

## Grade 7 Literature Mini-Assessment

### “The Glorious Whitewasher” by Mark Twain

This Grade 7 Mini-Assessment is based on “The Glorious Whitewasher,” a chapter from *The Adventures of Tom Sawyer*, by Mark Twain. This text is worthy of students’ time to read and also meets the expectations for text complexity at Grade 7. Assessments aligned to the Common Core State Standards (CCSS) will employ quality, complex texts such as this one.

Questions aligned to the CCSS should be worthy of students’ time to answer and therefore do not focus on minor points of the texts. Several standards may be addressed within the same question because complex texts tend to yield rich assessment questions that call for deep analysis. In this mini-assessment there are 7 questions that address the Reading Standards below.

We encourage educators to give students the time that they need to read closely and write to sources. While we know that it is helpful to have students complete the mini-assessment in one class period, we encourage educators to allow additional time as is necessary.

*Note for teachers of English Language Learners (ELLs): This assessment is designed to measure students’ ability to read and write in English. Therefore, educators will not see the level of scaffolding typically used in instructional materials to support ELLs—these would interfere with the ability to understand their mastery of these skills. If ELL students are receiving instruction in grade-level ELA content, they should be given access to unaltered practice assessment items to gauge their progress. Passages and items should not be modified; however, **additional information about accommodations you may consider when administering this assessment to ELLs is available in the teacher section of this resource.***

**The questions align to the following standards:**

<b>RL.7.1</b>	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
<b>RL.7.2</b>	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
<b>RL.7.3</b>	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
<b>RL.7.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
<b>RL.7.5</b>	Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

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The assessment questions in this document align with the CCSS and reflect the instructional shifts implied by the standards. To learn more about these topics, please go to the following link:

[www.achievethecore.org](http://www.achievethecore.org)

## Grade 7 Mini-Assessment – “The Glorious Whitewasher”

- (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. 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.
- (2) 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 deep-toned 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:
- (3) “Stop her, sir! Ting-a-ling-ling!” The headway ran almost out, and he drew up slowly toward the sidewalk. “Ship up to back! Ting-a-ling-ling!” His arms straightened and stiffened down his sides.
- (4) “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.
- (5) “Let her go back on the labboard! Ting-a-lingling! Chow-ch-chow-chow!” The left hand began to describe circles. “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)."

- (6) 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!"
- (7) 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.
- (8) Ben said: "Hello, old chap, you got to work, hey?"
- (9) Tom wheeled suddenly and said: "Why, it's you, Ben! I warn't noticing."
- (10) "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!"
- (11) Tom contemplated the boy a bit, and said: "What do you call work?"
- (12) "Why, ain't THAT work?"
- (13) Tom resumed his whitewashing, and answered carelessly: "Well, maybe it is, and maybe it ain't. All I know, is it suits Tom Sawyer."
- (14) "Oh come, now, you don't mean to let on that you LIKE it?"
- (15) The brush continued to move.
- (16) "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?" 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—criticized the effect

again—Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

(17) “Say, Tom, let ME whitewash a little.”

(18) Tom considered, was about to consent; but he altered his mind:

(19) “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 jew’s-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.

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

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## QUESTIONS:

1. Tom's "great, magnificent inspiration" in paragraph 1 is important to developing the plot of the story. What is Tom's inspiration?
  - A. He develops a plan for tricking the other boys into doing most of his work.
  - B. He decides to bribe the boys with his "worldly wealth" in order to get the boys to paint the fence.
  - C. He thinks of ways to make himself enjoy the task of painting the fence.
  - D. He focuses on the exciting things around him to distract himself from his work.
  - E. He asks his friends to help him so they can all go swimming together.
  
2. In "Whitewashing the Fence," the author writes Tom and Ben's dialogue using dialect, a special variety of language that includes misspelling and informal words, to
  - A. build suspense about what will happen next.
  - B. help establish the rural nature of the setting.
  - C. establish a conflict between Tom and Ben.
  - D. help characterize Tom and Ben as ignorant.
  - E. make a point about human nature.
  
