

**NEW YORK STATE
COMPONENT RETEST**

**ENGLISH
COMPONENT B
MODULE 3**

WEDNESDAY, MAY 9, 2007

**SCORING KEY
AND
RATING GUIDE**

Multiple Choice Key

1	4
2	1
3	3
4	4
5	2

Component B

(used for 2-point responses that refer only to two texts)

Score Point 2

- presents a well-developed paragraph
- demonstrates a basic understanding of the texts
- establishes an appropriate controlling idea
- supports the controlling idea with clear and appropriate details from both texts
- uses language that is appropriate
- may exhibit errors in conventions that do not hinder comprehension

Score Point 1

- has a controlling idea
or
- implies a controlling idea
or
- has an unclear controlling idea

AND

- supports the controlling idea with partial and/or overly general information from the texts
- uses language that may be imprecise or inappropriate
- exhibits errors in conventions that may hinder comprehension

Score Point 0

- is off topic, incoherent, a copy of the task/text, or blank
- demonstrates no understanding of the task/text
- is a personal response

Component B

(used for 2-point responses that refer only to one text)

Score Point 2

- presents a well-developed paragraph
- provides an appropriate explanation of the literary element or technique chosen
- supports the explanation with clear and appropriate evidence from the text
- uses language that is appropriate
- may exhibit errors in conventions that do not hinder comprehension

Score Point 1

- provides an explanation of the literary element
or
- implies an explanation of the literary element
or
- has an unclear explanation of the literary element

AND

- supports the explanation with partial and/or overly general information from the text
- uses language that may be imprecise or inappropriate
- exhibits errors in conventions that may hinder comprehension

Score Point 0

- is off topic, incoherent, a copy of the task/text, or blank
- demonstrates no understanding of the task/text
- is a personal response

Note: Since the question specifies choosing *one* of the authors, if the student responds using both passages, score the portion of the response that would give the student the higher score.

Directions: Read the passages on the following pages (a memoir excerpt and a short story excerpt). Write the number of the answer to each multiple-choice question on your answer sheet. Then write your responses to questions 6 and 7 in the space provided on your answer sheet. You may use the margins to take notes as you read.

Passage I

Food from the Outside

My sister, brother, and I didn't have a dog, but we sure could have used one around dinnertime. Our dog would never have had to beg for table scraps, for we promised sincerely in our mealtime prayers always to feed Rover the main course. It wouldn't have been so much for love of dog, but for survival. You see, our mother, known throughout the neighborhood as "Miss Essie," was still refining her cooking skills. Until we could persuade our parents to let us have a dog, we sat at the dinner table with wax sandwich bags hidden in our pockets, especially when Miss Essie served "Hackensack," our code word for mystery stew.

"Rosalind, Russell, and Rita! Don't get up from that table until you eat every bit of that food," Miss Essie commanded. Then she'd stand there and not leave until we began eating.

Since we knew we'd be at the table for a long time, we came up with experiments to amuse ourselves while our parents watched television in the other room. Our favorite food test, the pork-chop drop, was devised by my eleven-year-old brother, Russell, our resident scientist.

"Tonight we will continue our study on speed and density," Russell said, holding up his pork chop.

"I'll count, I'll count!" I volunteered, lowering my face to plate level.

Rosalind, the oldest at twelve, turned toward the living room to confirm that the coast was clear, then gave the go-ahead for the pork-chop drop.

The object of the pork-chop drop was to compare the hardness of that night's pork chops to those of dinners' past. Usually Russell would hold the chop about two feet above the plate and let it drop, while Rosalind or I counted the side-to-side reverberations¹ of the pork chop as it hit the dinner plate. The thinner and harder the pork chop, the higher the drop count.

All we knew about food was what Mommy cooked and the cold sandwiches and stewed spinach they served in the school cafeteria. Living in Seaside, California, we were separated by

¹ reverberations: echo-like sounds

35 thousands of miles from our grandmothers, aunts, and cooking
cousins who lived in New York, Virginia, and North Carolina.
Eating in restaurants and fast food places were frivolities² we
knew nothing of. Above all, we adhered to Miss Essie's firm rule,
40 which was never to eat dinner at anyone else's house. She never
gave a reason for her rule—other than the promise of a spanking,
and we never thought to question her. As soon as our friends'
fathers drove up to their driveways from work, we were to go
straight home. Up until 1966, when we were twelve, eleven, and
ten, Rosalind, Russell, and I believed that oil-soaked pork chops
45 flattened to blackened sand dollars and cemented rice that defied
separation was how food looked and tasted.

