming more advanced. Another example from the text is on lines 29 and 30, when it states, "Verrocchio taught his students to be precise, and paint exactly what they saw." This proves that art is evolving from two dimensional religious painting to more advance three dimension paintings, portraits, and sculptures.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain how lines 24 through 38 help to develop a central idea (*The lines help provide details about how art is evolving*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("Verrocchio also taught his students a new technique called perspective and "Verrocchio taught his students to be precise, and paint exactly what they saw. "). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

Lines 24 through 38 help develop a central idea by showing what improvements was being made while Leonardo da Vinci was learning. For instance, it says "Leonardo began his apprenticeship at a time when art was changing dramatically." If the art changes so does the skills you need to learn, so Leonardo da Vinci learned those skills fast and became one of the best artist of his time.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain how lines 24 through 38 help to develop a central idea (*by showing what improvements was being made while Leonardo da Vinci was learning*); however, the response only provides one concrete detail from the text for support (*"Leonardo began his apprenticeship at a time when art was changing dramatically."*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 5

Additional

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

Lines 24 through 38 develop a central idea because Leonardo da Vinci was drawing and his drawings wouldn't come out realistic so nobody would want his art. For example, the text says "Before the renaissance, Paintings often looked flat and not very realistic. This shows his art isn't very good.

Score Point 1 (out of 2 points)

This response only provides one concrete detail from the text for support ("Before the renaissance, Paintings often looked flat and not very realistic"). This response does not provide a valid inference from the text to explain how lines 24 through 38 help to develop a central idea. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

Lines 24-38 help develop a central idea of "Excerpt from Leonardo da Vinci" by giving information on how he is a genius on making Renaissance. According to the text, it states "When Leonard came to Verrocchio's bottega, arts became more realistic." This quote prove how his painting became more realistic by working with Verrocchio along Leonardo da Vinci. Another detail is on the last sentence on line 37-38 where it says "Leonardo did get a fine grade!" This text proves how his grade was not bad on how he created the Renaissance.

Score Point 1 (out of 2 points)

This response only provides one concrete detail from the text for support ("When Leonard came to Verrocchio's bottega, arts became more realistic"). This response does not provide a valid inference from the text to explain how lines 24 through 38 help to develop a central idea. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 7

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

In this article, he is a renaissance genius because he understand how he learning and make new unique of prespective. In the bottega, art more life like to Leonardo.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*In this article, he is a renaissance genius because he understand how he learning and make new unique of prespective. In the bottega, art more life like to Leonardo*).

GUIDE PAPER 8

Additional

49

How do lines 24 through 38 help to develop a central idea of "Excerpt from Leonardo da Vinci: Renaissance Genius"? Use two details from the article to support your response.

From that line 24 to 38 help to develop a central idea of excerpt from Leonardo by helping Readers know that education and art can help you get throw a lot of things so that's why you should take your education seriuse so that you dont have to be in the street.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*From that Line 24 to 38 help to develop a central Idea of excerpt from Leonardo by helping Readers know that education and art can help you get throw a lot of things so that's why you should take your Education seriuse so that you dont have to be in the street*).

EXEMPLARY RESPONSE

50

Read this sentence from lines 44 and 45 of "Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

Possible Exemplary Response:

The phrase "more to art than holding a paintbrush" means that Leonardo learned a lot more about how to create art than simply its mechanics. When he was to help with a bronze globe to grace the top of a Florence cathedral, he had to learn about "architectural plans" including how to "design cranes and pulleys" to hoist the globe to the roof. This work included engineering and calculations, much more than simply holding a paintbrush.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 2-point holistic rubric.

GUIDE PAPER 1a

50

Read this sentence from lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

In lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas," there is a quote that states, "Leonardo learned there was more to art than holding a paintbrush." This quote means that there is more to art than just painting and drawing. According to lines 45-47, the text states, "The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it. For this commission, cut and engineering went hand in hand." This quote indicates that not only that artists were doing art, but engineering as well. According to lines 33-35, the text states, "Leonardo cleaned and swept. Eventually he was given the daily task of grinding pigments to make paint. After he mastered each task he was given a harder one. He polished bronze statues. He learned how to make paintbrushes." This quote indicates that Leonardo had to do tasks before painting. Therefore, the quote means that there is more art than just painting and drawing.

