

NEW YORK STATE COMPONENT RETEST

ENGLISH COMPONENT B MODULE 2

FRIDAY, MAY 7, 2010

SCORING KEY AND RATING GUIDE

Multiple Choice Key

1	3
2	2
3	1
4	4
5	1

Component B

(used for 2-point responses that refer 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 short story excerpt and a poem). 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

The Ruins

5 There was a cut in the chain link fence by the bleachers at the far end of the field. It had been repaired many times, but it never stayed mended, this section of the fence being the most accessible and least detected place for those students wanting free entry to the football games. Alma stepped through the break in the fence and headed north, parallel with the dry riverbed that cut a wide swath between the highway and the school grounds. There was a faint path, but since it was seldom used, except by her, it was overgrown, and the ankle-high weeds and seeds scratched her legs and imbedded themselves in her socks.

10 She hurried now, because the late November days were getting shorter, and her mother told time by the proximity of the sun to the horizon. It was not cold, but the weakening sun looked hazy and gave an illusion of winter. A gust of wind portending¹ a change in the weather blew unexpectedly out of the south. Alma shivered and wrapped her ill-fitting cardigan more tightly around herself. The path narrowed gradually as she continued north, angling now slightly west toward the slope where she would descend into the riverbed in order to cross to the opposite bank. A few hundred yards farther and she could see across the river to the old mission orchard on the other side—a tangle of denuded² trees—peach, apricot, pomegranate, fig and lemon, leafless now and overgrown with wild grape and the vines of the morning glory and the buffalo gourd. On the periphery³ of the abandoned orchard, the silhouettes of two dead cottonwoods thrust their giant trunks into the sky as if in failed supplication⁴ for water. By now Alma could see the decaying walls of the ancient adobe convento,⁵ and she could discern the elusive wisp of smoke that arose from somewhere amid the ruins. Far to the southeast, in the direction of the Santa Rita Mountains, she could now see dark clouds dragging their heavy burden over the mountain peaks. If the wind quickened, the storm would be here before dusk.

Alma walked faster now, scrambling down one side of the dry

¹ portending: warning of

² denuded: leafless

³ periphery: outer edge

⁴ supplication: a humble plea

⁵ ancient adobe convento: a building once used as a church and as housing for Catholic missionaries

river's eroded bank and up the other, artfully sidestepping the litter of
flash flood debris, the broken glass and shiny aluminum of beer busts,
35 discarded construction material and abandoned furniture and car parts.
When she had reached the other side of the bank, she brushed her way
through a stand of scraggly carrizo⁶ and walked over a plank
suspended over a narrow ragged cut where the river had meandered
decades ago. At last she reached the neglected and overgrown orchard
40 that had become her musing,⁷ and lately, her observation place. The
trees were gnarled with age and barren now, but even in the spring
they boasted few leaves, having to depend on the sparse and
unpredictable desert rains for their irrigation. It was nothing short of a
wonder that they were still alive: each season seemed to be their last,
45 but now the native shrubs and vines had so intertwined themselves
with their sorrowful hosts that they seemed perennially, unnaturally,
green.

It was here within view of the ruins that Alma had chosen her
secret hiding place: here she would sit day after day on a discarded car
50 seat with broken springs that she had laboriously hauled up from the
riverbed. It was from this vantage point that she would observe the
comings and goings of the strange old woman who had taken up
residence in the crumbling site. They had never spoken, but Alma was
sure that the old woman was aware of her presence, and at times she
55 thrilled with the sure knowledge that she, also, was being watched at a
distance. It was just a matter of time before their eyes would meet and
they would speak. She was sure of it, and her daily watchful ritual
was enacted because of the possibility, nay the inevitability, of that
encounter.

—Patricia Preciado Martin

“The Ruins,” from *Days of Plenty, Days of Want*, by Patricia Preciado Martin.
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distribution.