3. In paragraph 1, the author uses phrases like "free boys," "delicious expeditions," and "pure freedom" to suggest that
  - A. Tom resents his aunt for making him work.
  - B. Tom believes he should not be made to do chores.
  - C. Tom is tired from working so hard on the fence.
  - D. Tom highly values time spent having fun.
  - E. Tom thinks the task of painting the fence is enjoyable.

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

Part A: How do paragraphs 2 through 6, in which Ben pretends to be a steamboat, contribute to the development of the passage?

- A. They emphasize the many distractions Tom faces.
- B. They hint at Tom’s plan for getting his work done.
- C. They highlight the friendship between Tom and Ben.
- D. They foreshadow the fact Ben will soon be working.
- E. They characterize Ben as someone who likes to show off.

Part B: What event in the passage results from the answer to Part A?

- A. Tom focuses on painting the fence instead of choosing to play.
- B. Tom tells his friend why he likes whitewashing.
- C. Tom tricks Ben into choosing to whitewash the fence instead of playing.
- D. Tom gets many boys to paint the fence.

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

Part A: Which two statements best express the reasons for Tom’s success in getting the other boys to do his work for him?

- A. Tom has the ability to keep his true feelings hidden.
- B. Tom is popular with others and a natural leader.
- C. Tom accepts that some situations are beyond his control.
- D. Tom dislikes thinking people will make fun of him.
- E. Tom understands how to make people feel envious.
- F. Tom values objects that other people might view as junk.

Part B: Which excerpt from the passage provides the best evidence for the answers to Part A?

- A. 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.
- B. 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.
- C. “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?” That put the thing in a new light.



- D. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning, Tom was literally rolling in wealth.
- E. 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.

6. To convince Ben that Ben should want to whitewash the fence, Tom shows Ben that whitewashing is a rewarding experience and requires special skill. In the boxes below, write the number for one paragraph in which Tom conveys each idea about whitewashing.

***Whitewashing is a rewarding experience.***

***Whitewashing requires special skill.***

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

**Part A: Which statement best expresses the main theme of “Whitewashing the Fence”?**

- A. Friends make sacrifices to help each other.
- B. People often value things that seem hard to get.
- C. Work can be enjoyable if one has the right attitude.
- D. Time is more precious than money or material goods.

**Part B: Which lines from the passage does the author provide to best illustrate this theme?**

- A. 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.
- B. “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!”
- C. 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.
- D. He had besides the things before mentioned, twelve marbles, part of a jew’s-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.

## Information for Teachers: Quantitative and Qualitative Analyses of the Texts

Regular practice with complex texts is necessary to prepare students for college and career readiness. This text has been placed at grade 7 for the purpose of this exemplar. This section of the exemplar provides an explanation of the process that was used to place the text at grade 7, illustrating why this text meets the expectations for text complexity in Reading Standard 10. Appendix A of the Common Core State Standards and the Supplement to Appendix A: *New Research on Text Complexity* lay out a research-based process for selecting complex texts. According to Appendix A of the CCSS, the first step in selecting grade-level appropriate texts is to place a text within a grade-band according to a quantitative text complexity score.

The quantitative data for *The Glorious Whitewasher* is below:

	Quantitative Measure #1	Quantitative Measure #2
<b>The Glorious Whitewasher</b>	Flesch-Kincaid: 4.9 ( <i>crosses end of 2/3 to lower end of 4/5 grade band</i> )	Lexile: 810 ( <i>crosses end of 2/3 to lower end of 4/5 grade band</i> )

After gathering the quantitative measures, the next step is to place the quantitative scores in the Conversion Table found in the Supplement to Appendix A ([www.coresstandards.org/resources](http://www.coresstandards.org/resources)) and determine the **grade band** of the text:

Figure 1 reproduces the conversion table from the Supplement to Appendix A, showing how the initial results from Flesch-Kincaid and the Lexile measure were converted to grade bands. **Note that for literary texts, quantitative data may indicate a lower grade level than is appropriate, and qualitative data must be used to make a final grade-level determination.**