GUIDE PAPER 1b

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain what the phrase “more to art than holding a paintbrush” means (*This quote means that there is more to art than just painting and drawing*). The response provides a sufficient number of concrete details from the text for support as required by the prompt (“*The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it. For the commission, art and engineering went hand in hand.*” and “*Leonardo cleaned and swept. Eventually he was given the daily task of grinding pigments to make paint. After he mastered each task he was given a harder one. He polished bronze statues. He learned how to make paintbrushes.*”). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 2

Additional

50

Read this sentence from lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

This phrase means that when it comes to art, it is not only drawing and painting. Leonardo learned that mathematics and planning with patience took place in art too. It would be a challenge to create, for the globe was to be twenty feet across and weigh over two tons. That's when Mathematics comes into hand. The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain what the phrase "more to art than holding a paintbrush" means (*when it comes to art, it is not only drawing and painting. Leonardo learned that mathematics and planning with patience took place in art too*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("*it would be a challenge to create, for the globe was to be twenty feet across and weigh over two tons.*" and "*The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it.*"). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 3

50

Read this sentence from lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

The phrase "more to art than holding a paintbrush" means art is not just one easy thing. Many people may think art is just painting or drawing, but like said in the text it isn't. Paragraph 6 shows that you have to polish bronze statues... make paintbrushes... prepare wooden panels". You may also have to make a 2 ton globe like in paragraph 7.

Score Point 2 (out of 2 points)

This response provides a valid inference from the text to explain what the phrase "more to art than holding a paintbrush" means (*art is not just one easy thing*). The response provides a sufficient number of concrete details from the text for support as required by the prompt ("polish bronze statues... make paintbrushes... prepare wooden panels" and *make a 2 ton globe like in paragraph 7*). This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 4

50

Read this sentence from lines 44 and 45 of “Excerpt from Leonardo da Vinci for Kids: His Life and Ideas.”

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase “more to art than holding a paintbrush” mean? Use two details from the article to support your response.

The phrase means that when you paint you are expressing your self in a way you cant do alone. According to the text “On the spring day when it was installed the whole town turned out to watch.” In the text it says “For this commission and designed for months.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain what the phrase “more to art than holding a paintbrush” means (*The phrase means that when you paint you are expressing your self in a way you cant do alone*); however, the response only provides one concrete detail from the text for support (“*On the spring day when it was installed the whole town turned out to watch.*”). This response includes complete sentences where errors do not impact readability.

50

Read this sentence from lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

In lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: Life and Ideas" Leonardo states that "there was more to art than holding a paintbrush," this means that there are many skills that u have to use or know in order to be a good artist, and in order to be successful u have to work hard.

Score Point 1 (out of 2 points)

This response provides a valid inference from the text to explain what the phrase "more to art than holding a paintbrush" means (*this means that there are many skills that u have to use or know in order to be a good artist, and in order to be successful u have to work hard*); however, the response does not provide two concrete detail from the text for support as required by the prompt. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 6

50

Read this sentence from lines 44 and 45 of “Excerpt from Leonardo da Vinci for Kids: His Life and Ideas.”

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase “more to art than holding a paintbrush” mean? Use two details from the article to support your response.

More to art than holding a paintbrush means “The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pully needed to install it.”

Score Point 1 (out of 2 points)

This response only provides one concrete detail from the text for support (“*The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pully needed to install it.*”). The response does not provide a valid inference from the text to explain what the phrase “more to art than holding a paintbrush” means. This response includes complete sentences where errors do not impact readability.

GUIDE PAPER 7

50

Read this sentence from lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

The phrase "more to art than holding a paintbrush" means that you need art then you get a paint brush to do it. For example, The Wealthy people of Florence would come in to have their portraits painted. This shows that you have to know how to draw and paint rather than a paintbrush with no art. Another example is that, His Workshop received orders for painting. This shows that painting something is more important than making brushes. Therefore, art is a skilled subject not a fast hand maker!

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*The phrase "more to art than holding a paintbrush" means that you need art then you get a paintbrush to do it. For example "The wealthy people of Florence would come in to have their portraits painted." This shows that you have to know how to draw and paint rather than a paintbrush with no art. Another example is that, "His workshop received orders for painting." This shows that painting something is more important than making brushes. Therefore, art is a skilled subject not a fast hand maker*).

50

Read this sentence from lines 44 and 45 of "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas."

Leonardo learned there was more to art than holding a paintbrush.

What does the phrase "more to art than holding a paintbrush" mean? Use two details from the article to support your response.

I think that the phrase "more to art than holding a paintbrush" means that whenever Leonardo is painting he is more focused to his painting than to his paintbrush. For instance, Leonardo learned about paintings with Verrocchio. Also, that many people wanted Verrocchio to do other things... In the text it states, "The wealthy people of Florence would come in to have their portraits painted." This quote explains that Leonardo used to see the portraits that Verrocchio painted.

Score Point 0 (out of 2 points)

This response does not address any of the requirements of the prompt (*I think that the phrase "more to art than holding a paintbrush," means that whenever Leonardo is painting he is more focused to his painting than to his paintbrush. For instance, Leonardo learned about paintings with Verrocchio. Also, that many people wanted Verrocchio to do other things. In the text it states, "The wealthy people of Florence would come in to have their portraits painted." This quote explains that Leonardo used to see the portraits that Verrocchio painted*).