⁶ carrizo: tall, reed-like grass

⁷ musing: something thought about often

Passage II
Coney Island¹

Why did you bring me here?
The sand is white with snow,
Over the wooden domes
The winter sea-winds blow—
5 There is no shelter near,
Come, let us go.

With foam of icy lace
The sea creeps up the sand,
The wind is like a hand
10 That strikes us in the face.
Doors that June set a-swing
Are bolted long ago;
We try them uselessly—
Alas, there cannot be
15 For us a second spring;
Come, let us go.

—Sara Teasdale

Public domain.

¹ Coney Island: a resort area in New York City that operated seasonally, from April through September

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

- 1 The author includes details about Alma’s route to emphasize the seclusion of a place
 - (1) that was once largely populated
 - (2) where the school grounds descended
 - (3) that Alma considers private and secret
 - (4) where the fruit and vegetation were thriving
- 2 The deserted overgrown path to the ruins and the gusty wind that signals a change in the weather create a sense of
 - (1) calmness
 - (2) mystery
 - (3) sadness
 - (4) humor
- 3 By the end of the passage, readers can infer that Alma believes she will eventually
 - (1) make a new friend
 - (2) stop visiting the ruins
 - (3) witness the rebuilding of the old church
 - (4) tell someone about her secret hiding place

Passage II (poem): Questions 4–5 refer to Passage II.

- 4 As indicated in stanza one, what is the speaker’s response to Coney Island?
 - (1) boredom
 - (2) excitement
 - (3) hopefulness
 - (4) disappointment
- 5 The description “a hand / That strikes us in the face” (lines 9 and 10) portrays the wind as
 - (1) strong and angry
 - (2) bold and energetic
 - (3) kind and sympathetic
 - (4) persistent and demanding

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 special places. 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

Usually, special places are places that have certain sentimental value to one person, but not necessarily everyone else. In "Coney Island," the speaker finds the area harsh and desolate, but must have been brought by an individual who appreciates all that the area has to offer. In "The Ruins," Alma's special place is an old orchard that has long been neglected and forgotten. To everyone else, it may appear as an overgrown, cluttered place but to Alma it is a peaceful, secluded safe haven where she can think and relax.

Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*special places are places that have certain sentimental value to one person, but not necessarily everyone else*) is supported with clear and appropriate details from both texts (*In "Coney Island," the speaker finds the area harsh and desolate, but must have been brought by an individual who appreciates all that the area has to offer and Alma's special place is an old orchard that has long been neglected and forgotten. To everyone else, it may appear as an overgrown, cluttered place but to Alma it is a peaceful, secluded safe haven where she can think and relax*). Language use is appropriate and errors in conventions (*usually and everyone else, it*) do not hinder comprehension.

Component B - Module 2 - Question # 6

Both passage I and passage II can give off a contrasting idea about special places. As you read these passages you can conclude that a special place does not necessarily have to really have anything special about it. For example, in passage I Alma's "special place" is an overgrown and neglected orchard. This orchard does not have anything special or attractive to it but to Alma it does, it gives her a hide away spot and calmness and possibly the ability to meet someone new. The poem in passage II also shows this because it is talking about a cold and snow covered area which most people would not find appealing but yet it gives you a place of the upcoming spring season but at the same time a place of peace with the sand and the sea. In conclusion all people's ideas of a "special place" are different and they do not necessarily have to have a well known importance to everyone but that one person.

Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*a special place does not necessarily have to really have anything special about it*) is supported with clear and appropriate details from both texts (*Alma's "special place" is an overgrown and neglected orchard ... does not have anything special or attractive to it but to Alma it does, it gives her a hide away spot and calmness and possibly the ability to meet someone new and The poem ... is talking about a cold and snow covered area which most people would not to appealing but yet it gives you a place of the upcoming spring season but at the sametime a place of peace with the sand and the sea*). Language use is appropriate, although occasionally imprecise (*which for "that," to for "too," but yet, gives you a place of ... season*), and errors in conventions (missing commas, a comma splice, word omission, *upcomming, sametime, peoples ideas*) do not hinder comprehension.