It was when Daddy replaced our black-and-white model
with a color TV that we got an inkling about texture and
appearance of food from the outside, taste being the only missing
50 component. We would sit in the dark before the glowing screen,
oohing and aahing over a parade of McDonald's and Crisco Oil
commercials, not to mention those sitcom dining-room scenes
where platters of succulent meats and brightly hued vegetables
graced the table.

55 "Mommy, how come our French fries don't look like
that?" I'd exclaim, for ours were oily olive, dark brown, or black,
certainly not golden brown and crinkled like the fries in the
commercials.

—Rita Williams-Garcia

"Food from the Outside," by Rita Williams-Garcia, from *When I Was Your Age*,
Volume 2: Original Stories About Growing Up. Reprinted by permission.

² frivolities: experiences (or things) not seriously considered or valued

Passage II

The Girl Who Can

They say I was born in Hasodzi; and it is a very big village in the central region of our country, Ghana. They also say that when all of Africa is not choking under a drought, Hasodzi lies in a very fertile low land in a district known for its good soil. Maybe that is why any time I don't finish eating my food, Nana says, "You Adjoa, you don't know what life is about . . . you don't know what problems there are in this life . . ."

As far as I could see, there was only one problem. And it had nothing to do with what I knew Nana considered as "problems," or what Maami thinks of as "the problem." Maami is my mother. Nana is my mother's mother. And they say I am seven years old. And my problem is that at this seven years of age, there are things I can think in my head, but which, maybe, I do not have the proper language to speak them out with. And that, I think, is a very serious problem. Because it is always difficult to decide: whether to keep quiet and not say any of the things that come into my head, or say them and get laughed at. Not that it is easy to get any grown-up to listen to you, even when you decide to take the risk and say something serious to them.

Take Nana. First, I have to struggle to catch her attention. Then I tell her something I had taken a long time to figure out. And then you know what always happens? She would at once stop whatever she is doing and, mouth open, stare at me for a very long time. Then, bending and turning her head slightly, so that one ear comes down towards me, she'll say in *that* voice: "Adjoa, you say what?" After I have repeated whatever I had said, she would either, still in that voice, ask me "never, never, but NEVER to repeat THAT," or she would immediately burst out laughing. She would laugh and laugh and laugh, until tears run down her cheeks and she would stop whatever she is doing and wipe away the tears with the hanging edges of her cloth. And she would continue laughing until she is completely tired. But then, as soon as another person comes by, just to make sure she doesn't forget whatever (it was) I had said, she would repeat it to her. And then, of course, there would be two old people laughing and screaming with tears running down their faces. Sometimes this show continues until there are three, four, or even more of such laughing and screaming tear-faced grown-ups. And all that performance on whatever I'd said? I find something quite confusing in all this.

40 That is, no one ever explains to me, why sometimes I shouldn't
repeat some things I say; while at other times, some other things I
say would not only be all right, but would be considered so funny,
they would be repeated so many times for so many people's
45 enjoyment. You see how neither way of hearing me out can
encourage me to express my thoughts too often?

—Ama Ata Aidoo

From *THE GIRL WHO CAN AND OTHER STORIES*, © 1997 Ama Ata
Aidoo. Reprinted by permission of the author.

Multiple-Choice Questions

Directions (1–5): Select the best suggested answer to each question and write its number in the space provided on the answer sheet. The questions may help you think about ideas and information you might want to use in your written responses. You may return to these questions any time you wish.

Passage I (memoir excerpt): Questions 1–3 refer to Passage I.

- 1 The author’s story about food and dinnertime celebrates
 - (1) a cherished family tradition
 - (2) a bizarre childhood incident
 - (3) the bond between parents and children
 - (4) the humor of childhood experiences

- 2 In line 38, the phrase “adhered to” means
 - (1) obeyed
 - (2) criticized
 - (3) considered
 - (4) memorized

- 3 In lines 47 through 54, the narrator refers to color TV and the “glowing screen” in order to
 - (1) illustrate what life was like in the 1960s
 - (2) reveal the popularity of fast-food restaurants
 - (3) explain how she discovered that food could be appealing
 - (4) show differences between old and new technology

Passage II (short story excerpt): Questions 4–5 refer to Passage II.