EXEMPLARY RESPONSE

51

Both “Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*” and “Excerpt from *Leonardo da Vinci: Renaissance Genius*” describe Verrocchio’s bottega. How are the descriptions different? Why was Verrocchio’s bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio’s bottega in “Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*” and “Excerpt from *Leonardo da Vinci: Renaissance Genius*” are different
- explain why Verrocchio’s bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

Possible Exemplary Response:

Before Leonardo da Vinci became a great artist, he was first apprenticed to one named Verrocchio. The authors of “Excerpt from *Leonardo da Vinci: Renaissance Genius*” and “*Leonardo da Vinci for Kids*” describe Verrocchio’s bottega differently. Furthermore, both authors emphasize the bottega’s importance to intellectual and artistic culture in Florence.

In “Excerpt from *Leonardo da Vinci: Renaissance Genius*” the bottega is described as a busy place of work with many apprentices at varying stages in their apprenticeships and working on a very wide variety of artistic endeavors: “hammering metal into elaborate armor,” “cutting gems,” “carving ivory,” making “jewelry” or “sculptures” from clay and then painting. The bottega is described as having a hierarchy that the apprentices work up to. Leonardo begins by sweeping the floor and cleaning brushes but it will not be long before he graduates to more artistic tasks like painting and sculpting. The bottega is described as a one-stop shop for learning all the arts. In “Excerpt from *Leonardo da Vinci for Kids: His Life and Ideas*,” the bottega is described as bustling and exciting with “the doors open to the street and the teeming life of the city spill[ing] inside.” Dogs and children are playing in the rooms and even pigs and chickens are wandering in. Verrocchio is portrayed as a master orchestrating all of the apprentices. The bottega is described in cinematic terms and is easy to picture and hear “hammer[ing] armor and pound[ing] stone to powder,” a place that received orders for everything artistic and had wealthy people in and out of it placing orders.

The bottega was an important place of art and learning. In “Leonardo: Renaissance Genius,” “writers, scholars, and artists gathered in the workshop to exchange news or share ideas. They talked about music, books, science, and philosophy.” The bottega is described as having an “intellectual atmosphere.” In “*Leonardo da Vinci for Kids*,” the bottega is depicted as the center of artistic activity with exciting and important commissions for all types of art coming in at all times. The variety of experiences and people that Leonardo would’ve encountered helped to make the bottega a place of learning.

While both articles approach the subject of Leonardo da Vinci’s life differently, both provide details that describe the life of the great artist and the importance of art in the city of Florence. Both passages bring Leonardo and Verrocchio’s bottega in Renaissance Florence back to life.

Possible Details to Include:

- Other relevant text-based details

Score Points:

Apply 4-point holistic rubric.

GUIDE PAPER 1a

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

Leonardo da Vinci was one of the greatest artists/inventors in history. In, "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas", it tells what Leonardo da Vinci's child hood was like. In, "Excerpt from Leonardo da Vinci: Renaissance Genius", it explains what he did when he was an apprentice with other apprentices. But in both of them, they still show that he was a great artist.

The descriptions of Verrocchio's bogetta in, "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas", and, "Excerpt from Leonardo da Vinci: Renaissance Genius", are different because in, "Excerpt from Leonardo from Vinci for Kids", described how Leonardo da Vinci thought it was in the main room of amazing. According to "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas", it states "Leonardo's eyes opened wide when he saw Verrocchio's studio for the first time. The doors were open to the street and the teeming life of the city spilled inside", (Herbert, Lines 12-13). Since he has Leonardo has never been there before and is excited by what he sees, the text shows how he was happy about being there. But in, "Excerpt from Leonardo da Vinci: Renaissance Genius", it showed what was actually in the studio instead of what Leonardo felt about it. According to, "Excerpt from Leonardo da Vinci: Renaissance Genius", it states, "In the main room of bottega, the young artist saw some of his new teacher's assistants painting huge wooden panels with fine white plaster mixture called gesso", (O'Connor, Lines 2-4). The description of Verrocchio's studio was was different because it showed what Leonardo saw in the studio rather than what he felt when he first went in. Overall, "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas", showed what he felt, but in, "Excerpt from Leonardo da Vinci: Renaissance Genius", showed what he saw instead of his feeling.

Verrocchio's bottega was an important place for art and ideas in Florence because without it the construction of Santa Maria del Fiore in Florence wouldn't be complete. According to, "Excerpt from Leonardo da Vinci: His Life and Ideas", it states, "One day Verrocchio received a very impotant commision. Florence's cathedral, Santa Mari del Fiore was nearly finished after almost two hundred years of construction", (Herbert, Lines 39-40). Since the studio was there, the cathedral in Florence would be able to be created thanks to the studio's help. In addition, "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas", states that, "The final touch needed was the great bronze globe to be placed on top", (Herbert, Lines 40-41). Since the studio was there to help Florence, the studio finished it.