Places that are special to people are that way because they visited it with someone or alone. Those places can hold secrets to a past or hold a special memory that happened to a person who makes it their special place. In the short story "The Ruins", Alma describes her place as an orchard and she uses the place to walk and think. She makes it special because there is a woman that she wants to make friends with. In the poem ~~Coney Island~~ the place is a beach with snow covered sand and looks at it as a disappointment.

Score Point: 1

The response has a controlling idea (*Places that are special to people are that way because they visited it with someone or alone ... can hold secrets ... or hold a special memory*), supported with partial information from both texts (*Alma describes her place as an orchard and she uses the place to walk and think. She makes it special because there is a woman that she wants to make friends with and the place is a beach with snow covered sand and looks at it as a disappointment*). Language use is appropriate, although occasionally imprecise (*their* for “there” and *that* for “who”), and errors in conventions (*a person ... their, orchard, orchard and she, a woman, She, Island the, snow covered, place is ... and looks at it, disappointment*) may hinder comprehension.

In both pasages They both had a place were they could go. The gap in the fence and the one was under a tree.

Some where to run to when needed and no one would beable to find them.

Score Point: 1

The response has a controlling idea (*They both had a place were they could go*), supported with overly general information from only the first text (*The gap in the fence and the one was under a tree*). Language use is occasionally imprecise (*In both pasages They both, were* for “where,” sentence fragments) and errors in conventions (*pasages, They, Some Where, When, needed and no one, beable*) may hinder comprehension.

Component B - Module 2 - Question # 6

Special places are special to the one
who finds meaning to it, and should not
be sought after for that meaning by anyone
else other than to appreciate the nostalgia

Score Point: 0

The response provides only a personal response to special places, demonstrating no understanding of the task. There is no reference to either text.

PRACTICE SET

In people's lives, there are many special places. These places mean a lot to them, and it's where they spend most of their time.

People can live there, be there all the time, get some alone time there, or think about stuff there. In

passage one, the character's special place was an old orchard. Here she would enjoy the scenery around

her, and she was hoping to someday make a

new friend. In passage two, the author's special

place is in Coney Island. Although it wasn't her

favorite place to go to, it was still special to

her.

Component B - Module 2 - Question # 6

Each passage illustrates a place that is desolate and gives an air of sadness. Alma's secret orchid was overgrown and lost from the rest of the world, yet she loved the orchid, because it was hers. In "Coney Island" the author seems to dislike the sad island that has been taken over by the cold. Each place holds strong meaning for the authors, although they have different opinions about their special place.

Component B - Module 2 - Question # 6

Many people have a place that is special to them. This place can be a secret secluded forest mentioned in passage I or can be a public resort area as mentioned in passage II. In passage I, Alma must sneak into her "special place", but once she reaches the old orchard, she is amazed by it. She is amazed by the rebirth of trees who give the false appearance of dying, she is amazed by the old women who "had taken up residence in the crumbling site." In passage II, the speaker isn't amazed by the "special place." The cold weather makes it unbearable and the speaker does not appreciate the wind which is "like a hand / That strikes us in the face." The speaker is dissatisfied of the rejection they receive from this "special place" and will wait for spring to return.

The two authors wrote about their two places in late-November.

Patricia Preciado Martin wrote about a girl who found her hiding place in an ancient adobe convento, which is an old ancient church or a house for catholic missionaries. Sara Teasdale wrote in her poem, about her trip to Coney Island, near New York City.

In her poem, she didn't seem so crazy about the Island. It's usually open between April to September, but the ^{setting of the} poem shows between late November to late December.

Component B - Module 2 - Question # 6

Special places can bring joy and disappointment.