- 4 What does Adjoa identify as her biggest problem?
 - (1) eating all of her food
 - (2) living in a large village
 - (3) being only seven years old
 - (4) communicating with people

- 5 The passage reflects how adults and children
 - (1) treat each other with respect
 - (2) experience the same situation differently
 - (3) find humor in difficult situations
 - (4) have different names for the same emotion

Short-Response Questions

Directions (6–7): Write your responses to questions 6 and 7 in the space provided on the answer sheet.

6 Write a well-developed paragraph in which you use ideas from both passages to establish a controlling idea about childhood. Develop your controlling idea using specific examples and details from each passage.

7 Choose a specific literary element (e.g., theme, characterization, structure, point of view, etc.) or literary technique (e.g., symbolism, irony, figurative language, etc.) used by **one** of the authors and, using specific details from that passage, show how the author uses that element or technique to develop the passage.

QUESTION #6

Sometimes adults believe that children are not smart and can't catch on to certain situations. However, this assumption is not always accurate and is expressed in both passages. In the first passage the mother believed that her children actually liked her terrible food. When in fact, they greatly disliked it and were constantly devising plans to avoid it. In passage 2 the adults never took the young girl, Adjoa, seriously. They were very condescending towards her and always disregarded her comments as being childish. Adjoa caught on to this and recognized that the adults were looking down on her.

Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*adults believe that children are not smart and can't catch on to certain situations*) is supported with clear and appropriate details from both texts (*In the first passage the mother believed that her children actually liked her terrible food....they greatly disliked it and were constantly devising plans to avoid it and In passage 2 the adults never took the young girl, Adjoa, seriously....were very condescending....always disregarded her comments as being childish. Adjoa caught on....recognized that the adults were looking down on her*). Language use is appropriate and errors in conventions do not hinder comprehension.

Young children only know what they are taught by their families because they are always around them. Children only know what their parents teach them. In passage one, the children don't know what real food is like because they can only eat dinner at home and their TV is black and white. Once they get a colored TV, they realize that food isn't all like what they thought it was. They only know what they've been raised with. In passage two, the girl thinks that she is saying things she shouldn't be saying because her grandmother will either laugh at her or tell her not to say that again. She is very unsure of herself because she gets a lot of negativity when she speaks, so she doesn't know what should and shouldn't be said because she's too young.

Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*Young children only know what they are taught by their families*) is supported with clear and appropriate details from both texts (*In passage one, the children don't know what real food is like because they can only eat dinner at home....they get a colored TV, they realize that food isn't all like what they thought it was and In passage two, the girl thinks that she is saying things she shouldn't....her grandmother will either laugh....tell her not to say that again. She is very unsure....gets a lot of negativity when she speaks*). Language use is appropriate and errors in conventions (word omission) do not hinder comprehension.

Childhood is a time of development and growth and in the two passages the idea about childhood can be well established. Childhood is a time of learning and reflection and is not always a walk in the park but, their many obstacles are must overcome. In passage 1 the obstacle these three children have to face is their mother's horrible cooking and it also shows the technological advances during the time of 1966. "Daddy replaced our black-and-white model with a color tv that we got and inking about texture and appearance of food from the outside, taste being the only missing component." (line 47) In Passage 2 this 7 year old girl's childhood was about getting a point across but also trying to prove herself although she was only 7. "And my problem is that at this seven years of age, there are things I can think in my head, but which, maybe I do not have proper language to speak them out with." (line 12)

Score Point: 1

The response has a controlling idea (*Childhood is a time of learning and reflection and is not always a walk in the park but, their many obstacles one must overcome*). The idea is partially supported with information from both texts (*In passage 1 the obstacle these three children have to face is their mothers horrible cooking and In Passage 2....childhood was about getting a point across but also trying to prove herself*). Language use is generally appropriate (*Their* for “there are” and *point across but* for “point across and”) and errors in conventions (misuse of commas and a missing apostrophe) do not hinder comprehension.

Children often interpret things or events differently from adults. Adults often try to guide children one way, such as food choices but the kids want another. Another thing children and adults do is interpret events in complete opposite ways.

Score Point: 1

The response has a controlling idea (*Children often interpret things or events differently from adults*). The idea is partially supported with information from the first text (*Adults often try to guide children one way, such as food choices, but the kids want another*) and overly general information from the second text (*children and adults...interpret events in complete opposite ways*). Language use is appropriate and errors in conventions (*differntly* and *oppisite*) do not hinder comprehension.

