

ELA.11.CR.1.05.111

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| Sample Item ID: | ELA.11.CR.1.05.111 |
| Grade/Model: | 11/1a |
| Claim: | 1: Students can read closely and analytically to comprehend a range of increasingly complex literary and informational texts. |
| Assessment Target: | 5. ANALYSIS WITHIN OR ACROSS TEXTS: Analyze interrelationships among literary elements within a text, or how different texts address topics, themes, or use of source material |
| Secondary Target: | n/a |
| Standard(s): | RL-3 |
| DOK: | 3 |
| Difficulty: | Medium |
| Item Type: | Constructed Response |
| Score Points: | 3 |
| Correct Response: | See rubric |
| Passage(s): | "A Cold Greeting" by Ambrose Bierce |
| Stimuli/Text Complexity: | The passage tells a fairly straightforward story, using formal and somewhat dated language. The qualitative and quantitative measures both indicate that grade 10 is an appropriate placement for this passage but due to very complex language features it is being used at grade 11. Based on these sets of measures, this passage is recommended for assessment at grade 10 or 11. Please see text complexity worksheet attached. |
| Acknowledgement(s): | Public Domain |
| Notes: | |
| How this task contributes to the sufficient evidence for this claim: | To complete this task, students must: <ol style="list-style-type: none"> 1. Analyze the interrelationships among literary elements 2. Analyze the author's choices regarding how to develop and relate elements of a story |
| Target-Specific Attributes (e.g., accessibility issues): | This task requires students to enter text using a keyboard. |

Stimulus Text:

Below is a story by Ambrose Bierce published in 1913. As you read the story consider how and when the author reveals information and then answer the question that follows.

A COLD GREETING
by Ambrose Bierce

This is a story told by the late Benson Foley of San Francisco:

In the summer of 1881 I met a man named James H. Conway, a resident of Franklin, Tennessee. He was visiting San Francisco for his health, deluded man, and brought me a note of introduction from Mr. Lawrence Barting. I had known Barting as a captain in the Federal army during the civil war. At its close he had settled in Franklin, and in time became, I had reason to think, somewhat prominent as a lawyer. Barting had always seemed to me an honorable and truthful man, and the warm friendship which he expressed in his note for Mr. Conway was to me sufficient evidence that the latter was in every way worthy of my confidence and esteem. At dinner one day Conway told me that it had been solemnly agreed between him and Barting that the one who died first should, if possible, communicate with the other from beyond the grave, in some unmistakable way—just how, they had left (wisely, it seemed to me) to be decided by the deceased, according to the opportunities that his altered circumstances might present.

A few weeks after the conversation in which Mr. Conway spoke of this agreement, I met him one day, walking slowly down Montgomery Street, apparently, from his abstracted air, in deep thought. He greeted me coldly with merely a movement of the head and passed on, leaving me standing on the walk, with half-proffered hand, surprised and naturally somewhat piqued. The next day I met him again in the office of the Palace Hotel, and seeing him about to repeat the disagreeable performance of the day before, intercepted him in a doorway, with a friendly salutation, and bluntly requested an explanation of his altered manner. He hesitated a moment; then, looking me frankly in the eyes, said: "I do not think, Mr. Foley, that I have any longer a claim to your friendship, since Mr. Barting appears to have withdrawn his own from me - for what reason, I protest I do not know. If he has not already informed you he probably will do so." "But," I replied, "I have not heard from Mr. Barting." "Heard from him!" he repeated, with apparent surprise. "Why, he is here. I met him yesterday ten minutes before meeting you. I gave you exactly the same greeting that he gave me. I

met him again not a quarter of an hour ago, and his manner was precisely the same: he merely bowed and passed on. I shall not soon forget your civility to me. Good morning, or—as it may please you—farewell.” All this seemed to me singularly considerate and delicate behavior on the part of Mr. Conway.