In passage 1, Alma went to the Ruins close by to her school. She was the only one that goes there. For her it was peaceful; she had an old broken car seat to sit on and ponder. Throughout her entire day, it was the only thing she wanted to do. In Passage 2, the poem by Sara Teasdale, the person wanted to go to Coney Island. For them it was frustrating because their special place has been closed for the winter and they will have to wait until spring to enjoy the amusement park. In lines 11-16 the author states, "Doors that June set a-swing
one bolted long ago; we try them uselessly - Alas, there cannot be/for us a second spring; come, let us go."
This shows the author's disappointment due to the fact Coney Island is closed,

COMPONENT B, Module 2
ITEM 6
PRACTICE SET ANNOTATIONS

1. Score Point: 1

The response has a controlling idea (*In people’s lives, there are Many Special Places. These places mean a lot to them, and it’s Where they spend most of their time*), supported with partial information from the first text (*the character’s special place was an old orchard. Here she would enjoy the scenery around her, and she was hoping to someday make a new friend*) and overly general information from the second text (*the authors special place is in Coney Island. Although it wasn’t her favorite place to go to, it was still special to her*). Language use is appropriate, although occasionally imprecise (*to go to*), and errors in conventions (inappropriate capitalization and *authors special*) do not hinder comprehension.

2. Score Point: 1

The response has a controlling idea (*Each place holds strong meaning for the authors, although they have different opinions about their special place*), supported with partial information from both texts (*Alma’s secret orchid was overgrown and lost from the rest of the world. Yet she loved the orchid, because it was hers and the author seems to dislike the sad island that has been taken over by the cold*). Language use is appropriate, although occasionally imprecise (*orchid* for “orchard”), and errors in conventions (*Island” the and their ... place*) do not hinder comprehension.

3. Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*Many people have a place that is special to them ... a secret secluded forest ... or ... a public resort area*) is supported with clear and appropriate details from both texts (*Alma must sneak into her “special place”, but once she reaches the old orchard, she is amazed ... by the rebirth of trees who give the false appearance of dying ... by the old women who “had taken up residence in the crumbling site” and the speaker isn’t amazed by the “special place.” The cold weather makes it unbearable and the speaker does not appreciate the wind which is “like a hand/That strikes us in the face.” ... is dissapointed of the rejection they recieve ... and will wait for spring to return*). Language use is appropriate, although occasionally imprecise (*who* for “that” and *women* for “woman”), and errors in conventions (missing commas, a comma splice, *speaker ... they, dissapointed, of the rejection, recieve*) do not hinder comprehension.

4. Score Point: 1

The response has an unclear controlling idea (*The two authors wrote about their two places in late-November*), supported with partial information from both texts (*a girl who found her hiding place in an ancient adobe convento, which is an old ancient church or a house for catholic missionaries and her trip to Coney Island, near New York City ... she didn't seem so crazy about the Island. It's usually open between April to September, but the setting ... shows between late November to late December*). Language use is appropriate and errors in conventions (misused hyphen; *poem, about; Island; to* for “and”) do not hinder comprehension.

5. Score Point: 2

The response presents a well-developed paragraph, demonstrating a basic understanding of the texts. An appropriate controlling idea (*Special places can bring joy and dissapointment*) is supported with clear and appropriate details from both texts (*Alma went to the Ruins close by to her school. She was the only one that goes there. For her it was peaceful; she had an old broken car seat to sit on and ponder ... it was the only thing she wanted to do and the person wanted to go to Coney Island ... it was frustrating because their special place has been closed for the winter and they will have to wait until spring to enjoy the amusement park ... “Doors that June set a-swing are bolted long ago; we try them uselessly – Alas, there cannot be/For us a second spring; Come, Let us go.” This shows the author's dissapointment*). Language use is appropriate, although occasionally imprecise (*close by* and *that* for “who”), and errors in conventions (*dissapointment, inappropriate capitalization, was ... goes, person ... them, winter and they*) do not hinder comprehension.