GUIDE PAPER 1b

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that is compelling and follows logically from the task and purpose (*Leonardo da Vinci was one of the greatest artists/inventors in history. In, “Excerpt from Leonardo da Vinci for Kids: His Life and Ideas”, it tells what Leonardo da Vinci’s child hood was like. In, “Excerpt from Leonardo da Vinci: Renaissance Genius”, it explains what he did when he was an apprentice with other apprentices. But in both of them, they still show that he was a great artist.*). The response demonstrates insightful analysis of the texts (*Since he has Leonardo has never been there before and is excited by what he sees, the text shows how he was happy about being there; The description of Verrocchio’s studio was was different because it showed what Leonardo saw in the studio rather than what he felt when he first went in; Since the studio was there, the cathedral in Florence would be able to be created thanks to the studio’s help; Since the studio was there to help Florence, the studio finished it*). The response develops the topic with relevant, well-chosen details from the texts and sustains the use of varied, relevant evidence (*“Leonardo’s eyes opened wide when he saw Verrocchio’s studio for the first time. The doors were open to the street and the teeming life of the city spilled inside”; “In the main room of the bottega, the young artist saw some of his new teacher’s assitants painting huge wooden panels with fine white plaster mixture called gesso”; “One day Verrocchio received a very impotant commision. Florence’s cathedral, Santa Mari del Fiore was nearly finished after nearly two hundred years of construction”; “The final touch needed was the great bronze globe to be placed on top ”*). The response exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning (*Since, But, According to, Overall, In addition*). The response does not provide a concluding statement. The response demonstrates grade-appropriate command of conventions, with few errors.

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

In the passages "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" by Janis Herbert and "Excerpt from Leonardo da Vinci: Renaissance Genius" by Barbara O' Connor, they talk about Verrocchio's bottega but has a different point of view towards it. Connor tells about how much work Leonardo had to do when he was in Verrocchio's bottega, while Herbert tells about how Leonardo was surprised when he was in Verrocchio's bottega. Though Herbert and Conner had different thoughts about Verrocchio's bottega, they both thought it was important since it was where Leonardo learned how to be an artist.

In the passage, "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" Herbert thinks of Verrocchio's bottega as a fasinating place and a place where Lenonardo learned many skills. According to the text, " The doors were open to the street and the teeming life of the city spilled inside." (Herbert, 12). Thus, Herbert showed how Leonardo was so surprised when he saw what was inside Verrocchio's studio. But on the other hand, Connor thinks of Verrocchio's studio as a place where he works very hard. For example, " Leonardo's days in the bottega were long and busy." (Connor, 15). Therefore, Verrocchio pushed Leonardo to do a lot of hard were to help him learn more.

Verrocchio's bottega was a very important place since it was the place where Leonardo learned all his skills. For example, " After he mastered each task he was given a harder one. He polished bronze statues. He learned how to make paintbrushes." (Connor, 35). Thus, Verrocchio's bottega was the place where he learned new things that would help him in being an artist. In addition, " Verrocchio taught his artists to be pricise, to paint, and to sculpt exactly what they saw." (Conner, 29)

As a result, both Herbert and Conner has different point of views of Verrocchio's bottega but both of them thinks it was an important place. There Leonardo had learned everything that he needed to know in order to be a great artist.

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*In the passages “Excerpt from Leonardo da Vinci for Kids: His Life and Ideas” by Janis Herbert and “Excerpt from Leonardo da Vinci: Renaissance Genius” by Barbara O’ Connor, they talk about Verrocchio’s bottega but has a different point of view towards it. Connor tells about how much work Leonardo had to do when he was in Verrocchio’s bottega, while Herbert tells about how Leonardo was surprised when he was in Verrocchio’s bottega. Though Herbert and Conner had different thoughts about Verrocchio’s bottega, they both thought it was important since it was where Leonardo learned how to be an artist*). The response demonstrates insightful analysis of the texts (*Thus, Herbert showed how Leonardo was so surprised when he saw what was inside Verrocchio’s studio; Therefore, Verrocchio pushed Leonardo to do a lot of hard work to help him learn more; Thus, Verrocchio’s bottega was the place where he learned new things that would help him in being an artist*). The response develops the topic with relevant, well-chosen details from the texts (“*The doors were open to the street and the teeming life of the city spilled inside.*”; “*Leonardo’s days in the bottega were long and busy.*”; “*After he mastered each task he was given a harder one. He polished bronze statues. He learned how to make paintbrushes.*”; “*Verrocchio taught his artists to be precise, to paint, and to sculpt exactly what they saw.*”). The response exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning (*Though, In the passage, Thus, But on the other hand, For example, Therefore, In addition, As a result*). The response provides a concluding statement that follows from the topic and information presented (*As a result, both Herbert and Conner has different point of views of Verrocchio’s bottega but both of them thinks it was an important place*). The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 3a

