

ELA.08.SR.1.01.060 C1 T1

Sample Item Id:	ELA.08.SR.1.01.060
Grade/Model:	08/1
Claim:	1. Students can read closely and analytically to comprehend a range of increasingly complex literary and informational texts.
Assessment Target(S):	1. KEY DETAILS: Identify explicit textual evidence to support inferences made or conclusions drawn.
Secondary Target(S):	n/a
Standard(S):	RL-1, RL-3
DOK:	2
Difficulty:	M
Item Type:	Selected Response
Score Points:	1
Key:	D
Stimulus/Passage(S):	"The Southland"
Stimulus/Text Complexity:	The quantitative measures range from 5.4 to 10. The language is challenging, but the sentence structure is often fairly simple, which may explain the divergence. The qualitative analysis supports the placement of this passage at grade 8. Based on these sets of measures, this passage is recommended for assessment at grade 8. Please see the text complexity worksheet attached.
Acknowledgement(S):	Public Domain
Item/Task Notes:	
How this task contributes to the sufficient evidence for this claim:	In order to complete this task, students must select the sentence which most clearly supports an inference made about the feelings of one of the main characters in the text.
Target-Specific Attributes (e.g., accessibility issues):	Students will need to read a grade-level literary text and manipulate the mouse on a computer. Alternative formats may be required for visually- and physically-impaired students.

Stimulus Text:

The Southland
excerpt from *White Fang*
by Jack London

White Fang, written by Jack London, tells the story of a wild wolf dog's journey to domestication. When he is three years old, White Fang is found by Grey Beaver, a Native American living in Yukon Territory, Canada. White Fang pulls sleds to help Grey Beaver hunt and fish. Grey Beaver then sells White Fang to a new owner, who mistreats the wolf dog. Later, Weedon Scott becomes White Fang's owner and begins to further civilize the

wolf dog by treating him with kindness.

White Fang landed from the steamer in San Francisco. He was appalled. Deep in him, below any reasoning process or act of consciousness, he had associated power with godhead. And never had the men seemed such marvelous gods as now, when he trod the slimy pavement of San Francisco. The log cabins he had known were replaced by towering buildings. The streets were crowded with perils—wagons, carts, automobiles; great, straining horses pulling huge trucks; and monstrous cable and electric cars hooting and clanging through the midst, screeching their insistent menace after the manner of the lynxes he had known in the northern woods.

All this was the manifestation of power. Through it all, behind it all, was man, governing and controlling, expressing himself, as of old, by his mastery over matter. It was colossal, stunning. White Fang was awed. Fear sat upon him. As in his cubhood he had been made to feel his smallness and puniness on the day he first came in from the Wild to the village of Grey Beaver, so now, in his full-grown stature and pride of strength, he was made to feel small and puny. And there were so many gods! He was made dizzy by the swarming of them. The thunder of the streets smote upon his ears. He was bewildered by the tremendous and endless rush and movement of things. As never before, he felt his dependence on the master, close at whose heels he followed, no matter what happened never losing sight of him.

But White Fang was to have no more than a nightmare vision of the city—an experience that was like a bad dream, unreal and terrible, that haunted him for long after in his dreams. He was put into a baggage-car by the master, chained in a corner in the midst of heaped trunks and valises. Here a squat and brawny god held sway, with much noise, hurling trunks and boxes about, dragging them in through the door and tossing them into

the piles, or flinging them out of the door, smashing and crashing, to other gods who awaited them.

And here, in this inferno of luggage, was White Fang deserted by the master. Or at least White Fang thought he was deserted, until he smelled out the master's canvas clothes-bags alongside of him, and proceeded to guard them.

"'Bout time you come," growled the god of the car, an hour later, when Weedon Scott appeared at the door. "That dog of yours won't let me lay a finger on your stuff."

White Fang emerged from the car. He was astonished. The nightmare city was gone. The car had been to him no more than a room in a house, and when he had entered it the city had been all around him. In the interval the city had disappeared. The roar of it no longer dinned upon his ears. Before him was smiling country, streaming with sunshine, lazy with quietude. But he had little time to marvel at the transformation. He accepted it as he accepted all the unaccountable doings and manifestations of the gods. It was their way.

