

**Non Summative Assessment Toolkit**  
**Literacy**

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## Introduction / Purpose

The transition to new standards and new summative assessments leads to a reexamination of non-summative assessment practices. Non-summative practices include the district and school approach to all interim, formative, benchmark assessments.

Schools and districts have wide-ranging purposes for and practices with non-summative assessment. Some schools and districts have common benchmark or interim assessments, some do not. Some schools and districts design their own tests, some purchase standardized options. Some schools and districts give common assessments every nine weeks, some give common assessments every 6 weeks. There are no silver-bullet solutions and there is no research-proven “best-way.”

What we do know is that clarity of purpose is the most important driving factor in the usefulness of an assessment. Some of the purposes we often hear expressed and desired from non-summative assessments include:

- I want to know which standards my students know and do not know so I know where to focus.
- I want to know if my school or district is on track to meet our goals for the coming year.
- I want to know if my students have mastered the content I just taught them during this unit.
- I want to see what kind of progress my students have made so far this year.

Each of these functions will lead to a different focus and design and will produce different information. There are no simple solutions that will span all purposes. Teachers and leaders will need different types of assessments for different purposes and a toolkit of assessment approaches to gather and act on good information.

Time is precious. Few topics generate more conversation among educators and parents than the number and timing of tests. There is general agreement that tests have an important role to play, and there is general agreement that we need to eliminate testing that does not serve a clear and critical purpose. However, balancing the need to get good information about student performance and the need to maximize time for instruction is not simple.

This set of tools was developed by teachers, for teachers. We are pleased to share them with educators across the state to support planning and decision making. These tools are not intended to represent a state wide approach to the ideal sequence of instruction. This illustrative model is simply intended to support discussion and local decision making.

This is a toolkit focused on non-summative assessment practices in literacy. There are many words often used to describe assessments. We have chosen to call this a non-summative assessment toolkit, as opposed to formative, interim or benchmark, because we hope it can support school and district thinking about all standards-based, non-summative assessment practices.

This set of resources is focused on standards-based assessment practices as opposed to skill-based assessment practices and universal screeners.

## Overview

At the request of many Tennessee administrators, a team of Tennessee educators met together to discuss how to create a framework that would encompass a roadmap of standards and a set of sample interim assessments. This team was asked to create a framework in order to help other Tennessee districts create their own scope of standards, benchmarking assessments and progress monitoring tools. The team discussed which standards were central for students to master, how to focus on the key transitional shifts, how to assess mastery of the standards and the shifts.

The team agreed that a necessary component of this transition was a “roadmap of standards” that used formative assessments as key measurements along the roadmap. This roadmap would not list standards to be mastered, but it would show how standards have to be developed over time and each student’s experience with a standard would become more rigorous and expect more depth.

The goal is to provide an illustrative model to help teachers plan their year and measure student learning at regular intervals. This model will provide guidance, but it will not prescribe detailed lessons. The goal is not to be a Year at a Glance document or a unit-by-unit sequence. Instead, the illustrated model will provide an example for districts, school buildings and individual teachers to create their own tailored yearlong calendars, units and formative assessments.

This “road map” discussion took many pathways and formats, but the focus was to provide clear focal points throughout the year. The structure of formative assessment focuses on key standards during each month, and formative assessment measures were placed at the end of each interval. Finally, the formative assessment model needed to focus on the connections between reading and writing.

This model represents standards that are woven throughout the year and must be deepened with repeated practice. For example students must work on RL 8.10 (By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.) all year to build mastery of this standard. Further, a standard may be measured on multiple assessments because it needs to deepen in complexity throughout the year.

The assessments focus on measuring the Literature, Informational and Writing Standard categories in the Common Core State Standards. Language and Vocabulary standards are not focal points for the formative assessments; instead, these standards are embedded in the tasks. Language standards will be assessed through the writing rubrics for each task. Contextual vocabulary skills can be assessed through selected response items.

Interims measure the ability of students to read critically, annotate rigorous literary and informational texts, and develop coherent and focused writing about their new knowledge from the reading. These writing tasks will be the bulk of what provides effective feedback for teachers. The assessments provide deep evidence that teachers can analyze whether students are on track at applying Common Core standard expectations. Each interim formative assessment provides task options that meet the focal standards, ask students to read texts, and provide writing to prompts.

The tasks provide reading stimuli that progressively get more challenging as the year progresses. Tasks also become more challenging and ask students to complete deeper analyses as the year progresses. These assessments provide a model of how to build standard mastery through the school year, and they also provide opportunities for students to have opportunities to experience more challenging analyses toward the end of the school year. Teachers should select the assessment tasks that best match their units and will provide feedback on student mastery at the skill level of their students as they progress through the year.

There is a culminating research option that is built around the mastery of the research standards and incorporates an authentic project component. This project option is designed for students to show how they have mastered the research elements of multiple integrated standards in an authentic learning setting.

## Glossary of Terms

**Common Core State Standards:** These learning goals outline what a student should know and be able to do at the end of each grade. The standards were created to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career, and life, regardless of where they live. <http://www.corestandards.org/about-the-standards/>

**Interim assessment:** An interim assessment is a form of assessment that educators use to (1) evaluate where students are in their learning progress and (2) determine whether they are on track to performing well on future assessments, such as standardized tests or end-of-course exams. From <http://edglossary.org/interim-assessment/>

**Learning progression:** A learning progression is a sequenced set of aligned standards that students must master in order to graduate prepared for life beyond school. The Common Core State Standards reflect a spiraling progression that is sequential and yet recursive. As students make progress, the learning targets do not change essentially, but continue to expand in breadth and depth, allowing teachers and students multiple opportunities to develop the knowledge and skills defined by the standards. From <http://www.schoolimprovement.com/>

**NAEP:** The National Assessment of Educational Progress (NAEP) is the largest nationally representative and continuing assessment of what America's students know and can do in various subject areas. Since NAEP assessments are administered uniformly using the same sets of test booklets across the nation, NAEP results serve as a common metric for all states and selected urban districts. The assessment stays essentially the same from year to year, with only carefully documented changes. This permits NAEP to provide a clear picture of student academic progress over time. From <http://nces.ed.gov/nationsreportcard/about/>

**PARCC:** The Partnership for Assessment of Readiness for College and Careers (PARCC) is a group of states working together to develop a set of assessments that measure whether students are on track to be successful in college and their careers. These high quality, computer based K-12 assessments in Mathematics and English Language Arts/Literacy give teachers, schools, students and parents better information whether students are on track in their learning for success after high school and tools to help teachers customize learning to meet student needs. From <http://www.parcconline.org/about-parcc>

**SBAC:** The Smarter Balanced Assessment Consortium (Smarter Balanced) is a state-led consortium working to develop next-generation assessments that accurately measure student progress toward college- and career-readiness. Smarter Balanced is one of two multistate consortia awarded funding from the U.S. Department of Education in 2010 to develop an assessment system aligned to the Common Core State Standards (CCSS) by the 2014-15 school year. From <http://www.smarterbalanced.org/about/>

## Frequently Asked Questions

### What needs to change in literacy assessments?

In literacy, there are three big shifts in the standards and the summative assessments.

- **Writing based on sources:** Writing well and writing based on texts is central to the expectations for college and career and the expectation of the standards. Tests written to the standards all reflect the significant role of text-based writing and our non-summative assessment practices must shift to reflect this focus.
- **Complex texts:** The complexity of texts matters and needs to increase over time. This needs to be reflected in non-summative assessments.
- **Multiple standards, not just a checklist of discrete skills:** As opposed to tests of the past that measured each standard with a set of questions, authentic assessments require demonstration of multiple skills with a single task or prompt.

### What standards are the assessments aligned to?

The interim assessments are aligned to Tennessee's standards in English, the Common Core State Standards, and focus on measuring student success on the three key instructional shifts. The assessment model provides an example of how to put Tennessee's standards into a framework that schools and districts can customize into a model for their teachers. The three key shifts include: building knowledge through content-rich nonfiction; reading, writing, and speaking grounded in evidence from both literary and informational texts; and regular practice with complex text and academic language. Each interim assessment measures reading complex texts and writing grounded with evidence and asks students to utilize academic language in their responses. There are seven interim assessments that focus on building knowledge through content-rich nonfiction.

### Why don't the assessments address all of the standards?

The assessment model framework is not intended to be a comprehensive scope and sequence. The interim assessments focus on the ability of students to respond analytically to text dependent prompts. The mastery of these skills shows student progress of reading closely, analyzing evidence and writing effectively. Language and vocabulary standards are embedded in each task instead of being measured in discrete parts.

### Where did the assessments come from?

Assessment items have come from several national sources that have sample assessments of text-based responses aligned to the Common Core State Standards. Interim models assessment have come from Common Core Appendix B model texts and tasks, TNCORE writing models, Achieve the Core, NAEP, SBAC, and PARCC.

### What tools can I use to score the interim assessments?

One can use the Tennessee writing rubrics that match to the interim prompt types. The Tennessee rubrics are differentiated by writing mode to capture the difference in the standards. Tennessee rubrics are built directly from the language of the Common Core State Standards for ELA Writing Strand.

### How do I use this document with my current scope and sequence?

Each interim assessment is coded to focus Common Core State Standards. While the assessments build in complexity and in rigor, one can use any interim assessment and match the model assessments to existing units in one's current scope and sequence. One can also use the model interim assessments to find other interim assessment ideas or to build one's own interim assessments. Finally, there is a step-by-step guide for preparing a district assessment framework or scope and sequence by using the model assessment framework.

### Are there additional curriculum resources to support the formative assessment model framework?

There are two model units included in the formative assessment model framework. These units are matched to the progression of standards during the year. These units also have tasks that can be used as interim assessments.

## Annotated Resources:

### **Achieve the Core** (<http://achievethecore.org/dashboard/300/search/6/1/6/7/8>)

Under the assessment questions link, one can find passages and “mini-assessments”. Mini-assessments include several types of questions tied to a single long passage. These assessment items include multiple choice questions, technology-enhanced constructed responses, and writing tasks.

### **Common Core Appendix B** ([http://www.corestandards.org/assets/Appendix\\_B.pdf](http://www.corestandards.org/assets/Appendix_B.pdf))

This resource provides several text samples separated by text type. Each section has sample writing performance tasks aligned to Common Core Standards. Categories for exemplar texts and exemplar tasks include Stories, Drama and Poetry; Informational Texts: English Language Arts; Informational Texts: History and Science; and Informational Texts: Science, Math and Technical Subjects.

### **NAEP** (<https://nces.ed.gov/nationsreportcard/about/booklets.aspx>)

This resource provides released reading passages, multiple choice questions, and constructed response items organized by year and by long term trends. These items can be used for formative assessment. This resource also provides grading guidelines for the released items.

### **PARCC** (<http://www.parcconline.org/samples/english-language-artsliteracy/grade-8-elaliteracy>)

This resource provides sample writing tasks from the Partnership for Readiness of College and Career Consortium. The link directs one to the 8<sup>th</sup> grade task; however, additional tasks can be accessed in the menu on the left-hand column of the page. Writing tasks are divided into three types: narrative writing tasks, literary analysis tasks and research simulation tasks.

### **Smarter Balanced** (<http://sbac.portal.airast.org/wp-content/uploads/2013/07/Grade8ELAPT.pdf>)

This resource provides a sample task used in the Smarter Balance Assessment Consortium. Currently, all other practice items require a user name and password.

### **TN Core Writing Assessments** ([http://tncore.org/english\\_language\\_arts/assessment/sample\\_assessments/2012-13sampleassessments.aspx](http://tncore.org/english_language_arts/assessment/sample_assessments/2012-13sampleassessments.aspx)) and ([http://tncore.org/english\\_language\\_arts/assessment/sample\\_assessments/2013-14sampleassessments.aspx](http://tncore.org/english_language_arts/assessment/sample_assessments/2013-14sampleassessments.aspx))

These resources provide the 2012-13 and the 2013-14 writing prompts that have been released from the Tennessee Department of Education. In each location, one can find multiple text-based prompts that are divided by grade band. Each prompt includes multiple texts.

### **TN Core Unit Template** ([http://tncore.org/english\\_language\\_arts/curricular\\_resources.aspx](http://tncore.org/english_language_arts/curricular_resources.aspx))

This resource provides unit templates that provide guidance and support in designing lessons around core texts. There are three options: three-text model, four-text model and five-text model. In addition, this website has a sample close reading lesson template.

## Process Guide

This guide provides a step-by-step process districts can use with any grade level to tailor these resources to each school or district's needs.

**Step One:** Develop representative groups of teachers, coaches and instructional support staff to analyze the standards. An initial analysis might be to compare the eighth grade standards and where they occur in the included assessments. The team should also compare the transitions that have occurred in the building or district by analyzing which anchor standards have been effectively transitioned and where the gaps are in the building or district. The goal of this step is to create a needs assessment of where the building or district is in the transition process.

**Step Two:** As one will notice with this assessment framework, many standards are repeated throughout the year. Most Common Core State Standards need to be taught at varying depths throughout the year and cannot be used as a checklist of skills. Each team needs to create a development of learning progressions by unpacking the standards. This unpacking process will help each team develop a way to teach the standards at increasing depths and rigor as the year progresses. To create this deep analysis, a team can complete learning progressions independently. The image below shows a sample learning progression:

### Literary Text

**RL Grade 8.1** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the literary text.

**Base Skill:** Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. *(Seventh Grade Expectation)*

**Step One:** Determine what criterion is necessary for strong evidence. LT: Reasoning

**Step Two:** Find strong evidence that supports what the text says explicitly. LT: Performance

**Step Three:** Find strong evidence that supports inferences drawn from the text. LT: Performance

**Step Four:** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text to ensure a clear analysis. *(8th grade Mastery Expectation)*

LT: Performance

If the team needs a more detailed plan for unpacking standards, visit:

<http://curriculumdesignproject.pbworks.com/w/page/15410124/Unwrapping%20the%20Standards>. This resource provides a detailed process for unpacking standards that can be modified to the readiness level of the team.