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

In the two articles, "Excerpt from Leonardo da Vinci for Kids: His life and Ideas" and "Excerpt from Leonardo da Vinci" Renaissance Genius", there are different descriptions of Verrocchhio's bogetta. In "Excerpt from Leonardo da Vinci for Kids: His life and Ideas", Verrocchhios bogetta is described as busy, very artistic, and very open to the public. "The doors were open to the street and the teeming life of the city spilled inside. Playing children and their dogs ran through the rooms. Sometimes a pig or a chicken wandered in! Maestro Verrocchio stood in the middle of all the activity, alert to everything that was going on and directing the work of his young apprentices. Brushes and mallets and chisels hung on the walls, along with the sketches and plans of work in progress." (Excerpt from Leonardo da Vinci for Kids" His life and Ideas, paragraph three). In "Excerpt from Leonarda da Vinci: Renaissance Genius", the bogetta is described as calm, and everybody is working hard and is concentrating. " In the main room of the bogetta, the young artist saw some of his new teacher's assistants painting huge wooden panels covered with a fine white plaster mixture called gesso. Other assitants were hammering metal into elaborate armour." (Excerpt from Leonardo da Vinci: Renaissance Genius, paragraph one). These details show the major and minor differences between the two articles descriptions of the Bogetta of Verrocchhio. The descriptions of Verrocchhios bogetta in "Excerpt from Leonardo da Vinci for Kids: His life and ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different.

In both articles, Verrocchios bogetta was an important place for art and ideas in Florence. The articles show how it affected the lives of young artists. In "Excerpt from Leonardo da Vinci: Renaissance Genius" it says, "Like all new apprentices, he started his training by doing simple chores. He swept, cleaned, mixed paints and ran errands. Soon, however, he began to learn the skills he would need to work his way up from apprentice to master craftsman." (Excerpt from Leonardo da Vinci: Renaissance and Ideas", it states "Leonardo's father and Verrocchio shook hands. Young Leonarda was now apprenticed to the great artist. He would be a "discepolo" (which is the Italian word for an apprentice) and would spend many years learning to be an artist under the direction of Verrocchio." (Excerpt from Leonardo da Vinci for Kids: His life and Ideas, paragraph four). These details show why Verrocchio's bogetta was an important place for art and Ideas in Florence, and how it improved many young lives for years to come. Verrocchios bogetta was an important place for art and ideas in Florence.

GUIDE PAPER 3b

Score Point 4 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*In the two articles, “Excerpt from Leonardo da Vinci for Kids: His life and Ideas” and “Excerpt from Leonardo da Vinci” Renaissance Genius”, there are different descriptions of Verrocchhio’s bogetta. and In both articles, Verrocchhios bogetta was an important place for art and ideas in Florence. The articles show how it affected the lives of young artists*). The response demonstrates grade-appropriate analysis of the texts (*Verrocchhios bogetta is described as busy, very artistic, and very open to the public; the bogetta is described as calm, and everybody is working hard and is concentrating; These details show why Verrocchhio’s bogetta was an important place for art and Ideas in Florence, and how it improved many young lives for years to come*). The response develops the topic with relevant, well-chosen details from the texts [*The doors were open to the street and the teeming life of the city spilled inside. Playing children and their dogs ran through the rooms. Sometimes a pig or a chicken wandered in! Maestro Verrocchhio stood in the middle of all the activity, alert to everything that was going on and directing the work of his young apprentices. Brushes and mallets and chisels hung on the walls, along with the sketches and plans of work in progress.*"; *In the main room of the bogetta, the young artist saw some of his teacher’s assistants painting huge wooden panels covered with a fine white plaster mixture called gesso. Other assistants were hammering metal into elaborate armour.*"; *Like all new apprentices, he started his training by doing simple chores. He swept, cleaned, mixed paints, and ran errands. Soon, however, he began to learn the skills he would need to work his way up from apprentice to master craftsman.*"; *Leonardo’s father and Verrocchhio shook hands. Young Leonardo was now apprenticed to the great artist. He would be a “discipolo” (which is the Italian word for an apprentice) and would spend many years learning to be an artist under the direction of Verrocchhio.*]. The response exhibits clear organization, with the use of appropriate transitions to create a unified whole (*In the two articles, These details show*). The response provides a concluding statement that follows from the topic and information presented (*Verrocchhios bogetta was an important place for art and ideas in Florence*). The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 4a

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

Both "Leonardo da Vinci for Kids: His Life and Ideas" and Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. They are different because one passage shows it all calm, and another shows people running around and being fun. An example from paragraphs 13 and 14 of "Leonardo da Vinci for Kids: His Life and Ideas" is, "Playing children and their dogs ran through the rooms. sometimes a pig or a chick wandered in!" This shows how Verrocchi's studio welcomed everyone. An example of how this is different from Verrocchi's studio being all crazy is in paragraphs 2-4 in the passage "Leonardo da Vinci: Renaissance Genius" is, "In the main room of the bottega, the young artist saw some of his new teacher's assistants painting huge wooden panels with a fine white plaster mix called gesso. Other assistants were hammering metal into elaborate armor."

Verrocchi's bottega was important to art and ideas in Florence because a lot of people went there to learn and paint. An example of this is from "Leonardo da Vinci: Renaissance Genius", when the text states, "Verrocchi taught his students to be precise. to paint and sculpt exactly what they saw." This shows how that teaching spawned many great artists who made sculptures, paintings, and inventions that helped create many ideas for Florence.