As dramatic situations and literary effects are foreign to my purpose I will explain at once that Mr. Barting was dead. He had died in Nashville four days before this conversation. Calling on Mr. Conway, I apprised him of our friend’s death, showing him the letters announcing it. He was visibly affected in a way that forbade me to entertain a doubt of his sincerity. “It seems incredible,” he said, after a period of reflection. “I suppose I must have mistaken another man for Barting, and that man’s cold greeting was merely a stranger’s civil acknowledgment of my own. I remember, indeed, that he lacked Barting’s mustache.” “Doubtless it was another man,” I assented; and the subject was never afterward mentioned between us. But I had in my pocket a photograph of Barting, which had been enclosed in the letter from his widow. It had been taken a week before his death, and was without a mustache.

Item Prompt:

In the final paragraph, the author writes, “It had been taken a week before his death.” Explain the irony in this statement and how it relates to the events in the story. Use details from the story to support your response.

Sample Generic Reading 3-Point CR Rubric

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| 3 | A response: <ul style="list-style-type: none"> • Gives sufficient evidence of the ability to analyze a literary element • Includes specific explanations that make clear reference to the text • Fully supports the explanations with clearly relevant details from the text |
| 2 | A response: <ul style="list-style-type: none"> • Gives some evidence of the ability to analyze a literary element |

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| | <ul style="list-style-type: none"> Includes some specific explanations that make reference to the text Adequately supports the explanations with relevant details from the text |
| 1 | <p>A response:</p> <ul style="list-style-type: none"> Gives limited evidence of the ability to analyze a literary element Includes explanations but they are not explicit or make only vague references to the text Supports the explanations with at least one detail but the relevance of that detail to the text must be inferred |
| 0 | A response gets no credit if it provides no evidence of the ability to analyze a literary element and includes no relevant information from the text. |

Scoring Notes:

Response may include, but is not limited to: the reader does not expect the photograph to show Barting without a mustache. It proves he is really still alive or a ghost.

Score Point 3 Sample:

This ending is ironic because the reader does not expect there to be evidence of the picture of Barting without a mustache. The photograph shows that either Barting is still alive or that he is a ghost, both of which are surprise endings. The twist at the end surprises the reader and makes the reader wonder, like the narrator does, about the supernatural.

Score Point 2 Sample:

There is irony at the end because the picture proves that the man Mr. Conway met could not have been Barting. Barting shaved his mustache before he died and the man Mr. Conway met did not have a mustache and that made him look like Barting. But Barting was dead so it must have been someone else.

Score Point 1 Sample:

There is irony at the end because the picture proves that Barting is not really dead. This is a surprise to the reader because the letters say that he died four days earlier.

Score Point 0 Sample:

Barting is not really dead.

Worksheet: Text Complexity Analysis

| Title | Author | Text Description |
|-----------------|----------------|---|
| A Cold Greeting | Ambrose Bierce | A short story about a man who may have seen a ghost |

**Recommended Placement for Assessment: Grade 10 or 11**

The passage tells a fairly straightforward story, using formal and somewhat dated language. The qualitative and quantitative measures both indicate that grade 10 is an appropriate placement for this passage but due to very complex language features it is being used at grade 11. **Based on these sets of measures, this passage is recommended for assessment at grade 10 or 11.**

Qualitative Measures**Meaning/Purpose:**

Moderately complex: The conclusion is foreshadowed early in the story; the narrative purpose is established early.

Text Structure:

Moderately complex: Follows a traditional story arc, though there is the additional story line of the narrator's relationship with the deceased.

Language Features:

Very complex: The style is formal and somewhat dated; there are instances of subtle humor; the sentences are frequently complex.

Knowledge Demands:

Moderately complex: Though the experiences described are uncommon, the story is straightforward and engaging.

Quantitative Measures

Common Core State Standards Appendix A Complexity Band Level (if applicable):

Lexile or Other Quantitative Measure of the Text:

Lexile: 1180L; grades 9-10

Flesch-Kincaid: 9.3

Word Count: 604

Considerations for Passage Selection

Passage selection should be based on the ELA Content Specifications targets and the cognitive demands of the assessment tasks.

Potential Challenges a Text May Pose:

- Accessibility
- Sentence and text structures
- Archaic language, slang, idioms, or other language challenges
- Background knowledge
- Bias and sensitivity issues
- Word count

Adapted from the 2012 ELA SCASS work