**Step Three:** Use the learning progressions or unpacked standards to develop a yearlong timeline. It is important to note that this framework is not a coverage document. This document needs to show the deepening mastery of standards instead of a coverage timeline. As the timeline progresses, one should see an increasing rigor and depth in reading and writing. One way to show this increased rigor through the year is to use an assessment framework rather than a traditional scope and sequence.

An assessment framework gives the teaching staff the expectation of what rigor for reading and writing would occur at which point in the school year. Interim assessments can provide an indication of how the increased rigor of reading skills would be measured. For example, an early interim might require students to begin with responding to text-based questions (see the Fun Task, Interim #3) to longer and more rigorous writing tasks (Frederick Douglass Task, Interim # 5).

**Step Four:** Refine what the assessment structure should be for each interim assessment. Determine whether the formative assessments should include selected response, technology enhanced items, constructed response, and varied

writing structures. Evaluate the technology capacity and determine whether these formative assessments should be measured digitally or in a paper-pencil format.

**Step Five:** Research sample assessments that could serve as formative assessments in the assessment framework. This document provides a starting point for finding quality assessment items at various grade levels. Select possible assessments and place in draft locations along the assessment framework. Evaluate the framework to ensure a balance of modes of writing, types of literary and informational text as well as the Reading Literature Texts and Reading Information Texts standards.

**Step Six:** Spend time with the team looking at this Assessment Framework. Analyze how each interim becomes more complex. As a team, determine what should the first interim measure. Should it measure on grade level skills or the preceding grade level's standards? Look at the text types, what the prompts are asking and how students being asked to integrate their reading comprehension and writing skills. Then, how do draft interim assessments build in rigor and complexity on the current framework that the team has developed? Analyze the team's framework to determine if it provides the information a teacher needs to know about her students in September, in December, and in March.

**Step Seven:** Revise the assessment framework to increase in rigor and depth as well as ensure that it gives teachers appropriate and timely information about student mastery.

**Step Eight:** Ensure the assessment framework has informational and feedback sessions that help all teachers understand the process and the purpose of the assessment framework. These meetings give teachers initial opportunities to learn the frameworks, but the meetings also allow teachers to "buy in" to the process of formative assessment.



## Scope and Sequence and Assessment Overview

Month	Assessment	Task
August	Diagnostic	<b>Option A:</b> TN pilot prompt N <b>Option B:</b> Amelia Earhart Task
September	Interim #1	<b>Option A:</b> Open Boat Task <b>Option B:</b> (Literary Unit) Sherlock Holmes Unit
October	Interim #2	<b>Option A:</b> TN pilot prompt G <b>Option B:</b> Penny Task
November	Interim #3	<b>Option A:</b> Fun Task from NAEP <b>Option B:</b> Learning from Play Unit
December	Interim #4	<b>Option A:</b> Dragonwing Narrative Task <b>Option B:</b> Midwinter Day Literary Task
January	Interim #5	<b>Option A:</b> Call of the Wild Task <b>Option B:</b> Frederick Douglas Task
February	Writing Assessment	
March	Interim #6	<b>Option A:</b> Soldier Sister Task <b>Option B:</b> Women Get the Vote
April	TCAP/ACH	
May	Interim # 7	<b>Option A:</b> Tom Sawyer Task <b>Option B:</b> Paul Revere's Ride Task

## Diagnostic Item #1

These diagnostic tasks focus on claim, evidence, elaboration, central ideas and contextual vocabulary in literary and informational texts.

### **Option A:**

Drawn from TCAP Writing Assessment Pilot

**Standards:** RI 8.1, RI8.8, W8.2, W8.9, L 8.1, L 8.2, L 8.3

### **Option B:**

Drawn from PARCC Sample Performance Task

**Standards:** RI 8.1, RI 8.2, W8.2, W8.9, L8.1, L 8.2, L 8.3

**Option A** asks students to read a challenging, short passage from *Essays: First Series* by Ralph Waldo Emerson. This passage provides a challenging text, but it includes vocabulary definitions as a scaffolded support for approaching the text. The assessment also includes multiple-choice questions that measure contextual vocabulary skills and central idea identification. One question includes a two-part question that asks students to provide textual evidence for contextual vocabulary. The constructed response question asks students to evaluate the claims, reasoning and evidence used by Emerson. This assessment will help a teacher determine how students approach rigorous texts, measure the student's ability to analyze author's arguments, and use text evidence in writing.

**Option B** asks students to read two biographical accounts on Amelia Earhart's disappearance. These texts are not as challenging, but the texts are longer and hold several dates and historical events. This passage does not contain multiple-choice items. The constructed response requires students to summarize and analyze the central ideas of both texts. This assessment will help a teacher determine how students compare and contrast central ideas in two texts, use text evidence from multiple sources, and create a claim in writing.

## 8<sup>th</sup> Grade Interim Diagnostic Option A

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

In the following passage, Ralph Waldo Emerson expresses his views about how advanced technology hinders society.

### Self-Reliance from *Essays: First Series* by Ralph Waldo Emerson

1 It is easy to see that a greater self-reliance—a new respect for the divinity in man—must work a revolution in all the . . . relations of men; . . . in their education; in their pursuits; their modes of living. . . .

2 As our Religion, our Education, our Art look abroad, so does our spirit of society. All men plume themselves on<sup>1</sup> the improvement of society, and no man improves.

3 Society never advances. It recedes as fast on one side as it gains on the other. Its progress is only apparent like the workers of a treadmill. It undergoes continual changes . . . it is civilized . . . it is rich, it is scientific; but this change is not amelioration.<sup>2</sup>

4 For every thing that is given something is taken. Society acquires new arts and loses old instincts. . . The civilized man has built a coach, but has lost the use of his feet. He is supported on crutches, but lacks so much support of the muscle. He has got a fine Geneva watch,<sup>3</sup> but he has lost the skill to tell the hour by the sun.

5 A Greenwich nautical almanac<sup>4</sup> he has, and so being sure of the information when he wants it, the man in the street does not know a star in the sky. The solstice<sup>5</sup> he does not observe; the equinox<sup>6</sup> he knows as little; and the whole bright calendar of the year is without a dial in his mind.

6 His notebooks impair his memory; his libraries overload his wit; the insurance-office increases the number of accidents; and it may be a question whether machinery does not encumber;<sup>7</sup> whether we have not lost by refinement some energy. . . .

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<sup>1</sup> **plume themselves on:** take pride in

<sup>2</sup> **amelioration:** improvement

<sup>3</sup> **Geneva watch:** expensive timepiece

<sup>4</sup> **Greenwich nautical almanac:** a book that calculated longitude at sea based on distance from the moon

<sup>5</sup> **solstice:** time of year when the sun is farthest from the equator

<sup>6</sup> **equinox:** time of year when the sun crosses the equator

<sup>7</sup> **encumber:** hinder

The arts and inventions of each period are only its costume and do not invigorate men. The harm of the improved machinery may compensate its good. . . .

Society is a wave. The wave moves onward, but the water of which it is composed does not.

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“Self-Reliance,” from *Essays: First Series*, by Ralph Waldo Emerson. Public Domain.

Write an essay in which you delineate Emerson’s claims that technological advancement sometimes hinders society by increasing people’s reliance on machines. Evaluate Emerson’s arguments and specific claims, assessing whether the reasoning is sound and the evidence is relevant and sufficient. Draw evidence from the passage to support your analysis. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

## 8<sup>th</sup> Grade Interim Diagnostic Option B

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Amelia Earhart: Life and Disappearance<sup>1</sup> By Watchmojo

She is the most famous female pilot in history. Welcome to Watchmojo.com and today we will be learning more about the life and accomplishments of Amelia Earhart.

Born July 24th, 1897, in Atchison, Kansas, Earhart first became interested in air travel after witnessing a flying exhibition by an ace pilot in her late teens. In 1920, she and her father took a trip to an airfield for a 10-minute flight. Following this, she took odd jobs to earn the money to pay for flying lessons, which she finally began on January 3rd, 1921.

To fit in with other female pilots, Earhart chopped off her hair and donned a worn leather jacket which fit with her tomboy image. By October of 1922, she was already setting records, becoming the first woman to fly to fourteen thousand feet. Finally on May 15th, 1923, she was issued her pilot's license, making her only the sixteenth woman to have one.

While she was admired by some as a preeminent female pilot, others merely qualified her skill as adequate. Either way, she had amassed an impressive 500 unaccompanied flying hours by 1927.

After Charles Lindbergh flew solo across the Atlantic in 1927, Earhart was approached to be the first woman to do so. Though she did not actually pilot the plane, her trip was successful and she and her team were greeted with great fanfare upon their return to the United States. Following this triumph, Earhart's celebrity grew, and she signed on to write a book, go on speaking tours and endorse various products.

In August of 1928, she became the first woman to fly across North America and back. It was also around this time that Earhart was proposed to by George P. Putnam, who had helped plan and promote her trans-Atlantic flight. The two were finally married on February 7th, 1931.

It was the next year at the age of 34 that she successfully flew solo non-stop across the Atlantic. She set a number of other records, both as a woman and as a pilot. But her biggest triumph was to be a flight across the world in 1937. After a first attempt in March failed, a second attempt was planned for June. Earhart and navigator Fred Noonan departed on the first of the month, finally arriving in New Guinea on June 29th. Seven thousand miles remained on the flight, all of it over the Pacific Ocean.

Departing from New Guinea three days later, the aviators planned to land on Howland Island. However upon their approach, the pair was unable to locate the island and was running low on gas. After a number of voice transmissions from the aircraft, contact was eventually lost. An official search began almost immediately, and Putnam also funded a search of the area, but ultimately she remained lost. On January 5th, 1939 Amelia Earhart was declared legally dead.

For years, mystery has surrounded Earhart's disappearance. Conspiracy theorists have suggested the possibility that she was a spy, or assumed a new identity. She may have crashed in the ocean, or she may have landed on a

different island and ultimately perished. No matter what her fate, her legacy lives on as a central figure in the effort to bring air travel into the public consciousness, and as a pioneer for women's issues.

## Text Two

Amelia Earhart TM/® is a trademark of Amy Kleppner, as heir to the Estate of Muriel Morrissey, licensed by CMG Worldwide. [www.AmeliaEarhart.com](http://www.AmeliaEarhart.com)

### **"Biography of Amelia Earhart"**

When 10-year-old Amelia Mary Earhart saw her first plane at a state fair, she was not impressed. "It was a thing of rusty wire and wood and looked not at all interesting," she said. It wasn't until Earhart attended a stunt-flying exhibition, almost a decade later, that she became seriously interested in aviation. A pilot spotted Earhart and her friend, who were watching from an isolated clearing, and dove at them. "I am sure he said to himself, 'Watch me make them scamper,'" she said. Earhart, who felt a mixture of fear and pleasure, stood her ground. As the plane swooped by, something inside her awakened. "I did not understand it at the time," she said, "but I believe that little red airplane said something to me as it swished by." On December 28, 1920, pilot Frank Hawks gave her a ride that would forever change her life. "By the time I had got two or three hundred feet off the ground," she said, "I knew I had to fly."

Although Earhart's convictions were strong, challenging prejudicial and financial obstacles awaited her. But the former tomboy was no stranger to disapproval or doubt. Defying conventional feminine behavior, the young Earhart climbed trees, "belly-slammed" her sled to start it downhill and hunted rats with a .22 rifle. She also kept a scrapbook of newspaper clippings about successful women in predominantly male-oriented fields, including film direction and production, law, advertising, management, and mechanical engineering.

After graduating from Hyde Park High School in 1915, Earhart attended Ogontz, a girl's finishing school in the suburbs of Philadelphia. She left in the middle of her second year to work as a nurse's aide in a military hospital in Canada during WWI, attended college, and later became a social worker at Denison House, a settlement house in Boston. Earhart took her first flying lesson on January 3, 1921, and in six months managed to save enough money to buy her first plane. The second-hand Kinner Airster was a two-seater biplane painted bright yellow. Earhart named the plane "Canary," and used it to set her first women's record by rising to an altitude of 14,000 feet.

One afternoon in April 1928, a phone call came for Earhart at work. "I'm too busy to answer just now," she said. After hearing that it was important, Earhart relented though at first she thought it was a prank. It wasn't until the caller supplied excellent references that she realized the man was serious. "How would you like to be the first woman to fly the Atlantic?" he asked, to which Earhart promptly replied, "Yes!" After an interview in New York with the project coordinators, including book publisher and publicist George P. Putnam, she was asked to join pilot Wilmer "Bill" Stultz and co-pilot/mechanic Louis E. "Slim" Gordon. The team left Trepassey harbor, Newfoundland, in a Fokker F7 named Friendship on June 17, 1928, and arrived at Burry Port, Wales, approximately 21 hours later. Their landmark flight made headlines worldwide, because three women had died within the year trying to be that first woman. When the crew returned to the United States they were greeted with a ticker-tape parade in New York and a reception held by President Calvin Coolidge at the White House.