There was a carriage waiting. A man and a woman approached the master. The woman's arms went out and clutched the master around the neck—a hostile act! The next moment Weedon Scott had torn loose from the embrace and closed with White Fang, who had become a snarling, raging demon. "It's all right, mother," Scott was saying as he kept tight hold of White Fang and placated him. "He thought you were going to injure me, and he wouldn't stand for it. It's all right. It's all right. He'll learn soon enough."

"And in the meantime I may be permitted to love my son when his dog is not around," she laughed, though she was pale and weak from the fright.

She looked at White Fang, who snarled and bristled and glared malevolently.

“He’ll have to learn, and he shall, without postponement,” Scott said.

He spoke softly to White Fang until he had quieted him, then his voice became firm.

“Down, sir! Down with you!”

This had been one of the things taught him by the master, and White Fang obeyed, though he lay down reluctantly and sullenly.

“Now, mother.”

Scott opened his arms to her, but kept his eyes on White Fang.

“Down!” he warned. “Down!”

Item Stem:

Which sentence from the passage **best** supports the idea that White Fang felt a sense of relief?

Options:

- A. The log cabins he had known were replaced by towering buildings.
- B. The car had been to him no more than a room in a house, and when he had entered it the city had been all around him.

- C. As never before, he felt his dependence on the master, close at whose heels he followed, no matter what happened never losing sight of him.
- D. Before him was smiling country, streaming with sunshine, lazy with quietude.

Distractor Analysis:

- A. Incorrect: Whereas log cabins are familiar and comforting, White Fang is discovering the disconcerting skyscrapers that have taken the log cabins' place, and is most likely feeling the opposite of relief.
- B. Incorrect: This sentence does not indicate relief on White Fang's part; he feels indifferent toward the car ("to him no more than a room in a house") and his feelings about the city are not mentioned.
- C. Incorrect: Although White Fang clearly is appreciative of his master, the wolf dog seems anxious, rather than relieved, because he fears losing his master in the cityscape of San Francisco.
- D. Correct: Whereas White Fang reacts with fear to the chaotic cityscape of San Francisco, the glowing description of the countryside suggests how much more comfortable he is in surroundings to which he is accustomed.

Worksheet: Text Complexity Analysis		
Title	Author	Text Description
The Southland, excerpt from <i>White Fang</i>	Jack London	An excerpt from London’s classic novel



Recommended Placement for Assessment: Grade 8

The quantitative measures range from 5.4 to 10. The language is challenging, but the sentence structure is often fairly simple, which may explain the divergence. The qualitative analysis supports the placement of this passage at grade 8. **Based on these sets of measures, this passage is recommended for assessment at grade 8.**

Qualitative Measures	Quantitative Measures
<p>Meaning/Purpose: <u>Moderately complex:</u> The narrative is clear though told from an unusual perspective. The reference to humans as “gods” may be disarming for some students.</p> <p>Text Structure: <u>Moderately complex:</u> Storyline is not completely chronological, but is generally easy to follow.</p> <p>Language Features: <u>Very complex:</u> The language may seem archaic to students (smote, stand for it); there are occasional uses of higher-level vocabulary. The author uses figurative language and imagery. The sentences are a mix of complex and simple.</p> <p>Knowledge Demands: <u>Very complex:</u> The situation will be unfamiliar to students, though the theme/events are fairly straightforward. The description of San Francisco during this time frame will likely be unfamiliar..</p>	<p>Common Core State Standards Appendix A Complexity Band Level (if applicable):</p> <p>Lexile or Other Quantitative Measure of the Text:</p> <p>Lexile: 1020L; grades 6-8</p> <p>Flesch-Kincaid: 5.4 Word Count: 732</p>
	Considerations for Passage Selection
	<p>Passage selection should be based on the ELA Content Specifications targets and the cognitive demands of the assessment tasks.</p> <p>Potential Challenges a Text May Pose:</p> <ul style="list-style-type: none"> • 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