

## Grade 9 Literature Mini-Assessment

### Paired Poems “The Walrus and the Carpenter” by Lewis Carroll and “The Walrus and the Carpenter Head Back” by J.T. Holden

This grade 9 mini-assessment is based two poems, “The Walrus and the Carpenter” by Lewis Carroll and “The Walrus and the Carpenter Head Back” by J.T. Holden. These texts are considered to be worthy of students’ time to read and also meet the expectations for text complexity at grade 9. Assessments aligned to the Common Core State Standards (CCSS) will employ quality, complex texts such as these.

Questions aligned to the CCSS should be worthy of students’ time to answer and therefore do not focus on minor points of the texts. Questions also may address several standards within the same question because complex texts tend to yield rich assessment questions that call for deep analysis. In this mini-assessment there are twelve selected-response questions, including three items with paper/pencil equivalent of technology enhanced parts, one item with paper/pencil equivalent of technology enhanced parts that address the Reading standards. There is also one constructed-response question that addresses the Reading, Writing, and Language standards.

We encourage educators to give students the time that they need to read closely and write to the source. 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 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.9-10.1</b>	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
<b>RL.9-10.2</b>	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
<b>RL.9-10.3</b>	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of the text, interact with other characters, and advance the plot or develop the theme.
<b>RL.9-10.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

<b>RL.9-10.5</b>	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots) and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
<b>RL.9-10.9</b>	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
<b>W.9-10.2</b>	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
<b>W.9-10.4</b>	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
<b>W.9-10.9</b>	Draw evidence from literary or informational texts to support analysis, reflection, and research.
<b>L.9-10.1</b>	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
<b>L.9-10.2</b>	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
<b>L.9-10.3</b>	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

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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 9 Mini-Assessment – Paired Poems “The Walrus and the Carpenter” by Lewis Carroll and “The Walrus and the Carpenter Head Back” by J.T. Holden**

Today you will read two poems, “The Walrus and the Carpenter” by Lewis Carroll and “The Walrus and the Carpenter Head Back” by J.T. Holden. You will then answer several questions based on the texts. I will be happy to answer questions about the directions, but I will not help you with the answers to any questions. You will notice as you answer the questions that some of the questions have two parts. You should answer Part A of the question before you answer Part B.

Take as long as you need to read and answer the questions. If you do not finish when class ends, come see me to discuss when you may have additional time.

Now read the poems and answer the questions. I encourage you to write notes in the margin as you read the poems.

**Text 1: “The Walrus and the Carpenter”**

**By Lewis Carroll**

**Stanza 1:**      **The sun was shining on the sea,  
Shining with all his might:  
He did his very best to make  
The billows smooth and bright --  
And this was odd, because it was  
The middle of the night.**

**Stanza 2:**      **The moon was shining sulkily,  
Because she thought the sun  
Had got no business to be there  
After the day was done --  
‘It’s very rude of him.’ she said,  
‘To come and spoil the fun!’**

**Stanza 3:**       **The sea was wet as wet could be,  
The sands were dry as dry.  
You could not see a cloud, because  
No cloud was in the sky:  
No birds were flying overhead --  
There were no birds to fly.**

**Stanza 4:**       **The Walrus and the Carpenter  
Were walking close at hand:  
They wept like anything to see  
Such quantities of sand:  
'If this were only cleared away,'  
They said, 'it would be grand.'**

**Stanza 5:**       **'If seven maids with seven mops  
Swept it for half a year,  
Do you suppose,' the Walrus said,  
'That they could get it clear?'  
'I doubt it,' said the Carpenter,  
And shed a bitter tear.**

**Stanza 6:**       **'O Oysters, come and walk with us!'  
The Walrus did beseech.  
'A pleasant walk, a pleasant talk,  
Along the briny beach:  
We cannot do with more than four,  
To give a hand to each.'**

**Stanza 7:**       **The eldest Oyster looked at him,  
But never a word he said:  
The eldest Oyster winked his eye,  
And shook his heavy head --  
Meaning to say he did not choose  
To leave the oyster-bed.**

**Stanza 8:**       **Out four young Oysters hurried up.  
All eager for the treat:  
Their coats were brushed, their faces washed,  
Their shoes were clean and neat --  
And this was odd, because, you know,  
They hadn't any feet.**

**Stanza 9:**       **Four other Oysters followed them,  
And yet another four;  
And thick and fast they came at last,  
And more, and more, and more --  
All hopping through the frothy waves,  
And scrambling to the shore.**

**Stanza 10**       **The Walrus and the Carpenter  
Walked on a mile or so,  
And then they rested on a rock  
Conveniently low:  
And all the little Oysters stood  
And waited in a row.**

**Stanza 11**      'The time has come,' the Walrus said,  
                     'To talk of many things:  
                     Of shoes -- and ships -- and sealing wax --  
                     Of cabbages -- and kings --  
                     And why the sea is boiling hot --  
                     And whether pigs have wings.'