Childhood is something we all have to experience. We learn and grow through what we are taught, our mistakes, and being rewarded for what we do right. Childhood is the beginning of building your values, knowing right from wrong, how to behave around other people, and learning how to react to different situations. Childhood and what we learn in it are the most important parts of our development.

Score Point: 0

The response provides only a personal response to childhood. There is no reference to either text.

PRACTICE SET

Component B - Module 3 - Question # 6

After reading *Food From the Outside* by Rita Williams-Garcia and *The Girl Who Can* by Ama Ata Aidoo childhood is hard. The stories explain how children have to do what they are told and how children get no respect. Like in *Food From the Outside* the children couldn't leave the dinner table until they finish eating (enetti). In *The Girl Who Can* had no respect because people laughed at what she said (enets).

I believe in childhood many freedoms enjoyed by adults are restricted to them, making them less significant to adults. This does not bother children because they don't know what it's like to enjoy these freedoms. In the first passage, the author talks about "...crying and wailing over a parade of McDonald's and Crisco Oil commercials." The kids never knew what they were missing until then, so it never really bothered them as bad as if an adult was changed to the author's eating habits. In Passage II Amca Ata Aialoo is angry that her intelligence level is not high enough for her to have a conversation. She is angry, but it is not a life altering problem for her. This is childhood.

Everyone has a different experience regarding childhood. Children grow up differently, depending on customs and backgrounds. Certain rules were set. The children in Passage One would amuse themselves during dinner where they would have to eat food they did not like. Adjoa in Passage Two grew up trying to communicate seriously to others.

One's childhood is the basis of all learning. Whatever a child is exposed to at an early age, he or she takes with them towards the future. For instance, the first passage conveys a child's perspective on the idea of food. As a child she had never known anything but her mother's cooking, which she never found to be pleasurable. It wasn't until the invention of the television that she realized a meal should look and taste quite delectable. In addition to this, the second passage conveys a child's experience in learning how to communicate with others throughout a devastating situation. She quickly learned from her mother and grandmother that there are certain things one must or must not say. This attribute she will certainly take with her in the future.

THE CONTROLLING IDEA ABOUT CHILDHOOD FROM BOTH PASSAGES IS THAT CHILDREN LIKE TO HAVE THE ATTENTION FROM EVERYBODY AND LIKE TO EXPERIENCE OR EXPERIMENT NEW THINGS. IN THE FIRST PASSAGE WE SEE THAT THE WANTED TO EXPERIMENT THE FOOD SPEED AND DENSITY AND ALSO WANTED TO COMPARE THE HARDNESS OF THAT NIGHT'S FOOD AND LAST NIGHT'S FOOD TO SEE THE DIFFERENCE IN THE SECOND PASSAGE WE SEE THAT THE 7-YEAR OLD GIRL IS HAVING PROBLEMS TO EXPRESS HER SELF BECAUSE SHE DON'T KNOW IF SHE SHOULD SPEAK UP AND LET EVERYBODY LAUGH AT HER OR STAY QUIET AND NOT LETTING PEOPLE KNOW WHAT'S GOING ON IN HER MIND.

COMPONENT B, Module 3
ITEM 6
PRACTICE SET ANNOTATIONS

1. Score Point: 1

The response has a controlling idea (*childhood is hard*). The idea is partially supported with information from both texts (*children couldn't leave the dinner table until they finish eating* and *people laughed at what she said*). Language use is occasionally imprecise (*In the Girl who can had no respect*) and errors in conventions (missing capitalization and missing commas) do not hinder comprehension.

2. Score Point: 1

The response has a controlling idea (*in childhood many freedoms enjoyed by adults are restricted to them, making them less significant to adults*). The idea is partially supported with specifics from both texts (*the auther talks about "....oohing and aahing over a parade of McDonald's and Crisco Oil commercials."* *The kids never new what they were missing....never reley bothered them* and *In Passage II Ama Ata Aidoo is angry that her intellegence level is not hi enough....to have a conversation*). Language use is generally appropriate (*no* for "know", *new* for "knew", *hi* for "high") and errors in conventions (missing commas, missing apostrophes, *auther*, *intill*, *reley*, *intellegence*) do not hinder comprehension.

3. Score Point: 1

The response has an unclear controlling idea (*Everyone has a different experience regarding childhood*), supported with partial information from the first text (*The children in Passage One would amuse themselves during dinner where they would have to eat food they did not like*) and overly general information from the second text (*Adjoa in Passage Two grew up trying to communicate seriously to others*). Language use is appropriate and errors in conventions (missing commas) do not hinder comprehension.

4. Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*One's childhood is the basis of all learning. Whatever a child is exposed to at an early age, he or she takes with them towards the future*) is supported with clear and appropriate details from both texts (*the first passage conveys a child's perspective on....food....she had never known anything but her mother's cooking, which she never found to be pleasurable. It wasn't until....the television that she realized a meal should look and taste quite delectable and the second passage conveys a child's experience in learning how to communicate....she quickly learned from her mother and grandmother....things one must or must not say*). Language use is appropriate and errors in conventions (misuse of apostrophes and *devestating*) do not hinder comprehension.

5. Score Point: 1

The response has an unclear controlling idea (*children like to have the attention from everybody and like to experience or experiment new things*). The idea is partially supported with information from both texts (*In the first passage....the wanted to experiment the food speed and density....compare the hardness of that night's food and last night's food and In the second passage....girl is having problems to express her self....if she should speak up and let everybody laugh at her or stay quiet and not letting people know what's....in her mind*). Language use is occasionally imprecise (*the wanted to experiment the food speed and having problems to express her self*) and errors in conventions (missing commas and agreement) do not hinder comprehension.

QUESTION #7

Component B – Module 3 – Question #7

In Passage 1 the author uses point of view to develop the story. The passage is a first-hand account of a child who speaks about his experience with his mother's bad food in the 1960s. The child informs the reader that he lived in Seaside, California, a place separated from other relatives, and was not given permission to eat any other food but his mother's. The narrator and his siblings grew up with a strong dislike for food because they were only exposed to their mother's. The narrator also mentions how they were always devising plans and excuses to avoid eating at dinner time. Finally in 1966, when the family bought a color T.V., the narrator is able to view what "good" food looks like in real colors. He used his narration & point of view to describe how delicious and gleaming the food looked.

Score Point: 2

The response presents a well-developed paragraph that provides an appropriate explanation of the use of point of view in Passage I (*a first-hand account of a child who speaks about his experience with his mother's bad food in the 1960s*), supported with clear and appropriate evidence from the text (*The child....separated from other relatives, and was not given permission to eat any other food but his mother's....grew up with a strong dislike for food....devising plans and excuses to avoid eating....family bought a color T.V....able to view what good food looks like in real colors*). Language use is appropriate and errors in conventions do not hinder comprehension.

In the "Food from the Outside" the author uses the child's point of view to show how the children feel about the food. The children are able to describe in their own words how they see the food and how they are able to eat it. In the story on line 10 they nickname the dish the mother cooks. The children also make the eating experience go by faster by "experimenting" with their pork chops. The author uses the child's point of view in a way so that the reader can see through the eyes of the child.

Score Point: 1

The response provides an explanation of the literary element of point of view in Passage I (to show how the children feel about the food....how they see the food and how they are able to eat it), supported with partial information from the text (they nickname the dish the mother cooks and make the eating experience go by faster by "experimenting" with their pork chops). Language use is appropriate and errors in conventions (missing apostrophes and *childern*) do not hinder comprehension.

In the first passage "Food from the Outside" by Rita Williams-Garcia Rita really depicts a situation and structure's it to a point where we all have been in the situation and know exactly what she's talking about. Rita uses great characteristics to introduce each character and to ~~the~~ show the types of reaction the character would have towards the situation. Rita used each child & told their personality so we get a true feel for each and eventually knew what they were all about.

Score Point: 1

The response provides an explanation of the literary element of characterization in Passage I (*used each child & told their personality so we get a true feel for each*), supported with overly general information from the text (*Rita uses great characteristics to introduce each character and to show the types of reaction the character would have*). Language use is appropriate and errors in conventions (missing commas and inappropriate apostrophes) do not hinder comprehension.

Component B – Module 3 – Question # 7

In the first selection the author used
imagery. By describing "color tv" and
the food her mother made. It helps^{to} describe
the setting

Score Point: 1

The response has an unclear explanation of the literary element of imagery in Passage I (*It helps to describe the setting*), supported with overly general information from the text (*by describing "color tv" and the food her mother made*). Language use is generally appropriate (a fragment) and errors in conventions (a missing period) do not hinder comprehension.

Component B - Module 3 - Question # 7

In the first passage the author uses symbolism showing the special between mother and her children when they cook together. That's their moment together that is very special for them.

Score Point: 0

The response demonstrates no understanding of the text. Although the response chooses symbolism as a literary technique, there is no support from the text.