**Figure 1: Updated Text Complexity Grade Bands and Associated Ranges from Multiple Measures<sup>7</sup>**

Common Core Band	ATOS	Degrees of Reading Power <sup>®</sup>	Flesch-Kincaid <sup>d</sup>	The Lexile Framework <sup>®</sup>	Reading Maturity	SourceRater
2 <sup>nd</sup> – 3 <sup>rd</sup>	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 <sup>th</sup> – 5 <sup>th</sup>	4.97 – 7.03	52 – 60	4.51 – 7.73	740 – 1010	5.42 – 7.92	0.84 – 5.75
6 <sup>th</sup> – 8 <sup>th</sup>	7.00 – 9.98	57 – 67	6.51 – 10.34	925 – 1185	7.04 – 9.57	4.11 – 10.66
9 <sup>th</sup> – 10 <sup>th</sup>	9.67 – 12.01	62 – 72	8.32 – 12.12	1050 – 1335	8.41 – 10.81	9.02 – 13.93
11 <sup>th</sup> – CCR	11.20 – 14.10	67 – 74	10.34 – 14.2	1185 – 1385	9.57 – 12.00	12.30 – 14.50

Category	Notes and comments on text, support for placement in this band	Where to place within the band?					
		Early 6 - Mid 6	End 6 - Early 7	Mid - End 7	Early - Mid 8	End 8	NOT suited to band
Structure (story structure or form of piece or sentence demands if notable)	The narrative structure of this text is chronological, detailing one event and how Tom manipulates others to do his work.						
Language Clarity and Conventions (including vocabulary load)	The language and conventions used in this passage are highly complex. The vocabulary is challenging and sophisticated, and the sentences tend to be very long throughout most of the text.						
Knowledge Demands (life, content, cultural/literary)	There are really no heavy demands on prior knowledge. It's pretty clear in the text that the fence is wooden and the story takes place in the past. The boys' "culture" mirrors modern friendships and relationships.						
Levels of Meaning (chiefly literary)/ Purpose (chiefly informational)	The purpose and level of meaning is singular in that Twain uses the event to illustrate a basic component of human nature: we always want what we don't have. Because Twain directly states this theme at the end of the story, it is accessible to all readers.						
<b>Overall placement</b>  Grade 7	<p><b>Justification:</b> Despite the quantitative data, this is a text appropriate for use in grade 7. Reasons for this include the language and conventions, coupled with the sophisticated use of plot.</p> <p>Additionally, some of the words may be inaccessible for students unused to dealing with archaic language and complex sentences.</p>						