From then on, Earhart's life revolved around flying. She placed third at the Cleveland Women's Air Derby, later nicknamed the "Powder Puff Derby" by Will Rogers. As fate would have it, her life began to include George Putnam. The two developed a friendship during preparation for the Atlantic crossing and were married February 7, 1931. Intent on retaining her independence, she referred to the marriage as a "partnership" with "dual control."

Together they worked on secret plans for Earhart to become the first woman and the second person to solo the

Atlantic. On May 20, 1932, five years to the day after Lindbergh, she took off from Harbor Grace, Newfoundland, to Paris. Strong north winds, icy conditions and mechanical problems plagued the flight and forced her to land in a pasture near Londonderry, Ireland. "After scaring most of the cows in the neighborhood," she said, "I pulled up in a farmer's back yard." As word of her flight spread, the media surrounded her, both overseas and in the United States. President Herbert Hoover presented Earhart with a gold medal from the National Geographic Society. Congress awarded her the Distinguished Flying Cross—the first ever given to a woman. At the ceremony, Vice President Charles Curtis praised her courage, saying she displayed "heroic courage and skill as a navigator at the risk of her life." Earhart felt the flight proved that men and women were equal in "jobs requiring intelligence, coordination, speed, coolness and willpower."

In the years that followed, Earhart continued to break records. She set an altitude record for autogyros of 18,415 feet that stood for years. On January 11, 1935, she became the first person to fly solo across the Pacific from Honolulu to Oakland, California. Chilled during the 2,408-mile flight, she unpacked a thermos of hot chocolate. "Indeed," she said, "that was the most interesting cup of chocolate I have ever had, sitting up eight thousand feet over the middle of the Pacific Ocean, quite alone." Later that year she was the first to solo from Mexico City to Newark. A large crowd "overflowed the field," and rushed Earhart's plane. "I was rescued from my plane by husky policemen," she said, "one of whom in the ensuing melee took possession of my right arm and another of my left leg." The officers headed for a police car, but chose different routes. "The arm-holder started to go one way, while he who clasped my leg set out in the opposite direction. The result provided the victim with a fleeting taste of the tortures of the rack. But, at that," she said good-naturedly, "it was fine to be home again."

In 1937, as Earhart neared her 40th birthday, she was ready for a monumental, and final, challenge. She wanted to be the first woman to fly around the world. Despite a botched attempt in March that severely damaged her plane, a determined Earhart had the twin engine Lockheed Electra rebuilt. "I have a feeling that there is just about one more good flight left in my system, and I hope this trip is it," she said. On June 1st, Earhart and her navigator Fred Noonan departed from Miami and began the 29,000-mile journey. By June 29, when they landed in Lae, New Guinea, all but 7,000 miles had been completed. Frequently inaccurate maps had made navigation difficult for Noonan, and their next hop -- to Howland Island--was by far the most challenging. Located 2,556 miles from Lae in the mid-Pacific, Howland Island is a mile and a half long and a half mile wide. Every unessential item was removed from the plane to make room for additional fuel, which gave Earhart approximately 274 extra miles.

The U.S. Coast Guard cutter Itasca, their radio contact, was stationed just offshore of Howland Island. Two other U.S. ships, ordered to burn every light on board, were positioned along the flight route as markers. "Howland is such a small spot in the Pacific that every aid to locating it must be available," Earhart said.

At 10am local time, zero Greenwich time on July 2, the pair took off. Despite favorable weather reports, they flew into overcast skies and intermittent rain showers. This made Noonan's premier method of tracking, celestial navigation, difficult. As dawn neared, Earhart called the Itasca, reporting "cloudy, weather cloudy." In later transmissions Earhart asked the Itasca to take bearings on her. The ITASCA sent her a steady stream of transmissions but she could not hear them. Her radio transmissions, irregular through most of the flight, were faint or interrupted with static.

At 7:42 A.M. the Itasca picked up the message, "We must be on you, but we cannot see you. Fuel is running low. Been unable to reach you by radio. We are flying at 1,000 feet." The ship tried to reply, but the plane seemed not to hear. At 8:45 Earhart reported, "We are running north and south." Nothing further was heard from Earhart.

A rescue attempt commenced immediately and became the most extensive air and sea search in naval history thus far. On July 19, after spending \$4 million and scouring 250,000 square miles of ocean, the United States

government reluctantly called off the operation. In 1938, a lighthouse was constructed on Howland Island in her memory. Across the United States there are streets, schools, and airports named after her. Her birthplace, Atchison, Kansas, has been turned into a virtual shrine to her memory. Amelia Earhart awards and scholarships are given out every year.

Today, though many theories exist, there is no proof of her fate. There is no doubt, however, that the world will always remember Amelia Earhart for her courage, vision, and groundbreaking achievements, both in aviation and for women. In a letter to her husband, written in case a dangerous flight proved to be her last, this brave spirit was evident. "Please know I am quite aware of the hazards," she said. "I want to do it because I want to do it. Women must try to do things as men have tried. When they fail, their failure must be but a challenge to others.

After you have read both articles on Amelia Earhart, determine one central idea from **both** texts, "Amelia Earhart: Life and Disappearance" and "Biography of Amelia Earhart". Then, write an essay that both summarizes and analyzes how each author conveys the central idea by using particular details of each text. Cite evidence from both texts to support your analysis. Follow the conventions of standard written English. Write your essay in the space provided on the next page.



## Interim #1

These interim tasks focus on story elements, contextual vocabulary, and developing structured writing response grounded in evidence. (The model unit culminating task features evidence-based writing with a focus on argumentation using a combination of literary and informational texts).

Option A:

Drawn from Achievethecore.org

**Standards:** RL8.1, RL8.2, RL8.3, RL8.4, W.8.2, W.8.9

Option B:

Drawn from TNCore Unit: [http://tncore.org/english\\_language\\_arts/curricular\\_resources/6-8/text\\_unit\\_6-8.aspx](http://tncore.org/english_language_arts/curricular_resources/6-8/text_unit_6-8.aspx)

**Standards:** multiple referenced throughout unit.

**Option A** asks students to read an excerpt from “The Open Boat,” a short story by Stephen Crane. This passage includes a multiple-choice section that asks students to analyze language, text features, and interpret author’s purpose. Then, the constructed response asks students to analyze how character development impacts theme. This mini-assessment will help teachers analyze students’ ability to look at text language, how story elements interact and overarching theme elements.

**Option B** includes an entire Common Core unit. This unit, “Sherlock Holmes: Reading Like a Detective”, focuses on what it means to “read like a detective.” This unit includes three interim assessments and a culminating task. Each assessment builds on students’ comprehension skills and develops students’ written analysis skills. The culminating task asks students to complete an argumentative essay using the writing process. Students can choose between three options and focus on texts used during the unit. This culminating assessment will help teachers determine if students can develop a strong argument based on multiple texts read throughout a unit.

**8<sup>th</sup> Grade Interim Assessment # 1: Option A**

**Student Name:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**Today you will read an excerpt from “The Open Boat,” a short story by Stephen Crane. You will then answer several questions based on the text. I will be happy to answer questions about the directions, but I will not help you with the answers to any questions. You will notice as you answer the questions that some of the questions have two parts. You should answer Part A of the question before you answer Part B.**

Chapter III from “The Open Boat” by Stephen Crane

- 1 It would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him.
- 2 They were a captain, an oiler, a cook, and a correspondent, and they were friends, friends in a more curiously iron-bound degree than may be common. The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the motley three of the dinghy. It was more than a mere recognition of what was best for the common safety. There was surely in it a quality that was personal and heartfelt. And after this devotion to the commander of the boat there was this comradeship that the correspondent, for instance, who had been taught to be cynical of men, knew even at the time was the best experience of his life. But no one said that it was so. No one mentioned it.
- 3 “I wish we had a sail,” remarked the captain. “We might try my overcoat on the end of an oar and give you two boys a chance to rest.” So the cook and the correspondent held the mast and spread wide the overcoat. The oiler steered, and the little boat made good way with her new rig. Sometimes the oiler had to scull sharply to keep a sea from breaking into the boat, but otherwise sailing was a success.
- 4 Meanwhile the lighthouse had been growing slowly larger. It had now almost assumed color, and appeared like a little grey shadow on the sky. The man at the oars could not be prevented from turning his head rather often to try for a glimpse of this little grey shadow.
- 5 At last, from the top of each wave the men in the tossing boat could see land. Even as the lighthouse was an upright shadow on the sky, this land seemed but a long black shadow on the sea. It certainly was thinner than paper. “We must be about opposite New Smyrna,” said the cook, who had coasted this shore often in schooners. “Captain, by the way, I believe they abandoned that life-saving station there about a year ago.”
- 6 “Did they?” said the captain.
- 7 The wind slowly died away. The cook and the correspondent were not now obliged to slave in order to hold high the oar. But the waves continued their old impetuous swooping at the dinghy, and the little craft, no longer under way, struggled woundily over them. The oiler or the correspondent took the oars again.

- 8 Shipwrecks are apropos of nothing. If men could only train for them and have them occur when the men had reached pink condition, there would be less drowning at sea. Of the four in the dinghy none had slept any time worth mentioning for two days and two nights previous to embarking in the dinghy, and in the excitement of clambering about the deck of a foundering ship they had also forgotten to eat heartily.
- 9 For these reasons, and for others, neither the oiler nor the correspondent was fond of rowing at this time. The correspondent wondered ingenuously how in the name of all that was sane could there be people who thought it amusing to row a boat. It was not an amusement; it was a diabolical punishment, and even a genius of mental aberrations could never conclude that it was anything but a horror to the muscles and a crime against the back. He mentioned to the boat in general how the amusement of rowing struck him, and the weary-faced oiler smiled in full sympathy. Previously to the foundering, by the way, the oiler had worked double-watch in the engine-room of the ship.
- 10 "Take her easy, now, boys," said the captain. "Don't spend yourselves. If we have to run a surf you'll need all your strength, because we'll sure have to swim for it. Take your time."
- 11 Slowly the land arose from the sea. From a black line it became a line of black and a line of white, trees and sand. Finally, the captain said that he could make out a house on the shore. "That's the house of refuge, sure," said the cook. "They'll see us before long, and come out after us."
- 12 The distant lighthouse reared high. "The keeper ought to be able to make us out now, if he's looking through a glass," said the captain. "He'll notify the life-saving people."
- 13 "None of those other boats could have got ashore to give word of the wreck," said the oiler, in a low voice. "Else the lifeboat would be out hunting us."
- 14 Slowly and beautifully the land loomed out of the sea. The wind came again. It had veered from the north-east to the south-east. Finally, a new sound struck the ears of the men in the boat. It was the low thunder of the surf on the shore. "We'll never be able to make the lighthouse now," said the captain. "Swing her head a little more north, Billie," said he.
- 15 "A little more north, sir," said the oiler.
- 16 Whereupon the little boat turned her nose once more down the wind, and all but the oarsman watched the shore grow. Under the influence of this expansion doubt and direful apprehension was leaving the minds of the men. The management of the boat was still most absorbing, but it could not prevent a quiet cheerfulness. In an hour, perhaps, they would be ashore.
- 17 Their backbones had become thoroughly used to balancing in the boat, and they now rode this wild colt of a dinghy like circus men. The correspondent thought that he had been drenched to the skin, but happening to feel in the top pocket of his coat, he found therein eight cigars. Four of them were soaked with sea-water; four were perfectly scatheless. After a search, somebody produced three dry matches, and thereupon the four waifs rode impudently in their little boat, and with an assurance of an impending rescue shining in their eyes, puffed at the big cigars and judged well and ill of all men. Everybody took a drink of water.

**Selected Response Questions:**

**1. Choose two ways that the harsh conditions and remote location of the setting contribute to the theme of the passage.**

- A. They symbolize the characters' desire for freedom and adventure.
- B. They provide conflict that propels the action and character development in the story.
- C. They allow the author to focus on the environment rather than character development.
- D. They permit the author to illustrate the basic principles used to navigate the sea.
- E. They help explain the need for cooperation among the men.
- F. They illustrate why some members of the crew struggle more than others.

**2. Paragraph 1 includes these two sentences: "No one said that it was so. No one mentioned it." Paragraph 2 then includes the same sentences. What is the most likely reason that these sentences are repeated in both paragraphs?**

- A. The sentences show that there is a limited amount of conversation among the crew members.
- B. The sentences show that there is an unspoken level of tension among the crew members.
- C. The sentences show that the crew members feel similarly about their situation, and they have formed a strong bond that allows them to leave some thoughts unspoken.
- D. The sentences show that although the crew members are outwardly optimistic, they have serious doubts about their survival and keep their doubts to themselves.

**3. In Paragraph 9, the correspondent reflects on how he views rowing as opposed to how others may view the activity. What is the intended impact of this reflection?**

- A. It is meant to make the reader pity the correspondent and his current physical state.
- B. It is meant to add humor for the reader by injecting the correspondent's wit.
- C. It is meant to enlighten the reader about what the correspondent's life was like before.
- D. It is meant to encourage the reader to appreciate the correspondent more than the other characters.