These examples show how the depictions of Verrocchi's bottega differ, and how Verrocchi's bottega was an important place for art and ideas in Florence.

GUIDE PAPER 4b

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*Both “Leonardo da Vinci for Kids: His Life and Ideas” and Leonardo da Vinci: Renaissance Genius” describe Verrocchio’s bottega. They are different because one passage shows it all calm, and another shows people running around and being fun*). The response demonstrates grade-appropriate analysis of the texts (*This shows how Verrocchi’s studio welcomed in everyone and This shows how that teaching spawned many great artist who made sculptures, paintings, and inventions that helped create many ideas for Florence*). The response develops the topic with relevant details from the texts (“*Playing children and their dogs ran through the rooms. Sometimes a pig or a chick wandered in!*”; “*In the main room of the bottega, the young artist saw some of his new teacher’s assistants painting huge wooden panels with a fine white plaster mix called gesso. Other assistants were hammering metal into elaborate armor.*”; “*Verrocchi taught his students to be precise. to paint and sculpt exactly what they saw.*”). The response exhibits clear organization, with the use of appropriate transitions to create a unified whole (*An example, This shows*). The response provides a concluding statement that follows from the topic and information presented (*These examples show how the depictions of Verrocchi’s bottega differ, and how Verrocchi’s bottega was an important place for art and ideas in Florence*). The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension (*shows it all calm, and, being all crazy, Verrocchi, Florence, an example, precise, many great artist*).

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from both articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from both articles to support your response

The descriptions of Verrocchio's bottega were different in some ways. In "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas," it describes the bottega to be bustling with activity, with people from the streets, animals, and craziness. The article states, "Sometimes a pig or chicken wandered in!" However, in "Excerpt from Leonardo da Vinci: Renaissance Genius," it describes the bottega to be busy, but only with a lot of apprentices, not animals or people from the streets. "Leonardo had only to look around him to see that there was much to learn from his new master." This explains that it was filled with only people working at the bottega.

Verracini's studio was an important place for art and ideas. This is because some people came to get cannons to protect the city, while others needed church bells. "Verrocchio and his apprentices even made bells for churches and cannons to guard the town."

Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*The descriptions of Verrocchio's bottega were different in some ways*). The response demonstrates grade-appropriate analysis of the texts (*In "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas," it describes the bottega to be bustling with activity, with people from the streets, animals, and craziness; However, in "Excerpt from Leonardo da Vinci: Renaissance Genius," it describes the bottega to be busy, with only a lot of apprentices, not animals or people from the streets; This is because some people came to get cannons to protect the city, while others needed church bells*). The response develops the topic with relevant details from the texts ("Sometimes a pig or chicken wandered in!"; "Leonardo had only to look around him to see that there was much to learn from his new master."); "Verrocchio and his apprentices even made bells for churches and cannons to guard the town"). The response exhibits clear organization, with the use of appropriate transitions to create a unified whole (*However, The article states, This explains that*). The response does not provide a concluding statement. The response demonstrates grade-appropriate command of conventions, with few errors.

GUIDE PAPER 6a

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from both articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from both articles to support your response

How were the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different. How was Verrocchio's bottega an important place for art and ideas in Florence. I can use details from both articles to support my response to these questions.

The "Excerpt from Leonardo da Vinci" was different from the "Excerpt from Leonardo da Vinci for Kids" because Verrocchio's workshop

GUIDE PAPER 6b

was more serious. In the text of the "Excerpt from Leonardo da Vinci" it stated that Leonardo worked for twelve hours a day but in the "Excerpt from Leonardo da Vinci for Kids" it stated in the text that playing kids and dogs were running through the office.

Verrocchio's workshop was an important place for art and ideas in Florence because it made young artists what hard work is. In both texts it stated that you started from the bottom and worked your way up and the tasks got harder and harder.

The two excerpts were different because one made the workshop seem more serious. Verrocchio's workshop was an important place for art and ideas because it helped young artists.

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Score Point 3 (out of 4 points)

This response clearly introduces a topic in a manner that follows generally from the task and purpose (*How were the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different. How was Verrocchio's bottega an important place for art and ideas in florence. I can use details from both articles to support my response to these questions.*). The response demonstrates grade-appropriate analysis of the texts (*The "Excerpt from Leonardo da Vinci" was different from the "Excerpt from Leonardo da Vinci for Kids" because Verrocchio's workshop was more serious and Verrocchio's workshop was an important place for art and ideas in Florence because it made young artists what hard work is.*). The response develops the topic with relevant details from the texts (*Leonardo worked for twelve hours a day; playing kids and dogs were running through the office; you started from the bottom and worked your way up and the tasks got harder and harder*). The response exhibits clear organization, with the use of appropriate transitions to create a unified whole (*In the text, it stated in the text, In both texts*). The response provides a concluding section that follows from the topic and information presented (*The two excerpts were different because one made the workshop seem more serious. Verrocchio's workshop was an important place for art and ideas because it helped young artists*). The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension.