QUESTION #7

Authors use certain literary elements in order to develop works of literature. One example of this is how characterization is used by Patricia P. Martin in The Ruins. Martin characterizes Alma as adventurous and curious, which helps to develop the passage. Through giving Alma these qualities, the story develops into an adventure into the orchard along a deserted path in the woods and along a river. Alma embarks on this quest so she can sit and observe an old lady who she has seen on the other side of the orchard in the past. The story develops because of characterization of Alma as a curious and adventurous individual.

Score Point: 2

The response presents a well-developed paragraph that provides an appropriate explanation of the use of characterization in Passage I (*Martin characterizes Alma as adventurous and curious*), supported with clear and appropriate evidence from the text (*Through giving Alma these qualities, the story develops into an adventure into the orchard along a deserted Path in the woods and along a river. Alma embarks on this quest so she can sit and observe an old lady who she has seen on the other side of the orchard in the past*). Language use is appropriate, although occasionally imprecise (*who* for “whom”), and errors in conventions (*Path*) do not hinder comprehension.

Component B - Module 2 - Question # 7

In the passage *The Ruins*, Patricia Preciado Martin used a theme throughout. She used the theme of calmness. From the beginning of the passage she began describing the ~~pass~~ setting as a cold, woody, mysteriously quiet and private place. The way she told the story provided a sense of this quiet fall day, giving details about unwalked paths and overgrown and untended to orchards. Not once did she mention cities or cars or other distractions, giving the idea of seclusion and peace and providing a sense of no worries or stress.

Score Point: 2

The response presents a well-developed paragraph that provides an appropriate explanation of the use of theme in Passage I (*calmness and Not once did she mention cities or cars or other distractions, giving the idea of seclusion and peace and providing a sense of no worries or stress*), supported with clear and appropriate evidence from the text (*she began describing the setting as a cold, woody, mysteriously quiet and private place and the story provided a sense of this quiet fall day, giving details about unwalked paths and overgrown and untended to orchards*). Language use is appropriate, although occasionally imprecise (*unwalked paths and untended to orchards*), and errors in conventions (*calmness and begining*) do not hinder comprehension.

One literary element or technique that is used by one of the authors is symbolism. In passage II, Sara Teasdale uses symbols to describe Coney Island. To describe the water, she uses the word "foam" which tells us what the water looks like, "The sea creeps up the sand" tells us that the water slowly goes onto the sand. By using such symbols or elements Sara Teasdale develops the passage in a way that we can picture.

Score Point: 1

The response has an unclear explanation of the literary technique of symbolism in Passage II (*uses Symbols to describe Coney Island*), supported with partial information from the text (*to describe the water, she uses the word "foam" which tells us what the water looks like and "The sea creeps up The sand" tells us that the water slowly goes onto the sand*). Language use is appropriate and errors in conventions (inappropriate capitalization, a comma splice, *elements Sara*) do not hinder comprehension.

One literary element that is shown in *The Ruins* by Patricia Preciado Martin is the characterization of Alma. Alma shows us to observe our surroundings such as the way the grass grows and to appreciate what we have. Also Alma shows us that one thinks they are alone but they never really are; there is always someone.

Score Point: 1

The response has an unclear explanation of the literary element of characterization in Passage I (*Alma shows us to observe our surroundings and Alma shows us that one thinks they are alone but they never really are*), supported with overly general information from the text (*the way the grass grows and there is always someone*). Language use is appropriate and errors in conventions (*surroundings, missing commas, appreciate, one ... they*) do not hinder comprehension.

Component B - Module 2 - Question # 7

The author of the story the Ruins
Used a lot of figurative language.

Score Point: 0

The response demonstrates no understanding of the text. Although the response chooses figurative language as a literary technique in Passage I, there is no support from the text.