**4. Which two sentences from the story add suspense by showing that some characters have doubts that they will be rescued?**

- A. "The hurt captain, lying against the water-jar in the bow, spoke always in a low voice and calmly, but he could never command a more ready and swiftly obedient crew than the motley three of the dinghy." (Paragraph 2)
- B. "'We might try my overcoat on the end of an oar and give you two boys a chance to rest.'" (Paragraph 3)
- C. "'Captain, by the way, I believe they abandoned that life-saving station there about a year ago.'" (Paragraph 5)
- D. "The cook and the correspondent were not now obliged to slave in order to hold high the oar." (Paragraph 7)
- E. "Of the four in the dinghy none had slept any time worth mentioning for two days and two nights previous to embarking in the dinghy, and in the excitement of clambering about the deck of a foundering ship they had also forgotten to eat heartily." (Paragraph 8)
- F. "'None of those other boats could have got ashore to give word of the wreck,' said the oiler, in a low voice." (Paragraph 13)

**5. The following question has two parts. Answer Part A and then answer Part B.**

**Part A: In paragraph 17, what does the phrase "impending rescue" mean?**

- A. A rescue occurring against many odds
- B. A rescue organized according to rules
- C. A rescue involving many people
- D. A rescue happening soon

**Part B: Which sentence from the passage provides the best clue for the meaning of the phrase "impending rescue"?**

- A. "For these reasons, and for others, neither the oiler nor the correspondent was fond of rowing at this time." (Paragraph 9)
- B. "We'll never be able to make the lighthouse now,' said the captain." (Paragraph 14)
- C. "In an hour, perhaps, they would be ashore." (Paragraph 16)

D. "Their backbone had become thoroughly used to balancing the boat, and they now road this wild colt of a dinghy like circus men." (Paragraph 17)

6. The following question has two parts. Answer Part A and then answer Part B.

Part A: From the list of possible conclusions below, choose three conclusions that can be drawn from evidence in the passage and write them in Column 1. Next, in Column 2, write the number of the paragraph that provides evidence for each each conclusion you've written in column 1.

Column 1: Conclusions	Column 2: Number of the paragraph that provides evidence
	Paragraph ____
	Paragraph ____
	Paragraph ____
The oiler has taken charge of the dinghy.	
The men have established a deep respect for the others in the dinghy.	
The captain knows his crew thinks they will die on the sea.	
The men are weakened from a lack of water.	
The men had become friends before embarking in the dinghy.	
Rations are limited but shared equally.	
The men offer encouragement by promoting thoughts of rescue.	

Part B: Which theme is best supported by the three conclusions in Part A?

- A. Humans often form stronger relationships with one another when facing adversity together.
- B. The hardest task anyone can face is to overcome fear.
- C. People cannot know or guess what the future holds for them.
- D. Unexpected physical hardship will test the ability of even the strongest friendships to survive.

7. Describe the relationship among the four men in the boat and explain how this relationship is central to the theme and plot of the passage. Be sure to include evidence from the text to support your response.

## Interim #1 – Option B

In the unit, “Sherlock Holmes: Reading Like a Detective”, students are asked what it means to “read like a detective.” The unit plays on “being a detective” and asks students not only to literally learn close reading strategies, but the unit also focuses around the anchor text, *The Hound of the Baskervilles* by Arthur Conan Doyle. Additional short texts provide varying text types and lenses of “being a detective.” The unit focuses on having students read like detectives for textual evidence, and then using the textual evidence in discussion and in writing. This practice with using textual evidence helps students analyze the effectiveness of their evidence and show the teacher the students’ ability to make inferences and use textual evidence effectively. As students progress through the unit, they will receive less scaffolds and supports. Students must show mastery at reading complex texts and show comprehension. Ultimately, the unit asks students to write clear arguments that synthesize evidence from multiple texts, use evidence to support claims, and they must show effective explanation of evidence and insightful elaboration.

While the unit contains multiple opportunities for teachers to monitor students, the short text-based discussion and writing activities are designed to give teachers qualitative evidence on how well students are achieving the standards. The unit has four formative assessments.

- **Interim assessment #1** (diagnostic/formative): A set of selected response items designed to assess students’ ability to comprehend complex literary text and to master relevant Reading: Literature standards after two weeks of the unit. Teachers can use the results from this assessment to reinforce or re-teach certain skills during the remainder of the unit and to assess students’ progress after the first two weeks. This assessment will also give students practice with PARCC-like item sets.
- **Interim assessment #2** (formative): An argumentative paragraph task based on *Hound*. Teachers can study student responses to assess their progress toward mastery of the relevant Writing standards and identify areas of weakness to reinforce or re-teach through mini-lessons.
- **Interim assessment #3** (formative): A set of constructed response activities designed to assess students’ ability to comprehend complex informational text. While the activities are not based on PARCC items, they assess the same standards PARCC emphasizes, except through open-ended, performance based prompts. Teachers can use the results to identify individual students who struggle with comprehension of informational texts and work with those students on reading skills.
- **Culminating assessment** (summative): The writing prompt will assess all the key skills covered during this unit. Teachers can score student essays and use the results as a final grade for the unit.

Please see [http://tncore.org/english\\_language\\_arts/curricular\\_resources/6-8/text\\_unit\\_6-8.aspx](http://tncore.org/english_language_arts/curricular_resources/6-8/text_unit_6-8.aspx) to download the entire unit or to obtain additional details.

## Interim #2

These interim tasks focus on informational text comparisons, delineating arguments, and developing contextual vocabulary in informational documents.

### Option A

Drawn from TNCore Writing Pilot

**Standards:** RI.8.1, RI.8.3, RI.8.9, W.8.2, W.8.9, L.8.1, L.8.2, L.8.3

### Option B:

Drawn from Smarter Balanced

Standards: RI 8.1, RI 8.8, W8.1, W8.9, L 8.1, L 8.2, L 8.3

**Option A** asks students to read two texts on colonization and analyze the authors' arguments and reasoning within the arguments. This option requires students to read the texts and analyze the arguments constructed by each author. Students need to choose evidence and elaborate on their own analysis of each author's arguments. This assessment helps teachers determine if students can complete effectively analyze author's arguments and effectively explain their own analysis through writing.

**Option B** asks students to read four contemporary articles on "saving the penny." This option also asks students to create their own argumentative essays based on the arguments of the authors. This assessment measures whether students can sift through multiple pieces of text, select effective evidence from different texts, create their own arguments and use counter claims in their argumentative writing.

## 8<sup>th</sup> Grade ELA Interim #2 – Option A

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

The following passages examine some of the reasons societies settle new areas.

### **“America as a Religious Refuge”**

from *Religion and the Founding of the American Republic*

Many of the British North American colonies that eventually formed the United States of America were settled in the seventeenth century by men and women, who, in the face of European persecution, refused to compromise passionately held religious convictions and fled Europe. The New England colonies, New Jersey, Pennsylvania, and Maryland were conceived and established “as plantations of religion.” Some settlers who arrived in these areas came for secular motives—“to catch fish” as one New Englander put it—but the great majority left Europe to worship God in the way they believed to be correct. They enthusiastically supported the efforts of their leaders to create “a city on a hill” or a “holy experiment,” whose success would prove that God’s plan for his churches could be successfully realized in the American wilderness. Even colonies like Virginia, which were planned as commercial ventures, were led by entrepreneurs who considered themselves “militant Protestants” and who worked diligently to promote the prosperity of the church.

The religious persecution that drove settlers from Europe to the British North American colonies sprang from the conviction, held by Protestants and Catholics alike, that uniformity of religion must exist in any given society. This conviction rested on the belief that there was one true religion and that it was the duty of the civil authorities to impose it, forcibly if necessary, in the interest of saving the souls of all citizens. Nonconformists could expect no mercy and might be executed as heretics. The dominance of the concept, denounced by Roger Williams as “inforced uniformity of religion,” meant majority religious groups who controlled political power punished dissenters in their midst. In some areas Catholics persecuted Protestants, in others Protestants persecuted Catholics, and in still others Catholics and Protestants persecuted wayward coreligionists. Although England renounced religious persecution in 1689, it persisted on the European continent. Religious persecution, as observers in every century have commented, is often bloody and implacable and is remembered and resented for generations.

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“America as a Religious Refuge,” from *Religion and the Founding of the American Republic*. From The Library of Congress (loc.gov). Public Domain.



## Space Settlements: Spreading Life throughout the Solar System

by Mike Griffin

### Why? Growth

Why build space settlements? Why do weeds grow through cracks in sidewalks? Why did life crawl out of the oceans and colonize land? Because living things want to grow and expand. We have the ability to live in space, therefore we will—but not this fiscal year.

The key advantage of space settlements is the ability to **build new land**, rather than take it from someone else. This allows a huge expansion of humanity without war or destruction of Earth's biosphere. The asteroids alone provide enough material to make new orbital land hundreds of times greater than the surface of Earth, divided into millions of colonies. This land can easily support trillions of people.

### A Nice Place to Live

A few features of orbital real estate are worth mentioning:

- *Great Views.* Many astronauts have returned singing the praises of their view of Earth from orbit. Low earth orbit settlements, and eventually settlements near Jupiter and Saturn, will have some of the most spectacular views in the solar system. Of course, all space settlements will have unmatched views of the stars, unhindered by clouds, air pollution, or (with some care) bright city lights.
- *Low-g recreation.* Consider circular swimming pools around and near the axis of rotation. You should be able to dive **up** into the water! Sports and dance at low or zero-g will be fantastic. For dancers, note that in sufficiently low gravity, always available near the axis of rotation, anyone can jump ten times higher than Baryshnikov ever dreamed.
- *Environmental Independence.* On Earth we all share a single biosphere. We breathe the same air, drink the same water, and the misdeeds of some are visited on the bodies of all. Each space settlement is completely sealed and does not share atmosphere or water with other settlements or with Earth. Thus, if one settlement pollutes their air, no one else need breathe it.

### Custom living.

Since the entire environment is man-made, you can really get what you want. Like lake-front property? Make lots of lakes. Like sunsets? Program sunset simulations into the weather system every hour. Like to go barefoot? Make the entire environment foot-friendly.

### Survival

Someday Earth will become uninhabitable. Before then humanity must move off the planet or become extinct. One potential near-term disaster is collision with a large comet or asteroid. Such a collision could kill billions of people. Large collisions have occurred in the past, destroying many species. Future collisions are inevitable, although we don't know when.

If there were a major collision today, not only would billions of people die, but recovery would be difficult since everyone would be affected. If major space settlements are built before the next collision, the unaffected space settlements can provide aid, much as we offer help when disaster strikes another part of the world.

Building space settlements will require a great deal of material. If NEOs (Near-Earth Orbiters) are used, then any asteroids heading for Earth can simply be torn apart to supply materials for building colonies and

saving Earth at the same time.

### **Power and Wealth**

Those who colonize space will control vast lands, enormous amounts of electrical power, and nearly unlimited material resources. The societies that develop these resources will create wealth beyond our wildest imagination and wield power—hopefully for good rather than for ill.

In the past, societies which have grown by colonization have gained wealth and power at the expense of those who were subjugated. Unlike previous colonization programs, space colonization will build new land, not steal it from the natives. Thus, the power and wealth born of space colonization will not come at the expense of others, but rather represent the fruits of great labors.

Write an expository essay comparing and contrasting how reasons for colonization have changed from settling America to attempting to settle space. Analyze how the texts provide conflicting information about why settling new lands is important. Draw evidence from the passages to support your analysis. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

### **Penny Argumentative Performance Task**

**Issue:**

In recent years, there has been a heated debate emerging about one aspect of the United States monetary system. This particular debate is not about what we should do to solve the multi-trillion dollar national debt or to fix the recent problems on Wall Street. Surprisingly, it is about whether we should keep producing and using pennies.

This issue is one of the topics of your school's yearly mock (something meant to look like the real thing) Congressional Session for all 8th graders. You have been appointed as the lead for the subcommittee on financial issues, and you need to research the arguments for and against keeping the penny. As a part of your research, you have found four sources.

After you have reviewed these sources, you will answer some questions about them. Briefly scan the sources and the three questions that follow. Then, go back and read the sources carefully to gain the information you will need to answer the questions and write an argumentative essay.

In Part 2, you will write an argumentative essay on a topic related to the sources.

**Part 1**

**Sources for Performance Task**

**Source #1**

This article is from the *National Review*:

- [www.nationalreview.com/articles/294956/penny-anti-john-fund](http://www.nationalreview.com/articles/294956/penny-anti-john-fund)

**Penny Anti**  
by John Fund

Should we make cents? Our neighbors in Canada no longer think so. They will stop minting new pennies next year on the theory the penny is now more of a nuisance than an item of transaction. "It costs the government 1.6 cents to produce each new penny," Finance Minister Jim Flaherty explained as he presented Canada's budget to its parliament on Thursday.

We should follow Canada's example.

Pennies are more of a burden than a help to us. This year, the U.S. Mint will churn out 4.3 billion of them, more than twice the annual output of all other coins combined. Because the penny costs more than a cent to produce, the Treasury loses more than \$100 million per year on the coin's production. Production is up in part because of hoarding, and in part because more and more people are throwing them in jars or drawers and never taking them out again. Few people now bother to pick up a penny when they see it on the street. It's simply not worth the effort.

A growing number of experts are concluding the penny is too picayune<sup>1</sup> to bother with. “The purpose of the monetary system is to facilitate exchange, but the penny no longer serves that purpose,” Harvard professor N. Gregory Mankiw, a former chairman of President Bush's Council of Economic Advisers, has argued. “When people start leaving a monetary unit at the cash register for the next customer, the unit is too small to be useful.”

When the half-cent was abolished in 1857, it was worth more than eight cents in today's currency. People afterward had no problem living and conducting business, even though the new smallest unit of currency — the penny — was worth more than today's dime. No major problems with transactions were reported, even at a time that predated the many cashless means of electronic transaction we enjoy today, which, even after penny abolition, can preserve prices to the exact cent if people so choose.