## Question Annotations: Correct Answers and Distractor Rationales

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
<b>1</b>	<i>A</i>	<b>RL.7.3, RL.7.1</b>	<p>Option A: This is the correct answer. Tom’s inspiration is that he develops a plan for tricking the other boys into doing most of his work by making the work seem like a privilege instead of a chore.</p> <p>Option B: Tom’s plan involves tricking the boys into doing his work. The text is explicit that he doesn’t have enough “worldly wealth” to bribe them.</p> <p>Option C: Although Tom pretends to enjoy the work, he does so only as part of his plot to trick the other boys.</p> <p>Option D: Although Tom notices the things around him, he isn’t trying to distract himself from his work.</p> <p>Option E: Although Tom would love to go swimming, he doesn’t ask his friends to help him, as he knows he can’t tempt them as swimming does.</p>
<b>2</b>	<i>B</i>	<b>RL.7.3, RL.7.1</b>	<p>Option A: The dialect in the dialogue is not meant build suspense; what is important is what is being said rather than how it is stated.</p> <p>Option B: This is a correct answer. The dialect, which portrays the boys as lacking formal education in standard English, helps establish the rural setting.</p> <p>Option C: Although the dialogue itself helps establish the conflict between Tom and Ben, the dialect used doesn’t aid in this regard.</p> <p>Option D: Although Ben is easily tricked and could be thought of as slow, Tom is actually very bright in that he is able to manipulate the other boys. Dialect in this story is used to establish the rural setting.</p> <p>Option E: Although the story itself makes a point about human nature, the dialect used in the story is inconsequential to this point.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
3	<i>D</i>	<b>RL.7.4, RL.7.1</b>	<p>Option A: Although Tom is unhappy that he must work, there is no evidence that he resents his aunt for making him.</p> <p>Option B: Although Tom does not like his chore of painting the fence, there is no evidence that Tom believes he should not be made to do chores.</p> <p>Option C: Although Tom is obviously tired (“his energy did not last”), the author does not use the phrases in the question to suggest that state.</p> <p>Option D: This is the correct answer. The author uses these terms to show that Tom thinks highly of free time, viewing it as “delicious” and “pure freedom”, and those that get to enjoy the time as “free boys.”</p> <p>Option E: The tested terms do not describe Tom’s feelings about painting the fence, but rather his feelings about not having to paint the fence and getting to play instead.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
4 Part A	E	RL.7.5, RL.7.1	<p>Option A: Although Ben captures Tom’s attention, the paragraphs are not meant to show that Tom is distracted. Rather, it shows that Ben likes to show off and characterizes him as someone that likes to show off, which makes him eligible for Tom’s later manipulation.</p> <p>Option B: Although paragraphs 2 through 6 make Tom jealous of Ben’s freedom, they do not hint at his eventual plan for getting Tom’s work done.</p> <p>Option C: Although the paragraphs establish that Tom and Ben know each other, they are established more as rivals than friends.</p> <p>Option D: Although Ben eventually ends up working, these paragraphs do not foreshadow that fact.</p> <p>Option E: This is the correct answer. Paragraphs 2 through 6 make it clear that Ben likes to show off, creating jealousy in Tom and eventually causing Tom to create the plan of playing off Ben’s attitude to trick him to the job of painting the fence.</p>
4 Part B	C		<p>Option A: This answer is incorrect, as Tom was already focused on the fence prior to paragraphs 2 through 6.</p> <p>Option B: Although Tom does tell his friend why he likes whitewashing, this event is not a result of Tom learning that Ben likes to show off.</p> <p>Option C: This is the correct answer. Tom realizes that he needs to play on Ben’s showing off to make him think that painting the fence will give him even more opportunity to show off and that painting the fence is more fun than pretending to be a steamboat.</p> <p>Option D: Although Tom does get many boys to paint the fence, this event is not a result of Ben’s showing off, but rather a result of Tom’s success in getting Ben to paint the fence and also give up treasured items.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
5 Part A	A, E	<b>RL.7.3,</b> <b>RL.7.1</b>	<p>Option A: This is a correct answer. Tom is able to manipulate the feelings of the other boys to get them to do his work for him because he can hide the fact that he does not like painting the fence.</p> <p>Option B: Although Tom might be seen as a natural leader because of his ability to get people to follow, there is no evidence in the text that he is popular with the other boys or that this popularity enables him to have an impact on them.</p> <p>Option C: Tom actually seems to imply by his actions that he <i>does not ever</i> accept that some situations are beyond his control.</p> <p>Option D: Although the thought of others making fun of him “burnt him like fire,” this fact does not explain why Tom is able to convince the boys to paint the fence.</p> <p>Option E: This is a correct answer. By playing on the emotions of others and making them think that painting the fence is a privilege, Tom shows that he understands how to make people feel envious.</p> <p>Option F: Although it is true that Tom values objects that others might view as junk, this fact does not explain his success in getting the other boys to work for him.</p>
5 Part B	C	<b>RL.7.3,</b> <b>RL.7.1</b>	<p>Option A: This distractor serves as a plausible link to Part A, option D. Although Tom very much dislikes the idea of others making fun of him, this fact does not express the reasons Tom is able to get the other boys to do his work.</p> <p>Option B: This distractor serves as a plausible link to Part A, option F. Although it is clear that Tom values his “worldly wealth,” this fact does not explain how he is able to get the other boys to paint the fence</p> <p>Option C: This is a correct answer. This excerpt from the passage shows that Tom is masterful at being able to manipulate the feelings of the other boys by making the painting of the fence seem like a great opportunity instead of work.</p> <p>Option D: This distractor serves as a plausible link to Part A, option B. As a result of Tom’s ability to manipulate the boys’ thinking, he is able to change his feelings about his circumstances, but this fact is more of a result of his trickiness than of any type of popularity he has in the crowd.</p> <p>Option E: This distractor serves as a plausible link to Part A, option C. While Tom didn’t set out thinking he could control the situation, he quickly 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.” This fact didn’t enable Tom to manipulate the boys, as he discovered this “without knowing it” and therefore by accident, but rather it was the lesson he learned from the experience.</p>



Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
6	<p><i>Whitewashing is a rewarding experience.</i></p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;"> <p>Paragraph 13 (Tom resumed his whitewashing, and answered carelessly...etc.)</p> <p>or</p> <p>Paragraph 16 (“Like it? Well, I don’t see why I oughtn’t to like it...etc.)</p> </div> <p>Whitewashing requires skill.</p> <div style="border: 1px solid black; padding: 5px; margin: 5px 0;"> <p>Paragraph 19 (“No—No—I reckon it wouldn’t hardly do, Ben...etc.)</p> <p>or</p> <p>Paragraph 21 (“Ben, I’d like to, honest injun; but Aunt Polly—well, Jim wanted to do it...etc.)</p> </div>	<p><b>RL.7.3,</b> <b>RL.7.1</b></p>	<p>Whitewashing is a rewarding experience: Paragraphs 13 and 16 both provide evidence for how Tom conveys to Ben that whitewashing the fence is a rewarding experience that should not be passed up.</p> <p>Whitewashing requires skill: Paragraphs 19 and 21 both provide evidence that Tom is trying to convince Ben that not just anyone has the right skills to whitewash the fence properly.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
7 Part A	B	RL.7.2, RL.7.1	<p>Option A: Although Tom’s friends sacrifice play time to paint the fence, they don’t do so to help Tom but rather to “have the privilege” of painting.</p> <p>Option B: This is the correct answer. The theme of this story is that people often value things that seem hard to get. Tom uses this concept to trick the boys into doing his work.</p> <p>Option C: Although Tom makes the work seem enjoyable, he does not really think that. He only acts like it is fun in order to trick his friends.</p> <p>Option D: Although time seems precious to Tom in that he’d rather spend time playing than working, he also values the trinkets he receives, showing that he appreciates material goods as well.</p>
7 Part B	C		<p>Option A: This distractor plausibly links to Part A, option C. 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” to make it appear that he is truly enjoying his work so the other boys would wish to take over the job.</p> <p>Option B: This distractor plausibly links to Part A, option A. Ben implies sarcastically that swimming instead of working would be a sacrifice as he teases Tom about having to paint the fence.</p> <p>Option C: This is the correct answer. The “great truth” is that people want what they can’t have.</p> <p>Option D: This distractor plausibly links to Part A, option D. The items listed here are all things Tom collected from the other boys as they paid him for the chance to do his work. Tom thinks of these items as improving his “worldly circumstances,” showing he treasured material objects as well as time well spent.</p>

## Using the Mini-Assessments with English Language Learners (ELLs)

### Mini-Assessment Design and English Language Learners

Each mini-assessment is designed using the best practices of test design. English Language Learners will benefit from the opportunity to independently practice answering questions about grade-level complex texts.

Prior to delivering the mini-assessment, teachers should read through each item. If there is language in the question stems specific to the standards (e.g., plot, theme, point of view), make sure that students have been introduced to these concepts prior to taking the assessment. Teachers should not pre-teach specific vocabulary words tested in the assessment (e.g., words students are asked to define) and should only pre-teach language that would impede students from understanding what the question is asking.

The mini-assessments attend to the needs of all learners, and ELLs specifically, by including texts that:

- *Are brief and engaging:* Texts vary in length, but no individual text is more than three pages long.
- *Embed student-friendly definitions:* Footnotes are included for technical terms or words that are above grade level when those words are not surrounded by context that would help students determine meaning.

Informational text sets, such as those included in the mini-assessment, specifically attend to the needs of ELLs by:

- *Building student knowledge:* Mini-assessments often include multiple texts or stimuli on the same topic:
  - For sets with two texts or stimuli, the first text is generally broader, providing a foundation in the content and introducing key vocabulary, and the second text provides more detail or contrast on the same topic. This allows ELLs to dig into the features of the passage being assessed rather than being inundated with dissimilar content and vocabulary.
  - For sets with more than two texts or stimuli, there is an “anchor” text that provides introductory information on the topic.
- *Containing ideas that lend themselves to discussion from a variety of perspectives:* Often these pairs or sets of texts present multiple perspectives on the same topic.