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51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

In both articles the bottega are important parts of Florence but the articles describe the bottega in different ways.

In the article excerpt from "Leonardo da Vinci: Renaissance Genius" the bottega is described as serious. For example the story said, "The days in the bottega were long and busy.

But in the other story the bottega was described as cheerful and playful. For example the story said, "The doors were open to the street and the teeming life of the city spilled inside."

The bottega was important to Florence because they built bells for churches all the way to cannons to defend the city.

Score Point 2 (out of 4 points)

This response clearly introduces a topic in a manner that follows generally from the task and purpose (*In both articles the bottega are important parts of Florence but the articles describe the bottega in different ways*). The response demonstrates grade-appropriate analysis of the texts (*In the article excerpt from "Leonardo da Vinci: Renaissance Genius" the bottega is described as serious and But in the other story the bottega was described as cheerful and playful*). The response partially develops the topic of the essay with the use of some textual evidence ("The days in the bottega were long as busy and "The doors were open to the street and the teeming life of the city spilled inside."). The response shows some attempt at organization, with inconsistent use of transitions (*But in the other story, For example*). The response does not provide a concluding statement. The response demonstrates grade-appropriate command of conventions, with few errors.

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" use sensory details to describe to the reader Verrocchio's bottega, but in very different ways. In "Excerpt from Leonardo da Vinci for Kids", for example, the author is more descriptive on the looks, and actions of the characters, and what happened to Leonardo even after he finished training. As the author of "Excerpt from Leonardo da Vinci for kids" states, "He had a square face, dark curly hair, and a serious expression that showed that work was his life." Also, to describe life after being an apprentice, the text reads, "The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it." Then, in "Excerpt from Leonardo da Vinci" the author describes mainly the chores Leonardo completed, and an overview of everything he learned in the end. For example, in the text it states, the younger apprentices, like himself, swept the floors and cleaned brushes and mallets." Also, the author writes, "From his first days in the bottega, Leonardo showed both an ability to learn quickly and a natural talent in art. Verrocchio's bottega truly helped Leonardo expand his skills, and become an even better artist than he already was.

Score Point 2 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" use sensory details to describe to the reader Verrocchio's bottega, but in very different ways*). The response demonstrates a literal understanding of texts (*the author is more descriptive on the looks, and actions of the characters and, and what happened to Leonardo even after he finished training and the author describes mainly the chores Leonardo completed, and an overview of everything he learned in the end*). The response partially develops the topic of the essay with the use of some textual evidence, some of which is irrelevant ("He had a square face, dark curly hair, and a serious expression that showed that work was his life"; "The artist had to cast the globe in bronze, develop architectural plans, and even design the cranes and pulleys needed to install it."); "the younger apprentices, like himself, swept the floors and cleaned brushes and mallets."; "From his first days in the bottega, Leonardo showed both an ability to learn quickly and a natural talent in art). The response exhibits clear organization, with the use of appropriate transitions to create a unified whole (for example, *Also, Then, in the text it states*). The response demonstrates grade-appropriate command of conventions, with occasional errors that do not hinder comprehension (*describe, training, expression, showed*).

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51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from both articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from both articles to support your response

Verrocchio's bottega in
"Excerpt From Leonardo da Vinci
for kids: His life and Ideas"
and "Excerpt from Leonardo da
Vinci: Renaissance Genius" are
different by "His life and ideas"
just explaining about Verrocchio's
workshop and Leonardo's job
there. Rather than "Renaissance
Genius" talking about Leonardo
himself and by him also
working at the bottega.

Verrocchio's bottega was an
important place for art and ideas
in Florence is by his workshop
having to do everything involving
art and engineering. And in
Verrocchio's Bottega, there was

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So much going on! This quote from the passage shows the fact that Verrocchio's bottega was busy. Plus, he had wealthy people come in for portraits, and he also had to decorate buildings such as a cathedral. Verrocchio and his apprentices even made bells for churches and cannons used to guard the town. This quote shows that Verrocchio and his apprentices made anything from paintings to cannons.

Score Point 2 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*Verrocchio's bottega* in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different by "His life and ideas just explaining about Verrocchio's workshop and Leonardo's job there. Rather than "Renaissance Genius" talking about Leonardo himself and by him also working at the bottega). This response demonstrates a literal comprehension of the texts (*This quote from the passage shows the fact that Verrocchio's bottega was busy* and *This quote shows that Verrocchio and his apprentices made anything from paintings to cannons*). The response partially develops the topic of the essay with the use of some textual evidence ("And in Verrocchio's bottega, there was so much going on!; he had wealthy people come in for portraits and he also had to decorate buildings such as a cathedral; "Verrocchio and his apprentices even made bells for churches and cannons used to guard the town."). The response exhibits some attempt at organization, with inconsistent use of transitions (*Rather than*, *This quote from the passage shows the fact that*). The response does not provide a concluding statement. The response demonstrates emerging command of conventions, with some errors that may hinder comprehension (*and by him also working at the bottega, is by his workshop having to do everything*).