Pennies have also become a great time waster. Jeff Gore, an MIT scientist, has come up with an equation to calculate how much time people spend counting out pennies in stores, giving them back in change and putting them in penny jars. He says each of us on average wastes 2.4 hours per year with the grubby little discs. “Pennies are costing each of us nearly \$50 a year given the average wage per hour,” he concludes.

But let's say the critics have a point and businesses in the U.S. were to round consistently against their consumers. On average, the customer will lose two and a half cents in each transaction. If someone engages in two such transactions per day, over a year they would lose \$18.25 compared with the person given their pennies. That cost is significantly less than the \$50 a year in time wasted for each person, in addition to the \$100 million per year lost to the U.S. Treasury.

<sup>1</sup> picayune: of very little importance

## Source #2

This article comes from a coin collectors' website.

### **The Many Faces of the Penny**

by J. Wendell Shelton

The one-cent piece, commonly referred to as the “penny,” has been a part of United States history for over two hundred years. The penny was one of the first coins authorized for production by the federal government. In fact, it was the first coin created by the United States Mint in 1793. Since then, the one-cent coin has been redesigned twenty-one times.

The first pennies were very large—larger than our modern day quarter. People did not really like how big they were. Minted until 1857, these pennies had different images of Lady Liberty on the front. There were seven images total, some more popular than others.

From 1857 to 1858, the United States Mint produced two varieties of the Flying Eagle penny. Both have the same image of an eagle on the front and a one-cent designation surrounded by a wreath on the reverse side. Next came three varieties of Indian Head pennies, on which Lady Liberty wears a Native American headdress. These coins were made from 1859 to 1909.

Finally, the familiar Lincoln penny began production in 1909. Since then, ten varieties have been minted. Differences largely consist of changes in metal content, though there are some notable design shifts as well.



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The first penny in the series was created to commemorate the 100th anniversary of Abraham Lincoln's birth. His face has remained the same over the years; only the opposite side of the coin has changed. In 2009, four different scenes were created on the reverse side of the penny to celebrate the 200th anniversary of Lincoln's birth: an image of a log cabin representing Lincoln's birth and early childhood in Kentucky; an image of Lincoln reading a book as he sits on a log, representing his formative years in Indiana; an image of Lincoln before the state capital building, representing his professional life in Illinois; and an image of the Capitol being built, representing Lincoln's presidency in Washington, D.C. In 2010, the penny was redesigned yet again with the introduction of a shield behind the one cent designation. The union shield has 13 stripes, one for each of the original colonies that formed the federal government.

The penny has captured many meaningful images over its long history. In truth, it is more than a coin—it is a piece of American culture. The one-cent piece has given us a number of idiomatic phrases, such as “a penny for your thoughts” (a way to ask what someone is thinking) or “not one red cent” (meaning no money at all). The coin also gave rise to the term “penny candy” (a piece of candy sold for a cent) and the “penny arcade” (an amusement center with machines that cost one cent to operate). The buying power of the penny has dropped quite a bit over the years due to inflation. As late as 1900, a penny could purchase what a quarter does today. Still, for many people, the penny's sentimental value remains the same.

**Source #3**

This letter to the editor is from the *Prairie News Register*, December 26, 2012.

**The Cost of a Penny**

To the Editor:

It's time citizens everywhere considered the enormous price of manufacturing pennies. A penny currently costs the United States government 2.4 cents to mint. Yes, that's right—the penny costs more to produce than it's worth! One-cent coins constitute a complete and utter waste of taxpayers' dollars—not to mention a waste of our time and energy.

Even the Department of Defense agrees. It abolished the use of pennies at overseas military bases over 30 years ago because pennies were considered “too heavy” and “not cost-effective to ship.” Instead of using pennies, prices are rounded up or down to the nearest five-cent denomination. When the nation's military forces won't even use pennies, that should say something about their worth.

Some people fear that rounding prices up or down may lead to higher costs for consumers. However, several economists have noted that rounded prices should not cost extra money and may even lead to lower prices. For example, something currently worth 99 cents may well drop to 95 cents instead of rising to a dollar to avoid the higher price threshold and attract more customers. Market forces should protect prices—and rounding would make it considerably easier to count change.

So, concerned citizens, please regard it as your civic duty to write your congressional representatives and tell them you're tired of paying for pennies. It's nothing short of frivolous and wasteful to hold on to the one-cent coin!

Sincerely,  
David R. Carroll

**Source #4**

This article is from the *Washington Middle School Chronicle*, a student newspaper.

**Save the Penny—Save the Day!**

Last week, Washington Middle School hosted its annual Penny Drive for Charity. Students from every grade brought in bags and jars of pennies, and, with everyone's assistance, we raised over \$3,000 in one week!

This amazing effort was made possible due to the power of the penny; yet, some Americans are calling for an end to this coin. They want the one-cent piece abolished.

Without pennies, people would be forced to round everything up to the nearest nickel. This system would be extremely confusing and awkward for consumers and businesses, and it would also cost lots of money. For instance, instead of paying \$29.96 for something, you may have to pay \$30. Over time, rounding to the nearest nickel could mean a big loss for consumers.

Pennies might be a little bulky, but they add up—moreover, because they are worth so little, people don't mind donating them. Students at WMS found that out for themselves last week.

If we had a dime or a quarter drive, we probably would not have raised as much money. As Michael Cooper, an eighth grader, said, “If you asked for my quarters, I would have said 'no' because I use them for video games. Pennies don't really matter much, so I was happy to give them to someone who could use them.” Many other students that this reporter spoke with echoed Michael's words.

Bottom line: if the United States eliminates the penny, charities will suffer because people will pay more at the store and feel they have less to give those in need. So, please write your local representatives and let them know that you want the penny to stay in circulation. Help us save the penny, so we can save the day.

Write an argumentative essay determining whether the penny should be preserved. Draw evidence from the arguments to support your analysis. Make sure that you provide counter claims to address the position of the opposing argument. Develop your argument with claims, counterclaims as well as relevant, well-chosen facts and concrete details. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

### Interim # 3

These interim tasks focus on informational text analysis, how an author uses sections of a text to convey meaning, and a written analysis of author's purpose.

#### Option A

Drawn from 2013 NAEP Released Items

**Standards:** RI 8.2, RI 8.5, RI 8.8, W 8.2, L 8.1, L 8.2, L 8.3

#### Option B:

Drawn from IFL Unit

**Standards:** Multiple standards referenced throughout unit

**Option A** asks students to read a prose piece, *FUN by Suzanne Britt Jordan*, and analyze the author's use of language through multiple-choice question. The NAEP sample also asks students to complete two short constructed responses on how the author uses language. This assessment will help teachers determine whether students can interpret literary devices, answer interpretive multiple choice questions and write short responses analyzing author's word choice and language.

**Option B** includes an informational text-focused unit, *Learning from Play*, that has several informational text articles and activities that develop student comprehension skills with informational texts. This unit focuses on analytic reading, comprehension skills and practicing text-based writing. The culminating writing task asks students to synthesize information from multiple texts and create a cohesive expository essay. This assessment will help teachers analyze whether students can sift through multiple pieces of information, select key pieces of text evidence and connect the pieces of evidence in a clear and cohesive formal writing assignment.



## 8<sup>th</sup> Grade ELA Interim #3

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

### **FUN** by *Suzanne Britt Jordan*

1 Fun is hard to have.

2 Fun is a rare jewel.

3

Somewhere along the line people got the modern idea that fun was there for the asking, that people deserved fun, that if we didn't have a little fun every day we would turn into (sakes alive!) puritans.

4

"Was it fun?" became the question that overshadowed all other questions: good questions like: Was it moral? Was it kind? Was it honest? Was it beneficial? Was it generous? Was it necessary? And (my favorite) was it selfless?

5

When the pleasure got to be the main thing, the fun fetish was sure to follow. Everything was supposed to be fun. If it wasn't fun, then we were going to make it fun, or else.

6

Think of all the things that got the reputation of being fun. Family outings were supposed to be fun. Education was supposed to be fun. Work was supposed to be fun. Walt Disney was supposed to be fun. Church was supposed to be fun. Staying fit was supposed to be fun.

7

Just to make sure that everybody knew how much fun we were having, we put happy faces on flunking test papers, dirty bumpers, sticky refrigerator doors, bathroom mirrors.

8

If a kid, looking at his very happy parents traipsing through that very happy Disney World, said, "This ain't fun, Ma," his ma's heart sank. She wondered where she had gone wrong. Everybody told her what fun family outings to Disney World would be. Golly gee, what was the matter?

9

Fun got to be such a big thing that everybody started to look for more and more thrilling ways to supply it. One way was to step up the level of danger so that you could be sure that, no matter what, you would manage to have a little fun.

10

Television commercials brought a lot of fun and fun-loving folks into the picture. Everything that people in those commercials did looked like fun: taking Polaroid snapshots, buying insurance, mopping the floor, bowling, taking aspirin. The more commercials people watched, the more they wondered when the fun would start in their own lives. It was pretty depressing.

11

Big occasions were supposed to be fun. Christmas, Thanksgiving and Easter were obviously supposed to be fun. Your wedding day was supposed to be fun. Your honeymoon was supposed to be the epitome of fundom. And so we ended up going through every Big Event we ever celebrated, waiting for the fun to start.

12

It occurred to me, while I was sitting around waiting for the fun to start, that not much is, and that I should tell you just in case you're worried about your fun capacity.

13

I don't mean to put a damper on things. I just mean we ought to treat fun reverently. It is a mystery. It cannot be caught like a virus. It cannot be trapped like an animal. The god of mirth is paying us back for all those years of thinking fun was everywhere by refusing to come to our party. I don't want to blaspheme

fun anymore. When fun comes in on little dancing feet, you probably won't be expecting it. In fact, I bet it comes when you're doing your duty, your job, or your work. It may even come on a Tuesday.

14

I remember one day, long ago, on which I had an especially good time. Pam Davis and I walked to the College Village drug store one Saturday morning to buy some candy. We were about 12 years old. She got her Bit-O-Honey. I got my malted milk balls, chocolate stars, Chunkys, and a small bag of M & M's. We started back to her house. I was going to spend the night. We had the whole day to look forward to. We had plenty of candy. It was a long way to Pam's house but every time we got weary Pam would put her hand over her eyes, scan the horizon like a sailor and say, "Oughta reach home by nightfall," at which point the two of us would laugh until we thought we couldn't stand it another minute. Then after we got calm, she'd say it again. You should have been there. It was the kind of day and friendship and occasion that made me deeply regretful that I had to grow up.

15

It was fun.

From The New York Times, December 13, 1979, copyright © 1979 by The New York Times. Used by permission.

#### Essay Questions:

QUESTION 3 - Explain how the paragraph that begins with the sentence, "Television commercials brought a lot of fun and fun-loving folks into the picture" relates to the author's main point about fun.

QUESTION 4 - The author ends the essay with a childhood story. Does the childhood story do a better job persuading readers of the author's point than the other parts of the essay? Explain why or why not.

## Unit 3 – Option B

The informational text-focused unit, Learning from Play, has been designed by the Institute for Learning at the University of Pittsburgh, to provide Tennessee teachers a model unit around informational text.

This unit teaches students to read complex informational text critically and to write responses to informational learned from text. This unit focuses on analytic reading, comprehension skills and practicing text-based writing. Each text has a scaffolded set of tasks that guide students toward reading and writing independently. The texts in this unit present information on the features and characteristics of games and how learning and problem-solving can result from game play. Through the course of this unit, students deepen their understanding of games by reading, writing, and talking about the ideas that are being presented in the texts. Finally, this unit is about learning how to write an essay where the students explain the relationship between games and learning by synthesizing the related information from all three texts. Students are asked to integrate ideas from multiple texts and support claims with textual evidence. The unit includes task and each task is intended to create more independence in student learning.

The unit has a formal writing assessment:

### **Assessment:**

Write an essay in which you explain how learning happens through playing games. Be sure to synthesize related information from all three texts as well as your transcript analysis and write to an audience who has not read the texts. Student synthesis should feature an introduction that introduces and organizes information, relevant and thorough information to develop the essay, use of appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts, quotations that are effectively integrated into your essay, and a concluding section that follows from and supports the information or explanation presented.

Please see [http://tncore.org/english\\_language\\_arts/curricular\\_resources/6-8/text\\_unit\\_6-8.aspx](http://tncore.org/english_language_arts/curricular_resources/6-8/text_unit_6-8.aspx) to download the entire unit or to obtain additional details.

## Interim # 4

These interim tasks focus on literary comparative text analysis and comparison of character development.

### Option A

Drawn from Common Core State Standards Model Texts

**Standards:** RL 8.6, W 8.3 L8.1, L 8.2, L 8.3

### Option B:

Drawn from Common Core State Standards Model Texts

**Standards:** RL 8.1, RL 8.3, W 8.2 W8.9, L8.1, L8.2, L8.3,

**Option A** asks students to read a short excerpt from Laurence Yep’s *Dragonwings*. Students will then write their own narrative that changes the point of view from the original text. Students must be able to analyze the character’s perspective in a short excerpt and be able to change character point of view to another character described in the original text. This assessment will help teachers analyze whether their students can change components of narrative writing and effectively apply their point of view analysis to write a new narrative piece.