The mini-assessments attend to the needs of all learners, and ELLs specifically, by including questions that:

- *Feature a variety of academic words:*

- Each mini-assessment contains at least one vocabulary item. Items assessing vocabulary test one of the following:
  - The meaning of Tier 2 academic words in context.
  - The meaning of a figurative word/phrase in context.
  - The impact of word choice on meaning and/or tone.
- MOST vocabulary items test Tier 2 words.
- All tested words are chosen because:
  - They are central to the meaning of the text.
  - They are surrounded by sufficient context to allow students to determine meaning.
- *Highlight “juicy” sentences that feature grade-appropriate complex structures, vocabulary, and language features:* Most mini-assessments include at least one item assessing Reading for Literature or Reading: Informational text standard 5. These items point students to analyze the structure of the text. While standard 5 items specifically focus on the structure of the text, other items require the analysis of language features, vocabulary, and relationships between ideas, all of which build student understanding of texts.
- *Provide graphic organizers to help students capture and reflect on new knowledge:* Most mini-assessments include at least one item mimicking a “technology enhanced item.” These items include things like tables and charts.
- *Provide writing activities that allow students to use new vocabulary and demonstrate knowledge of new concepts:* Most mini-assessments include an optional writing prompt that allows students to write about the text(s).

### **Administration Guidelines for ELLs**

When assessing ELL students, appropriate accommodations may be considered. Modifications to the assessment itself should not be made.

*According to the Accommodations Manual: How to Select, Administer, and Evaluate Use of Accommodations for Instruction and Assessment of English Language Learners, First Edition:*

- “Modifications refer to practices or materials that change, lower, or reduce state-required learning expectations. Modifications may change the underlying construct of an assessment.”
- “Accommodations are accessibility supports [that] do not reduce learning expectations. They meet specific needs of students in instruction and assessment and enable educators to know that measures of a student’s work produce valid results.”

Teachers **may** choose to make accommodations that meet the unique needs of ELLs. Prior to delivering any practice assessment, especially if the mini-assessment is to be used in a more formal setting (e.g., as part of a district benchmark assessment), teachers should research what accommodations will be available to students during their state’s summative assessment. For example, some states allow ELLs to use

a bilingual dictionary during an assessment; other states do not allow this. Ensure your ELLs are practicing with the accommodations they can expect to see on the summative. Some examples of appropriate accommodations include:

- Reading the directions aloud to students multiple times.
- Providing student directions in student native language.
- Allowing students additional time to complete the mini-assessments.
- Exposing students to item types prior to the assessment.
- Reading the scoring expectations for the writing prompt aloud to students.

Because the goal of literacy mini-assessments is to measure grade-level literacy as students progress toward college- and career-readiness, teachers must be careful **not** to make modifications that may be commonly used in classroom instruction. Examples of modifications that should **not** be used include:

- Reading passages aloud for students.
- Adding student glossaries of unfamiliar terms.
- Pre-teaching tested vocabulary words.

**In any testing setting, teachers must be careful to choose accommodations that suit the needs of each individual student.**

## Additional Resources for Assessment and CCSS

**Shift 1 – Complexity:** *Regular practice with complex text and its academic language*

- See Appendix B for examples of informational and literary complex texts:  
[http://www.corestandards.org/assets/Appendix\\_B.pdf](http://www.corestandards.org/assets/Appendix_B.pdf)
- See the Text Complexity Collection on [www.achievethecore.org](http://www.achievethecore.org)

**Shift 2 – Evidence:** *Reading, writing, and speaking grounded in evidence from text, both literary and informational*

- See Close Reading Exemplars for ways to engage students in close reading on  
<http://www.achievethecore.org/steal-these-tools/close-reading-exemplars>
- See the Basal Alignment Project for examples of text-dependent questions:  
<http://www.achievethecore.org/basal-alignment-project>

**Shift 3 – Knowledge:** *Building knowledge through content-rich nonfiction*

- See Appendix B for examples of informational and literary complex texts:  
[http://www.corestandards.org/assets/Appendix\\_B.pdf](http://www.corestandards.org/assets/Appendix_B.pdf)

**Scoring Rubric for Text-Based Writing**

**Prompts:** [http://achievethecore.org/content/upload/Scoring\\_Rubric\\_for\\_Text-Based\\_Writing\\_Prompts.pdf](http://achievethecore.org/content/upload/Scoring_Rubric_for_Text-Based_Writing_Prompts.pdf)