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51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

The descriptions of verrochio's bottega are different by one saying that it was so busy like how busy the streets are and the other one saying how it was apacked lace but with order and divided groups based on their age.Verrocchio bottega was so important because verrochio was the greatest sculpter of the time and it was his studio.

Score Point 1 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*The descriptions of verrochio's bottega are different by one saying that it was so busy... and the other one saying how it was apacked lace*). The response demonstrates little understanding of the texts. The response demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence (*how busy the streets are and verrochio was the greatest sculpter of the time*). The response exhibits no attempt at organization, and provides no concluding statement. The response demonstrates a lack of command of conventions, with frequent errors that hinder comprehension (*verrochio's, it was busy like how busy the streets are, apacked lace, Verrocchio bottega, sculpter*).

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

Both "Excerpt from Leonardo da Vinci for kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. In the text of "Excerpt from Leonardo da Vinci: Renaissance Genius" it is saying that Verrocchio's bottega is a place for learning and value, but in "Excerpt from Leonardo da Vinci for kids: His Life and Ideas" it is saying that Verrocchio's bottega is a place for wonderful things and creativity in your art work. Verrocchio's bottega was an important place for art and ideas in florence because many people came there to express thier feelings in art such as the wealthy people they would get thier portraits painted. It is stated in the text of "Excerpt from Leonardo da vinci for kids: His Life and ideas", "Young Leonardo was now apprenticed to the great artist." Also stated in the text,"And in Verroicchio's bottega, there was so much going on!"

Score Point 1 (out of 4 points)

This response clearly introduces a topic in a manner that follows from the task and purpose (*Both "Excerpt from Leonardo da Vinci for kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega*). The response demonstrates little understanding of the texts (*it is saying that Verrocchio's botttega is a place for learning and value, but in "Excerpt from Leonardo da Vinci for kids: His Life and Ideas" it is saying that Verrocchio's bottega is a place for wonderful things and creativity in your art work and many people came there to express thier feelings in art such as the wealthy people they would get thier portraits painted*). The response demonstrates an attempt to use evidence, but only develops ideas with minimal occasional evidence which is generally irrelevant (*"Young Leonardo was now apprenticed to the great artist"* and *"And in Verroicchio's bottega, there was so much going on!"*). The response exhibits some attempt at organization, with inconsistent use of transitions (*In the text, Also*). The response does not provide a concluding statement. The response demonstrates emerging command of conventions, with some errors that may hinder comprehension.

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51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

they are pretty similar but the second passage was more of leonardo's point of view.
verrocchio's was a great place for learning: poloshiphy, math, art,ect.

Score Point 1 (out of 4 points)

This response introduces a topic in a manner that follows generally from the task and purpose (*they are pretty similar but the second passage was more of leonardo's point of view*). The response demonstrates little understanding of the texts. The response demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence which is generally irrelevant (*verrocchio's was a great place for learning: poloshiphy, math, art,ect*). The response exhibits no evidence of organization, and does not provide a concluding statement. The response demonstrates emerging command of conventions, with some errors that may hinder comprehension.

GUIDE PAPER 13

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

in both storys leonardo's bottega is different by leonardo being an apperentis in one of the storys and not in the other. And Verrocchio's bottega is different in one of the storys by bying leonardo's fathers friend and still being his friend in the other story.

Score Point 0 (out of 4 points)

This response demonstrates a lack of understanding of the texts (*in both storys leonardo's bottega is different by leonardo being an apperentis in one of the storys and not in the other. And Verrocchio's bottega is different in one of the storys by bying leonardo's fathers friend and still being his friend in the other story*). The response provides no evidence, and exhibits no evidence of organization. The response does not provide a concluding statement or section. The response demonstrates a lack of command of conventions, with frequent errors that hinder comprehension.

51

Both "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" describe Verrocchio's bottega. How are the descriptions different? Why was Verrocchio's bottega an important place for art and ideas in Florence? Use details from **both** articles to support your response.

In your response, be sure to

- explain how the descriptions of Verrocchio's bottega in "Excerpt from Leonardo da Vinci for Kids: His Life and Ideas" and "Excerpt from Leonardo da Vinci: Renaissance Genius" are different
- explain why Verrocchio's bottega was an important place for art and ideas in Florence
- use details from **both** articles to support your response

Verrocchio's bottega is important. Its important because it was for his commision. His commision was to build a construction for 200 years in paragraph 7.

Score Point 0 (out of 4 points)

This response demonstrates a lack of understanding of the task and texts (*Verrocchio's bottega is important. Its important because it was for his commision. His commision was to build a construction for 200 years*). The response provides no evidence, and exhibits no evidence of organization. The response does not provide a concluding statement. The response demonstrates emerging command of conventions, with some errors that hinder comprehension.