**Option B** asks students to read both excerpts Chapter IX from Laurence Yep’s *Dragonwings* and another excerpt from Susan Cooper’s *The Dark Is Rising*. This prompt includes multiple-choice questions from *The Dark is Rising* excerpt that ask students to analyze contextual vocabulary and character development. The writing prompt asks students to complete a comparative character analysis for the main character in each excerpt. This assessment will help teachers analyze whether students can complete character analysis from short excerpts and use specific textual examples to compare how characters are developed in multiple texts. Teachers will also be able to analyze whether students select effective pieces of evidence and elaborate on the pieces of evidence chosen for their analyses.

8<sup>th</sup> Grade ELA Interim #4

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Yep, Laurence. *Dragonwings*. New York: HarperCollins, 1975. (1975)  
From Chapter IX: “The Dragon Wakes (December, 1905—April, 1906)”**

By the time the winter rains came to the city, we were not becoming rich, but we were doing well. Each day we put a little money away in our cold tin can. Father never said anything, but I knew he was thinking about the day when we might be able to afford to bring Mother over.

You see, it was not simply a matter of paying her passage over on the boat. Father would probably have to go over after her and escort her across. There had to be money for bribes—tea money, Uncle called it at both ends of the ocean. Now that we no longer belonged to the Company, we somehow had to acquire a thousand dollars worth of property, a faraway figure when you can only save nickels and dimes.

And yet the hope that we could start our own little fix-it shop and qualify as merchants steadily grew with the collection of coins in the tin can.

I was happy most of the time, even when it became the time for the New Year by the Tang people’s reckoning. [...]

We took the old picture of the Stove King and smeared some honey on it before we burned it in the stove. Later that evening we would hang up a new picture of the Stove King that we had bought in the Tang people’s town.

That was a sign the Stove King had returned to his place above our stove.

After we had finished burning the old picture, we sat down to a lunch of meat pastries and dumplings.

**PROMPT:** You have now read an excerpt from Laurence Yep’s *Dragonwings*. Rewrite this narrative from the father’s point of view and change the perspective of the story. Follow the conventions of standard written English. Write your essay in the space provided on the next pages.

## Interim # 4 Task One, Option B

**Cooper, Susan.**

**The Dark Is Rising. New York: Margaret K. McElderry Books, 1973. (1973) From “Midwinter Day”**

- 1 He was woken by music. It beckoned him, lilting and insistent; delicate music, played by delicate instruments that he could not identify, with one rippling, bell-like phrase running through it in a gold thread of delight. There was in this music so much of the deepest enchantment of all his dreams and imaginings that he woke smiling in pure happiness at the sound.
- 2 In the moment of his waking, it began to fade, beckoning as it went, and then as he opened his eyes it was gone. He had only the memory of that one rippling phrase still echoing in his head, and itself fading so fast that he sat up abruptly in bed and reached his arm out to the air, as if he could bring it back.
- 3 The room was very still, and there was no music, and yet Will knew that it had not been a dream. He was in the twins’ room still; he could hear Robin’s breathing, slow and deep, from the other bed. Cold light glimmered round the edge of the curtains, but no one was stirring anywhere; it was very early. Will pulled on his rumpled clothes from the day before, and slipped out of the room. He crossed the landing to the central window, and looked down.
- 4 In the first shining moment he saw the whole strange familiar world, glistening white; the roofs of the outbuildings mounded into square towers of snow, and beyond them all the fields and hedge: buried merged into one great flat expanse, unbroken white to the horizon’s brim.
- 5 Will drew in a long, happy breath, silently rejoicing. Then, very faintly, he heard the music again, the same phrase. He swung round vainly searching for it in the air, as if he might see it somewhere like a flickering light.
- 6 “Where are you?”

### **Selected Response Items:**

1. The following question has two parts. Answer Part A and then answer Part B.

Part A: In paragraph 1, what does the phrase “gold thread of delight” imply?

- A. the music made him happy
- B. the music represented his dreams
- C. the music sounded like gold
- D. the music rippled like a bell

Part B: Which sentence from the passage provides the best clue for the meaning of the phrase “It recedes as fast on one side as it gains on the other”?

- A. “bell-like phrase” (Paragraph 1)

- B. “this music so much of the deepest enchantment of all his dreams” (Paragraph 1)
- C. “delicate music, played by delicate instruments” (Paragraph 1)
- D. “He had only the memory of that one rippling phrase still echoing in his head.” (Paragraph 2)

2. “There was in this music so much of the deepest enchantment of all his dreams and imaginings that he woke smiling in pure happiness at the sound.” What does this phrase help us infer about Will’s character?

- A. There is no music in Will’s day-to-day life.
- B. When Will hears the music, he is happy.
- C. The music only occurs in his dreams.
- D. Will is bored with his life.

**Prompt Two:**

You have now read two texts. Write an essay that compares and contrast how both authors describe the main characters and what their description reveals about each character. Use quotes to show how their descriptions contribute to the reader’s understanding of the character. Be sure to cite evidence from both texts to support your analysis. Follow the conventions of standard written English. Write your essay in the space provided on the next pages.

## Interim # 5

These interim tasks provide multiple types of rigorous texts and asks students to deepen analysis skills by looking for specific language to support analysis.

Option A:

Drawn from the Common Core State Standards model texts

**Standards:** RL 8.1, RL 8.4, W 8.2, W8.9, L 8.1, L 8.2, L 8.3

Option B

Drawn from the Common Core State Standards model texts

Standards: RI 8.1, RI 8.2, RI 8.4, W 8.2, L8.1, L8.2, L8.3

**Option A** asks students to read an excerpt from Jack London’s *Call of the Wild* and a poem with the same title. The prompt asks students to write a compare and contrast analysis of how each author creates the theme of “the call of the wild.” This assessment will help teachers analyze whether students can select effective evidence, compare and contrast how an author uses language in different kinds of texts, and analyze the author’s development of theme.

**Option B** asks students to read an excerpt of Frederick Douglass’s *Narrative of the Life of Frederick Douglass an American Slave, Written by Himself* and analyze how specific language creates the central idea of the passage. Students will need to effectively select key phrases and language to develop an analysis of the author’s theme. This assessment will help teachers determine whether students can analyze specific language to analyze an author’s development of theme.



Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Text One**

*Call of the Wild*  
by Jack London

- 1 That night Buck faced the great problem of sleeping. The tent, illumined by a candle, glowed warmly in the midst of the white plain; and when he, as a matter of course, entered it, both Perrault and Francois bombarded him with curses and cooking utensils, till he recovered from his consternation and fled ignominiously into the outer cold. A chill wind was blowing that nipped him sharply and bit with especial venom into his wounded shoulder. He lay down on the snow and attempted to sleep, but the frost soon drove him shivering to his feet. Miserable and disconsolate, he wandered about among the many tents, only to find that one place was as cold as another. Here and there savage dogs rushed upon him, but he bristled his neck-hair and snarled (for he was learning fast), and they let him go his way unmolested.
  
- 2 Finally an idea came to him. He would return and see how his own team-mates were making out. To his astonishment, they had disappeared. Again he wandered about through the great camp, looking for them, and again he returned. Were they in the tent? No, that could not be, else he would not have been driven out. Then where could they possibly be? With drooping tail and shivering body, very forlorn indeed, he aimlessly circled the tent. Suddenly the snow gave way beneath his fore legs and he sank down. Something wriggled under his feet. He sprang back, bristling and snarling, fearful of the unseen and unknown. But a friendly little yelp reassured him, and he went back to investigate. A whiff of warm air ascended to his nostrils, and there, curled up under the snow in a snug ball, lay Billee. He whined placatingly, squirmed and wriggled to show his good will and intentions, and even ventured, as a bribe for peace, to lick Buck's face with his warm wet tongue.
  
- 3 Another lesson. So that was the way they did it, eh? Buck confidently selected a spot, and with much fuss and waste effort proceeded to dig a hole for himself. In a trice the heat from his body filled the confined space and he was asleep. The day had been long and arduous, and he slept soundly and comfortably, though he growled and barked and wrestled with bad dreams.

- 4 Nor did he open his eyes till roused by the noises of the waking camp. At first he did not know where he was. It had snowed during the night and he was completely buried. The snow walls pressed him on every side, and a great surge of fear swept through him—the fear of the wild thing for the trap. It was a token that he was harking back through his own life to the lives of his forebears; for he was a civilized dog, an unduly civilized dog, and of his own experience knew no trap and so could not of himself fear it. The muscles of his whole body contracted spasmodically and instinctively, the hair on his neck and shoulders stood on end, and with a ferocious snarl he bounded straight up into the blinding day, the snow flying about him in a flashing cloud. Ere he landed on his feet, he saw the white camp spread out before him and knew where he was and remembered all that had passed from the time he went for a stroll with Manuel to the hole he had dug for himself the night before.
- 5 A shout from Francois hailed his appearance. "Wot I say?" the dog-driver cried to Perrault. "Dat Buck for sure learn queek as anyt'ing."
- 6 Perrault nodded gravely. As courier for the Canadian Government, bearing important dispatches, he was anxious to secure the best dogs, and he was particularly gladdened by the possession of Buck.

## Text Two

*The Call Of The Wild*  
by Robert William Service

Have you gazed on naked grandeur where there's nothing else to gaze on,  
Set pieces and drop-curtain scenes galore,  
Big mountains heaved to heaven, which the blinding sunsets blazon,  
Black canyons where the rapids rip and roar?  
Have you swept the visioned valley with the green stream streaking through it,  
Searched the Vastness for a something you have lost?  
Have you strung your soul to silence? Then for God's sake go and do it;  
Hear the challenge, learn the lesson, pay the cost.

Have you wandered in the wilderness, the sagebrush desolation,  
The bunch-grass levels where the cattle graze?  
Have you whistled bits of rag-time at the end of all creation,  
And learned to know the desert's little ways?  
Have you camped upon the foothills, have you galloped o'er the ranges,  
Have you roamed the arid sun-lands through and through?  
Have you chummed up with the mesa? Do you know its moods and changes?  
Then listen to the Wild -- it's calling you.

Have you known the Great White Silence, not a snow-gemmed twig aquiver?  
(Eternal truths that shame our soothing lies.)  
Have you broken trail on snowshoes? mused your huskies up the river,  
Dared the unknown, led the way, and clutched the prize?  
Have you marked the map's void spaces, mingled with the mongrel races,  
Felt the savage strength of brute in every thew?  
And though grim as hell the worst is, can you round it off with curses?  
Then hearken to the Wild -- it's wanting you.

Have you suffered, starved and triumphed, groveled down, yet grasped at glory,  
Grown bigger in the bigness of the whole?  
"Done things" just for the doing, letting babblers tell the story,  
Seeing through the nice veneer the naked soul?  
Have you seen God in His splendors, heard the text that nature renders?  
(You'll never hear it in the family pew.)  
The simple things, the true things, the silent men who do things --  
Then listen to the Wild --it's calling you.

They have cradled you in custom, they have primed you with their preaching,  
They have soaked you in convention through and through;  
They have put you in a showcase; you're a credit to their teaching --  
But can't you hear the Wild? -- it's calling you.  
Let us probe the silent places, let us seek what luck betide us;  
Let us journey to a lonely land I know.  
There's a whisper on the night-wind, there's a star a gleam to guide us,  
And the Wild is calling, calling . . . let us go.

Write a literary analysis essay comparing and contrasting how each author defines the “call of the wild”. Include text structure, literary techniques, style and language in your analysis. Draw evidence from the passages to support your analysis. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

8<sup>th</sup> Grade ELA Interim #5 – Option B

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Douglass, Frederick. *Narrative of the Life of Frederick Douglass an American Slave, Written by Himself*. Boston: Anti-Slavery Office, 1845. (1845)**

- 1           The plan which I adopted, and the one by which I was most successful, was that of making friends of all the little white boys whom I met in the street. As many of these as I could, I converted into teachers. With their kindly aid, obtained at different times and in different places, I finally succeeded in learning to read. When I was sent of errands, I always took my book with me, and by going one part of my errand quickly, I found time to get a lesson before my return. I used also to carry bread with me, enough of which was always in the house, and to which I was always welcome; for I was much better off in this regard than many of the poor white children in our neighborhood. This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge.
  
- 2           I am strongly tempted to give the names of two or three of those little boys, as a testimonial of the gratitude and affection I bear them; but prudence forbids;—not that it would injure me, but it might embarrass them; for it is almost an unpardonable offence to teach slaves to read in this Christian country. It is enough to say of the dear little fellows, that they lived on Philpot Street, very near Durgin and Bailey’s ship-yard. I used to talk this matter of slavery over with them. I would sometimes say to them, I wished I could be as free as they would be when they got to be men. “You will be free as soon as you are twenty-one, but I am a slave for life! Have not I as good a right to be free as you have?”
  
- 3           These words used to trouble them; they would express for me the liveliest sympathy, and console me with the hope that something would occur by which I might be free. I was now about twelve years old, and the thought of being a slave for life began to bear heavily upon my heart. Just about this time, I got hold of a book entitled “The Columbian Orator.” Every opportunity I got, I used to read this book. Among much of other interesting matter, I found in it a dialogue between a master and his slave. The slave was represented as having run away from his master three times. The dialogue represented the conversation which took place between them, when the slave was retaken the third time. In this dialogue, the whole argument in behalf of slavery was brought forward by

the master, all of which was disposed of by the slave. The slave was made to say some very smart as well as impressive things in reply to his master—things which had the desired though unexpected effect; for the conversation resulted in the voluntary emancipation of the slave on the part of the master.