PRACTICE SET

Patricia Preciado Martin strongly develops the technique of setting. She uses three paragraphs just to describe the walk to the ruins, and only one to describe what actually happens there. She does this to emphasize that Alma is alone. First, the path is described as "faint," indicating that nobody else goes on it. Alma scratched her legs on all of the overgrown weeds and shrubs on her way there, also showing the path is not used. Also, Martin includes that the river bank is eroded, nobody cares for it. All these details are used to support the idea that Alma is alone in her secret place, it belongs to her.

Simile is used in Sara Teeddele's "Coney Island" in line 9-10: "The wind is like a hand / that strikes us in the face". This portrays the wind as uninviting and harsh, and contributes to the speaker's disdain for Coney Island.

Component B - Module 2 - Question #7

The author of the poem "Coney Island" uses the literary element of imagery in her poem, among many others. She uses imagery and makes the reader feel like they are really at Coney Island, feeling how she feels. The line "The sand is white with snow" makes us picture the beach in the winter. The lines "There ~~is~~ winter sea-winds blow - There is no shelter near" describe how much the narrator does not want to be in Coney Island because it is cold and snowy. Finally, the line "The wind is like a hand that strikes us in the face", allows ~~the~~ readers to really imagine and feel the wind on their face, stinging because it is so cold. All of these lines are examples of imagery so the readers can understand how the narrator feels about being in Coney Island during the winter.

Component B - Module 2 - Question # 7

In the poem "Coney Island" the author, Sara Teasdale, uses figurative language to develop how disappointing her trip to Coney Island was. She writes about "The sea creeps up the sand," and the the wind that "strikes us in the face." These compare the water and the wind to people.

In Passage II, Sara Teasdale uses specific imagery to tell the reader how Coney Island looks in winter. She describes the sand as being white with snow and the cold wind blowing. She also describes the bolted doors not allowing anyone to enter.

COMPONENT B, Module 2
ITEM 7
PRACTICE SET ANNOTATIONS

1. Score Point: 2

The response presents a well-developed paragraph that provides an appropriate explanation of the use of setting in Passage I (*She uses three paragraphs just to describe the walk to the ruins ... to emphasize that Alma is alone*), supported with clear and appropriate evidence from the text (*the path is described as “faint,” indicating that nobody else goes on it; Alma scratched her legs on all of the overgrown weeds and shrubs ... showing the path is not used; the river bank is eroded, nobody cares for it*). Language use is appropriate and errors in conventions (comma splices) do not hinder comprehension.

2. Score Point: 1

The response provides an explanation of the literary technique of simile in Passage II (*Simile is used ... portrays the wind as uninviting and harsh, and contributes to the speaker’s disdain for Coney Island*), supported with partial information from the text (*“The wind is like a hand/that strikes us in the face”*). Language use is appropriate 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 imagery in Passage II (*so the readers can understand how the narrator feels about being in Coney Island during the winter*), supported with clear and appropriate evidence from the text (*“The sand is white with snow” makes us picture the beach in the winter; “The winter sea-winds blow - There is no shelter near” describe how much the narrator does not want to be in Coney Island because it is cold and snowy; “The wind is like a hand that strikes us in the face”, allows readers to really imagine and feel the wind on their face, stinging because it is so cold*). Language use is appropriate and errors in conventions (*the reader ... they; face”,; their face*) do not hinder comprehension.

4. Score Point: 1

The response provides an explanation of the literary technique of figurative language in Passage II (*to develop how dissapoinTing her trip to Coney Island was*), supported with partial information from the text (“*The sea creeps up the sand*” and *the wind that “STriKes us in the face*”). Language use is appropriate, although occasionally imprecise (*and the the*), and errors in conventions (*dissapoinTing* and *STriKes*) do not hinder comprehension.

5. Score Point: 1

The response provides an explanation of the literary technique of imagery in Passage II (*to tell the reader how Coney Island looks in winter*), supported with partial information from the text (*describes the sand as being white with snow and the cold wind blowing and describes the bolted doors not allowing anyone to enter*). Language use is appropriate and errors in conventions do not hinder comprehension.