PRACTICE SET

In the passage one the author used dramatic irony to show how childhood experiences can be humorous. The children use the "park-chop drop" to indicate to them the hardness of that night's park-chops to previous nights. And how Russell would hold the park-chop about two feet above the plate and let it drop and Rosalind would count the side to side vibrations.

Many times when you look back at childhood experiences you realize how funny they really were.

Ama Ata Aidoo used
point of view to show how
she didn't understand what
was happening. It showed how
adults would get angry or
find her funny while they
wouldn't tell her why they
thought that about what
she said. It really helped
you sympathize with her.

In "Food from the Outside," Rita Williams-Garcia uses point-of-view to great effect in developing the passage. The story is told from the viewpoint of Williams-Garcia herself, and this allows great clarity, descriptiveness, and detail to be incorporated into the relation of the story. For example, the vivid description of "... oil-soaked portulacas flattened to blackened sand dollars..." allows the reader to get a specific picture of the kind of food the author was fed as a child. Also, this viewpoint allows specific dialog to be related to the reader that further develops the story. An example of this when Williams-Garcia asks her mother why the french fries she is fed look different than the ones on television. This piece of dialog illustrates an important moment in the author's life, when some of her childlike naïveté was broken by the introduction of a color television into her home. In these and other ways, Williams-Garcia uses point-of-view to do much in developing the passage.

Component B - Module 3 - Question # 7

This Author from the first
passage used ~~them~~ ^{point of view} as a literary
element to write the passage. The
point of view he used was first person.
And this was coming from one of the kids.
So you knew how the kids felt while
sitting at the table doing their food
experiments.

Imagery is the description used by the author to help the reader's get a picture in their minds. Rita Williams-Garcia used imagery twice, the first is "those sitcom dining-room scenes where platters of succulent meats and brightly hue vegetables graced the table." The second example is "certainly not golden brown and crinkled like the fries in the commercials." She is going into detail about the food, so we, as readers, can picture it in our minds and see what she is talking about.

COMPONENT B, Module 3
ITEM 7
PRACTICE SET ANNOTATIONS

1. Score Point: 1

The response has an unclear explanation of the literary technique of irony in Passage I (*to show how childhood experiences can be humorous*). The explanation is supported with partial information from the text that does not clearly explain the literary technique of irony (*The children use the “pork-chop drop” to indicate....the hardness of that nights pork-chops....hold the pork-chop about two feet above the plate and let it drop....count the side to side vibrations*). Language use is generally appropriate (*time* for “time” and *experience* for “experiences”) and errors in conventions (missing commas, *humorus*, inappropriate hyphens, a missing apostrophe) do not hinder comprehension.

2. Score Point: 1

The response provides an explanation of the literary element of point of view in Passage II (*to show how she didn’t understand what was happening*), supported with overly general information from the text (*It showed how adults would get angry or find her funny*). Language use is occasionally imprecise (*while they wouldn’t tell her why they thought that about what she said*) and errors in conventions do not hinder comprehension.

3. Score Point: 2

The response presents a well-developed paragraph that provides an appropriate explanation of the use of point of view in Passage I (*The story is told from the viewpoint of Williams-Garcia herself, and this allows great clarity, descriptiveness, and detail to be incorporated into the relation of the story*), supported with clear and appropriate evidence from the text (*when Williams-Garcia asks her mother why the french fries she is fed look different....an important moment in the author’s life, when some of her childlike naivate was broken by the introduction of a color television*). Language use is appropriate and errors in conventions (inappropriate hyphen, *effect*, a missing comma, *naivate*) do not hinder comprehension.

4. Score Point: 1

The response has an unclear explanation of the literary technique of point of view in Passage I (*he used...first person And this was coming from one of the kids*), supported with partial information from the text (*you knew how the kids felt while sitting at the table doing their food experiments*). Language use is imprecise (*This Author from the first passage*) and errors in conventions (inappropriate capitalization, a missing period, *experiments*) do not hinder comprehension.

5. Score Point: 1

The response provides an explanation of the literary technique of imagery in Passage I (*to help the reader's get a picture in their minds*) and provides only two quotes from the text as support (*"those sitcom dining-room scenes where platters of succulent meals and brightly hue vegetables graced the table"* and *"certainly not golden brown and crinkled like the fries in the commercials"*). Language use is appropriate and errors in conventions (a comma splice) do not hinder comprehension.