4 In the same book, I met with one of Sheridan's mighty speeches on and in behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. They gave tongue to interesting thoughts of my own soul, which had frequently flashed through my mind, and died away for want of utterance.

5 The moral which I gained from the dialogue was the power of truth over the conscience of even a slaveholder. What I got from Sheridan was a bold denunciation of slavery, and a powerful vindication of human rights. The reading of these documents enabled me to utter my thoughts, and to meet the arguments brought forward to sustain slavery; but while they relieved me of one difficulty, they brought on another even more painful than the one of which I was relieved. The more I read, the more I was led to abhor and detest my enslavers. I could regard them in no other light than a band of successful robbers, who had left their homes, and gone to Africa, and stolen us from our homes, and in a strange land reduced us to slavery. I loathed them as being the meanest as well as the most wicked of men.

6 As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish. As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing. It had given me a view of my wretched condition, without the remedy. It opened my eyes to the horrible pit, but to no ladder upon which to get out. In moments of agony, I envied my fellow-slaves for their stupidity. I have often wished myself a beast. I preferred the condition of the meanest reptile to my own. Any thing, no matter what, to get rid of thinking! It was this everlasting thinking of my condition that tormented me. There was no getting rid of it. It was pressed upon me by every object within sight or hearing, animate or inanimate. The silver trump of freedom had roused my soul to eternal wakefulness.

Freedom now appeared, to disappear no more forever. It was heard in every sound, and seen in every thing. It was ever present to torment me with a sense of my wretched condition. I saw nothing without seeing it, I heard nothing without hearing it, and felt nothing without feeling it. It

looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm.

Write an analysis of Frederick Douglass’s Narrative. Analyze how the central idea regarding the evils of slavery is conveyed through supporting ideas and developed over the course of the text. Draw evidence from the passage to support your analysis and include phrases and word choices that develop the central idea in Frederick Douglass’s Narrative. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

### Interim # 6

These interim tasks ask students to combine multiple documents and multiple sources of information to complete writing tasks.

#### Option A

Center for Urban Education, <http://teacher.depaul.edu>

Standard: RL 8.6, W 8.3, W.8.9, L 8.1, L 8.2, L 8.3

#### Option B

Drawn from NAEP 2011 sample problems

Standard: RI 8.1, RI 8.3, RI 8.4, RI.8.6, W 8.1 W.8.2, W.8.9, L 8.1, L8.2, L8.3, L8.4

**Option A** asks students to read two types of texts, “My Sister, the Soldier” and “Soldier’s Creed-Army”, that give differing points of view on war. Next, the students must write a letter response from the perspective of the second text. Students must be able to analyze theme and create a narrative perspective using a different point of view on the topic. This assessment will help teachers understand whether their students can analyze different points of view in two texts and create a narrative letter using an opposing point of view to develop their letters.

**Option B** asks students to read an authentic informational article on women’s suffrage, “1920 Women Get the Vote” by Sam Roberts. The students will complete several multiple choice questions and answer two short constructed responses. Students will need to be able to analyze main idea and make textual inferences. The two short prompts ask students to analyze how the author chooses to develop the message on women’s suffrage. This assessment will help teachers determine if students can make inferences and analyzes author’s development in varying test question formats.

## 8<sup>th</sup> Grade ELA Interim #6

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Text One

#### My Sister, the Soldier

- 1 My sister is a soldier. I remember when she came home and announced to our mother that she was going to enlist in the army. My mother replied, "You're terribly young. It's too difficult, challenging, and dangerous, you really should reconsider."  
My sister Darlene said, "I'm 18, which is old enough, and through the army I'll be able to make progress. Right now, all I can get is part-time work while I go to community college. I need to have a career, not a part-time job, I need a college education, and the army will pay for that when I've finished my tour of duty, so this is about my future."
- 2 My mother cried and said, "There is a war, you will be in dangerous situations. I said, "Don't worry. They don't send women to fight on the front lines in wars, so they are not in great danger. If it was me that would be a different situation."  
Darlene said, "Don't worry, I'm cautious, I won't take unnecessary risks."  
Despite that assurance, my mother stayed worried. My sister went to training camp for three months, and when she returned, she said, "I'm glad I enlisted, it was a wise decision. Training was challenging, we have to get up at 5:00 every morning, the work was demanding, we drilled a lot, but we learned skills. You have to be on time, and you have to follow all the directions, but they keep you occupied, so you don't get bored. I like the other recruits in my platoon, we all supported each other in the exercises."
- 3 My mother said, "I'm proud of you, but I'm still concerned about your safety." "Don't worry, Mom. If I do get sent to the war zone, I'll be extremely careful."
- 4 My sister did go to the war zone when her unit was sent to Iraq. I had no idea where that was, so I looked it up on the Internet. Iraq is on the other side of the world.
- 5 My sister purchased a computer before she departed, and she showed us how to use it to send email. I'm glad she did because we sent notes to her on it every day, then when she could she responded, but usually not immediately. She reported the weather and the people, but she didn't describe her activities. Here's what she wrote in one note.
- 6 "It's extremely hot here, and we have to wear heavy clothes, which makes it really challenging, though, they are bullet-proof for protection. Most of the local people here are supportive, and the soldiers are great companions. Don't worry, you can rely on me



to be careful, I know how important it is to be cautious. See you in September.” She would end every communication that way—don’t worry, see you in September. But then September came and she communicated a disappointing message, “We have to stay longer; I’m not sure how soon I’ll be returning. Don’t be discouraged, I’ll be there.”

7 My mother checked the email every day for the next week and didn’t get a message. She was increasingly concerned, and then she got a reassuring note -- “I’m fine, sorry I couldn’t email for some time, we were on assignment. Don’t worry. I’m being careful.”

8 So it went on. We waited and waited, and I worried, too. The news reports on the war on TV looked dangerous, and my mother would cry when we saw those reports. October went by; then November; then it was December. My mother bought some presents for my sister and dispatched them by mail. She said, “I really wish Darlene could return for Christmas.” Every time the phone rang or someone knocked on the door, she hoped it might be Darlene coming home by surprise. But she didn’t get her wish, so Christmas was uniquely sad this year, not the holiday we had appreciated in the past.

9 Then on New Year’s eve, the doorbell rang, and we rushed to open it. My mother said later she was a little afraid every time the doorbell rang that it might be someone to announce bad news, that there was a problem with Darlene. But this was the opposite, this was the best news we could have received. It was Darlene! We’ll have a really happy new year now.

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<http://teacher.depaul.edu>

## Text Two

Retrieved from: <http://www.army.mil/values/soldiers.html>

### Soldier’s Creed-Army

I am an American Soldier.

I am a warrior and a member of a team.

I serve the people of the United States, and live the Army Values.

I will always place the mission first.

I will never accept defeat. I will never quit.

I will never leave a fallen comrade.

I am disciplined, physically and mentally tough, trained and proficient in my warrior tasks and drills.

I always maintain my arms, my equipment and myself. I am an expert and I am a professional.

I stand ready to deploy, engage, and destroy, the enemies of the United States of America in close combat.

I am a guardian of freedom and the American way of life. I am an American Soldier.

Retrieved from: <http://www.army.mil/values/soldiers.html>

Read the narrative of the soldier’s sister. Then, read the creed of the US Army. Write a letter from Darlene’s point of view explaining her delay home and why she chose to be in the Army. To develop your letter, draw evidence from the inferences that you make from both passages. Develop Darlene’s point of view by using concrete details, information and examples from the passage. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.



Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

## ***1920: Women Get the Vote***

*by Sam Roberts*

*The 19th Amendment was ratified in 1920, after decades of campaigning by the women's suffrage movement.*

When John Adams and his fellow patriots were mulling independence from England in the spring of 1776, Abigail Adams famously urged her husband to “remember the ladies and be more generous and favorable to them than your ancestors.” Otherwise, she warned, “we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice or representation.”

That summer, the Declaration of Independence proclaimed that all men are created equal but said nothing of women's equality. It would take another

144 years before the U.S. Constitution was amended, giving women the right to vote in every state.

That 19th Amendment says simply: “The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex.” It took effect after a dramatic ratification battle in Tennessee in which a 24-year-old legislator cast the deciding vote.

The amendment was a long time coming. At various times, women could run for public office in some places, but



More than 20,000 marchers took part in this 1915 parade in New York City in support of women's suffrage.

Page 2



ELIZABETH CADY STANTON



SUSAN B. ANTHONY

could rarely vote. (As far back as 1776, New Jersey allowed women property owners to vote, but rescinded that right three decades later.)

#### “WOMANIFESTO”

The campaign for women's rights began in earnest in 1848 at a Women's Rights convention in Seneca Falls, N.Y., organized by 32-year-old Elizabeth Cady Stanton and other advocates. Stanton had drafted a “Womanifesto” patterned on the Declaration of Independence, but the one resolution that shocked even some of her supporters was a demand for equal voting rights, also known as universal suffrage. “I saw clearly,” Stanton later recalled, “that the power to make the laws was the right through which all other rights could be secured.”

Stanton was joined in her campaign by Susan B. Anthony, Sojourner Truth, Lucretia Mott, and other crusaders who would become icons of the women's movement. Some were militant. Many were met with verbal abuse and even violence. Already active in the antislavery movement and temperance campaigns (which urged abstinence from alcohol),

women often enlisted in the fight for voting rights too.

#### WYOMING IS FIRST

They staged demonstrations, engaged in civil disobedience, began legal challenges, and pressed their case state by state. In 1869, the Wyoming Territory gave women the vote, with the first permanent suffrage law in the nation. (“It made sense that a place like Wyoming would embrace women's rights,” Gail Collins of *The New York Times* wrote in her book *America's Women*. “With very few women around, there was no danger that they could impose their will on the male majority.”)

In 1878, a constitutional amendment was introduced in Congress. The legislation languished for nine years. In 1887, the full Senate considered the amendment for the first time and defeated it by about 2-to-1.

But the suffrage movement was slowly gaining support. With more and more women graduating from high school, going to college, and working outside the home, many Americans began asking: Why couldn't women vote too?

Plenty of opposition existed, according to Collins: Democrats feared women would vote for more socially progressive Republicans. The liquor industry, afraid of prohibition, also opposed women's suffrage, as did many people in the South, where blacks had been largely disenfranchised since Reconstruction.

In 1918, after much cajoling and picketing by suffragists, President Woodrow Wilson changed his mind and backed the amendment. The next year, both houses of Congress voted to amend the Constitution. Suffrage advocates predicted quick ratification by the states. (By 1919, 28 states permitted women to vote, at least for President.) Within a little more than a year, 35 of the required 36 states had voted for ratification.

The last stand for anti-suffragists was in Tennessee in the summer of 1920. Their showdown in the State Legislature became known as the "War of the Roses." (Pro-amendment forces sported yellow roses; the antis wore red.)

After two roll calls, the vote was still tied, 48-48. On the third, Harry T. Burn, a Republican and, at 24, the youngest member of the legislature, switched sides. He was wearing a red rose but voted for ratification because he had received a letter from his mother that read, in part: "Hurrah and vote for suffrage! Don't keep them in doubt!"

Burn said later: "I know that a mother's advice is always safest for her boy to follow and my mother wanted me to vote for ratification. I appreciated the fact that an opportunity such as seldom comes to mortal man—to free 17,000,000 women from political slavery—was mine."

#### **GRADUAL CHANGE**

In 1920, women across America had the right to vote in a presidential election. (In the South, black women and men would be kept off voter rolls in large numbers until 1965, after passage of the Voting Rights Act.)

But newly enfranchised women voted in much smaller numbers than men. "Women who were adults at that time had been socialized to believe that voting was socially inappropriate for women," says Susan J. Carroll, senior scholar at the Center for American Women and Politics.

The political and social change sought by suffragists came gradually and not without fits and starts. An Equal Rights Amendment, stipulating equal treatment of the sexes under the law, was passed by Congress and sent to the states in 1972, but later failed after being ratified by only 35 of the necessary 38 states.

In 1980, however, women surpassed men for the first time in turnout for a presidential election. Since then, there has also been a substantial rise in the number of women running for and holding political office.

From "1920: Women Get the Vote" by Sam Roberts.  
Published in THE NEW YORK TIMES UPFRONT,  
September 5, 2005.  
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1. What is the main purpose of the article?

- A. To describe the events leading to the passage of the 19th Amendment
- B. To identify the states that first supported women's voting rights
- C. To discuss the most important leaders of the suffragist movement in the 1800s
- D. To explain why the Equal Rights Amendment has not been ratified

2. According to the article, what was most surprising about the "Womanifesto"?

- A. It was written by Elizabeth Cady Stanton.
- B. It called for equal voting rights for men and women.

- C. It was based on the Declaration of Independence.
- D. It had such a large number of resolutions.

3. The article says that women in the suffrage movement "**pressed** their case state by state." This means that the women:

- A. spoke with newspaper reporters in many states
- B. strongly urged the states to pass women's suffrage
- C. traveled in large groups together from state to state
- D. introduced the idea of women's suffrage to the states

4. In her book, *America's Women*, what did Gail Collins suggest was the reason that the Wyoming Territory passed the first permanent suffrage law?

- A. Because the small number of women there would not have had much political influence
- B. Because the suffragist movement was very active in the western United States
- C. Because most politicians there chose not to vote on that resolution
- D. Because it was important for women to have the vote in such a dangerous area

**PROMPT ONE:** Do you think the statements by Abigail Adams in the first paragraph are an effective way to begin the article? Defend why or why not using clear evidence from the article. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

**PROMPT TWO:** The section "Wyoming Is First" describes changes in United States society in the late 1800s and early 1900s. Choose one of these changes and explain its effect on women's progress in getting the vote. Draw evidence from the passage to support your analysis. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

## Interim # 7

These tasks provides rigorous literary text analysis samples as well as a culminating task option for teachers to develop final measures of student mastery.

### Option A

Drawn from Extended Unit option available at Achieve the

Core: [http://achievethecore.org/content/upload/The\\_Glorious\\_Whitewashing\\_7L-MA.pdf](http://achievethecore.org/content/upload/The_Glorious_Whitewashing_7L-MA.pdf)

**Standard:** RL 8.1, RL 8.3 W.8.2, W8.9, L 8.1, L 8.2, L 8.3

### Option B

Drawn from Common Core State Standards Model Texts

**Standard:** RL 8.1, RL 8.1, RL 8.7, W.8.2, W8.9, L 8.1, L 8.2, L 8.3

**Option A** asks students to read an excerpt from Mark Twain’s *The Adventures of Tom Sawyer* and analyze particular lines of dialogue that the author uses develop the main character. This assessment will help teachers analyze whether students can read a rigorous text, select effective pieces of evidence, and defend a thesis on character analysis.

**Option B** asks students to read an excerpt of the narrative poem, “Paul Revere’s Ride” by Henry Wadsworth Longfellow and read an interactive online website that describes Paul Revere’s ride. To complete this task, students will need an extended time period with a digital device and the Internet. Students will be required to use multiple forms of evidence including pieces of evidence from a multimedia source. This assessment will help teachers determine whether students can interpret multiple forms of text, select effective evidence from these formats, and create an insightful and coherent analysis in a formal writing assignment.

8<sup>th</sup> Grade ELA Interim #7 – Option A

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

Twain, Mark. *The Adventures of Tom Sawyer*. New York: Modern Library, 2001. (1876)  
From Chapter 2: “The Glorious Whitewasher”

- PGH
- 1 But Tom’s energy did not last. He began to think of the fun he had planned for this day, and his sorrows multiplied.
  - 2 Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of WORK, maybe, but not half enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.
  - 3 He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently—the very boy, of all boys, whose ridicule he had been dreading. Ben’s gait was the hop-skip-and-jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long, melodious whoop, at intervals, followed by a deeptoned ding-dong-dong, ding-dong-dong, for he was personating a steamboat. As he drew near, he slackened speed, took the middle of the street, leaned far over to starboard and rounded to ponderously and with laborious pomp and circumstance—for he was personating the Big Missouri, and considered himself to be drawing nine feet of water. He was boat and captain and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck giving the orders and executing them:
    - 4 “Stop her, sir! Ting-a-ling-ling!” The headway ran almost out, and he drew up slowly toward the sidewalk.
    - 5 “Ship up to back! Ting-a-ling-ling!” His arms straightened and stiffened down his sides.
    - 6 “Set her back on the stabboard! Ting-a-ling-ling! Chow! ch-chow-wow! Chow!” His right hand, meantime, describing stately circles—for it was representing a forty-foot wheel.



- 7 “Let her go back on the labboard! Ting-a-lingling! Chow-ch-chow-chow!” The left hand began to describe circles.
- 8 “Stop the stabboard! Ting-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ting-a-ling-ling! Chow-ow-ow! Get out that head-line! LIVELY now! Come—out with your spring-line— what’re you about there! Take a turn round that stump with the bight of it! Stand by that stage, now—let her go! Done with the engines, sir! Ting-a-ling-ling! SH’T! S’H’T! SH’T!” (trying the gauge-cocks).”
- 9 Tom went on whitewashing—paid no attention to the steamboat. Ben stared a moment and then said: “Hi-YI! YOU’RE up a stump, ain’t you!”
- 10 No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work. Ben said:  
“Hello, old chap, you got to work, hey?”
- 11 Tom wheeled suddenly and said:  
“Why, it’s you, Ben! I warn’t noticing.”
- 12 “Say—I’m going in a-swimming, I am. Don’t you wish you could? But of course you’d druther WORK—wouldn’t you?  
Course you would!”
- 13 Tom contemplated the boy a bit, and said:  
“What do you call work?”
- 14 “Why, ain’t THAT work?”
- 15 Tom resumed his whitewashing, and answered carelessly:  
“Well, maybe it is, and maybe it ain’t. All I know, is, it suits Tom Sawyer.”
- 16 “Oh come, now, you don’t mean to let on that you LIKE it?”  
The brush continued to move.
- 17 “Like it? Well, I don’t see why I oughtn’t to like it. Does a boy get a chance to whitewash a fence every day?”
- 18 That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth— stepped back to note the effect—added a touch here and there—criticised the effect again—Ben watching every move

and getting more and more interested, more and more absorbed. Presently he said:

“Say, Tom, let ME whitewash a little.”

- 19 Tom considered, was about to consent; but he altered his mind:  
“No—no—I reckon it wouldn’t hardly do, Ben. You see, Aunt Polly’s awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn’t mind and SHE wouldn’t. Yes, she’s awful particular about this fence; it’s got to be done very careful; I reckon there ain’t one boy in a thousand, maybe two thousand, that can do it the way it’s got to be done.”
- 20 “No—is that so? Oh come, now—lemme just try. Only just a little—I’d let YOU, if you was me, Tom.”
- 21 “Ben, I’d like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn’t let him; Sid wanted to do it, and she wouldn’t let Sid. Now don’t you see how I’m fixed? If you was to tackle this fence and anything was to happen to it—”
- 22 “Oh, shucks, I’ll be just as careful. Now lemme try. Say—I’ll give you the core of my apple.”
- 23 “Well, here—No, Ben, now don’t. I’m afeard—”
- 24 “I’ll give you ALL of it!”
- 25 Tom gave up the brush with reluctance in his face, but alacrity in his heart. And while the late steamer Big Missouri worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents. There was no lack of material; boys happened along every little while; they came to jeer, but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite, in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with—and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth. He had besides the things before mentioned, twelve marbles, part of a jews-harp, a piece of blue bottle-glass to look through, a spool cannon, a key that wouldn’t unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass doorknob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash. He had a nice,

good, idle time all the while—plenty of company—and the fence had three coats of whitewash on it! If he hadn't run out of whitewash he would have bankrupted every boy in the village.

26 Tom said to himself that it was not such a hollow world, after all. He had discovered a great law of human action, without knowing it—namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is OBLIGED to do, and that Play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers or performing on a tread-mill is work, while rolling ten-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service, that would turn it into work and then they would resign.

27 The boy mused awhile over the substantial change which had taken place in his worldly circumstances, and then wended toward headquarters to report.

**PROMPT:** Write a literary analysis of how Mark Twain develops Tom Sawyer's character in this passage. Select particular lines of dialogue and incidents in the story that reveal character traits. Draw evidence from the passage to support your analysis. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

8<sup>th</sup> Grade ELA Interim #7 – Option B

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Longfellow, Henry Wadsworth. "Paul Revere's Ride." (1861)**

**Lines** Listen, my children, and you shall hear

**1-5** Of the midnight ride of Paul Revere,  
On the eighteenth of April, in Seventy-five;  
Hardly a man is now alive  
Who remembers that famous day and year.

**6-10** He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower as a signal light,—  
One, if by land, and two, if by sea;

**11-** And I on the opposite shore will be,  
**15** Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country-folk to be up and to arm."  
Then he said, "Good night!" and with muffled oar

**16-** Silently rowed to the Charlestown shore,  
**20** Just as the moon rose over the bay,  
Where swinging wide at her moorings lay  
The Somerset, British man-of-war;  
A phantom ship, with each mast and spar  
**21-** Across the moon like a prison bar,  
**25** And a huge black hulk, that was magnified  
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,  
Wanders and watches with eager ears,

**26-** Till in the silence around him he hears  
**30** The muster of men at the barrack door,  
The sound of arms, and the tramp of feet,  
And the measured tread of the grenadiers,  
Marching down to their boats on the shore.

**31-** Then he climbed to the tower of the church,  
**35** Up the wooden stairs, with stealthy tread,  
To the belfry-chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made

36- Masses and moving shapes of shade,—  
40 Up the trembling ladder, steep and tall,  
To the highest window in the wall,  
Where he paused to listen and look down  
A moment on the roofs of the town,  
41- And the moonlight flowing over all.  
45 Beneath, in the churchyard, lay the dead,  
In their night-encampment on the hill,  
Wrapped in silence so deep and still  
46- That he could hear, like a sentinel's tread,  
50 The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, "All is well!"  
A moment only he feels the spell  
51- Of the place and the hour, and the secret dread  
55 Of the lonely belfry and the dead;  
For suddenly all his thoughts are bent  
On a shadowy something far away,  
Where the river widens to meet the bay,—

56- A line of black that bends and floats  
60 On the rising tide, like a bridge of boats.  
Meanwhile, impatient to mount and ride,  
Booted and spurred, with a heavy stride  
On the opposite shore walked Paul Revere.

61- Now he patted his horse's side,  
65 Now gazed at the landscape far and near,  
Then, impetuous, stamped the earth,  
And turned and tightened his saddle-girth;  
But mostly he watched with eager search  
66- The belfry-tower of the Old North Church,  
70 As it rose above the graves on the hill,  
Lonely and spectral and sombre and still.  
And lo! as he looks, on the belfry's height  
A glimmer, and then a gleam of light!

71- He springs to the saddle, the bridle he turns,  
75 But lingers and gazes, till full on his sight  
A second lamp in the belfry burns!  
A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
76- And beneath, from the pebbles, in passing, a spark  
80 Struck out by a steed flying fearless and fleet;  
That was all! And yet, through the gloom and the light,

The fate of a nation was riding that night;  
And the spark struck out by that steed, in his flight,  
81- Kindled the land into flame with its heat.  
85 He has left the village and mounted the steep,  
And beneath him, tranquil and broad and deep,  
Is the Mystic, meeting the ocean tides;  
And under the alders, that skirt its edge,  
86- Now soft on the sand, now loud on the ledge,  
90 Is heard the tramp of his steed as he rides.  
It was twelve by the village clock  
When he crossed the bridge into Medford town.  
He heard the crowing of the cock,  
91- And the barking of the farmer's dog,  
95 And felt the damp of the river fog,  
That rises after the sun goes down.  
It was one by the village clock,  
When he galloped into Lexington.  
96- He saw the gilded weathercock  
100 Swim in the moonlight as he passed,  
And the meeting-house windows, blank and bare,  
Gaze at him with a spectral glare,  
As if they already stood aghast  
101- At the bloody work they would look upon.  
105 It was two by the village clock,  
When he came to the bridge in Concord town.  
He heard the bleating of the flock,  
And the twitter of birds among the trees,  
106- And felt the breath of the morning breeze  
110 Blowing over the meadows brown.  
And one was safe and asleep in his bed  
Who at the bridge would be first to fall,  
Who that day would be lying dead,  
111- Pierced by a British musket-ball.  
115 You know the rest. In the books you have read,  
How the British Regulars fired and fled,—  
How the farmers gave them ball for ball,  
From behind each fence and farm-yard wall,  
116- Chasing the red-coats down the lane,  
120 Then crossing the fields to emerge again  
Under the trees at the turn of the road,  
And only pausing to fire and load.  
So through the night rode Paul Revere;  
121- And so through the night went his cry of alarm  
125 To every Middlesex village and farm,—

A cry of defiance and not of fear,  
A voice in the darkness, a knock at the door,  
And a word that shall echo forevermore!  
**126-** For, borne on the night-wind of the Past,  
**130** Through all our history, to the last,  
In the hour of darkness and peril and need,  
The people will waken and listen to hear  
The hurrying hoof-beats of that steed,  
**131** And the midnight message of Paul Revere.

**PROMPT:** Write a comparative analysis of effect Henry Wadsworth Longfellow’s poem “Paul Revere’s Ride” and the historical interactive account on <http://www.paulreverehouse.org/ride/virtual.html> . Analyze the impact of different techniques employed that are unique to each medium. Develop your topic with relevant, well-chosen facts, concrete details, or other information and examples. Demonstrate command of the conventions of standard English, capitalization, punctuation, and spelling in your response.

## Interim # 8 Culminating Research Assessment Option

This culminating research option allows students to integrate their mastery of reading rigorous texts, mastery of analyzing texts for new information, and mastery of writing effectively with text evidence.

The Common Core State Standards for Writing state that students should be conducting multiple short research projects throughout the year. These standards have not been included into the interim process because they require authentic learning opportunities.

### Research Process Alignment

- 1). Students will create a self-generated question within the project design. (W8.7)
- 2). Students will conduct a research project to answer a question, draw on several sources and generate additional related, focused questions for follow up research. (W8.7)
- 3) After gathering relevant information from multiple print and digital sources, students will use search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data. (W8.8)
- 3). Students will conduct follow-up research to add additional credible information and answer follow up questions. (W8.7)
- 4). After gathering relevant information from multiple print and digital sources, students will quote or paraphrase the data and conclusions of others. (W8.8)
- 5). Help students develop effective paraphrasing skills to avoid plagiarism and following a standard format for citation. (W8.8)
- 6). Students will create culminating paper or project to share with authentic audience. (W8.1, W.8.2 or W.8.3)

Sample Project Ideas might include:

- Historical documentaries
- Inquiry-based project based learning
- Interdisciplinary Units
- I Search Projects