**Stanza 12**      'But wait a bit,' the Oysters cried,  
                     'Before we have our chat;  
                     For some of us are out of breath,  
                     And all of us are fat!  
                     'No hurry!' said the Carpenter.  
                     They thanked him much for that.

**Stanza 13**      'A loaf of bread,' the Walrus said,  
                     'Is what we chiefly need:  
                     Pepper and vinegar besides  
                     Are very good indeed --  
                     Now, if you're ready, Oysters dear,  
                     We can begin to feed.'

**Stanza 14**      'But not on us!' the Oysters cried,  
                     Turning a little blue.  
                     'After such kindness, that would be  
                     A dismal thing to do!  
                     'The night is fine,' the Walrus said,  
                     'Do you admire the view?'

Stanza 15      'It was so kind of you to come!  
And you are very nice!  
The Carpenter said nothing but  
'Cut us another slice-  
I wish you were not quite so deaf-  
I've had to ask you twice!'

Stanza 16      'It seems a shame,' the Walrus said,  
'To play them such a trick.  
After we've brought them out so far,  
And made them trot so quick!  
The Carpenter said nothing but  
'The butter's spread too thick!'

Stanza 17      'I weep for you,' the Walrus said:  
'I deeply sympathize.'  
With sobs and tears he sorted out  
Those of the largest size,  
Holding his pocket-handkerchief  
Before his streaming eyes.

Stanza 18      'O Oysters,' said the Carpenter,  
'You've had a pleasant run!  
Shall we be trotting home again?'  
But answer came there none --  
And this was scarcely odd, because  
They'd eaten every one.

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Text 2: "The Walrus & the Carpenter Head Back"

By J.T. Holden

Stanza 1      The moon was shining on the sea,  
So to eclipse the sun:  
She did her very best to make  
The billows roughly run —  
And this was odd, because, of course,  
The day had just begun.

Stanza 2      The sun was sulking in the gloom  
That swallowed up his light,  
And set the skies he'd painted blue  
In shades of blackest night —  
'It's very rude of her,' he cried,  
'To do this out of spite!'

Stanza 3      The sands were dry as dry could be,  
The sea was wet as wet.  
The air was foul and dank and thick  
With bittersweet regret—  
The sort that weighs the heavy heart,  
And labours to forget.

Stanza 4      The Walrus and the Carpenter  
Were heading back the way  
They'd come from but an hour past,  
When night was plainly day—  
Before the clouds had settled in,  
And filled the skies with grey.

- Stanza 5**      'I did not think it quite so dark  
When first we headed out!  
Do you suppose,' the Walrus said,  
'They've rearranged this route?'  
'No question,' said the Carpenter,  
His heart yet filled with doubt.
- Stanza 6**      'O come, my friend, let's rest a while,'  
The Walrus did implore.  
'A little break to still the wake  
Along this briny shore:  
We cannot take another step  
Beyond another four!'
- Stanza 7**      The weary Builder gave a sigh,  
But not a word he said:  
Into the dark he trudged along,  
Determined now for bed—  
His belly thick with peppered swag,  
And vinegar and bread.
- Stanza 8**      But slower still their footsteps fell  
Into the sinking sand,  
Which rose—and swiftly—to their knees  
In striking countermand —  
Whilst from the frothy breaking waves  
They came now, hand-in-hand.

Stanza 9        Four dozen Oysters followed fast,  
                  And yet four hundred more;  
                  And thick and quick, their bodies slick,  
                  They gathered on the shore—  
                  All circling round and closing in,  
                  More eager than before.

Stanza 10       ‘Dear Oysters, come and rally round!’  
                  The Walrus did beseech.  
                  ‘It seems we’ve dipped into a rut  
                  Along this brackish beach:  
                  It would be grand to lend a hand—  
                  If four would give to each.’

Stanza 11       The eldest Oyster gazed at him,  
                  And raised a clever brow.  
                  The eldest Oyster nodded then,  
                  For this he did allow:  
                  To lend a hand, it would be grand—  
                  But which to whom and how?

Stanza 12       ‘A coil of thread,’ the eldest said,  
                  ‘Is what we do require  
                  To hoist them up and drag them out  
                  From ‘neath this boggy mire—  
                  Some kindling, too, and flint as well,  
                  To build a warming fire.’

Stanza 13      'But not too hot!' the Walrus cried,  
As flames licked at his feet—  
And yet the pyre burned high and bright,  
And ever-so replete—  
Whilst wafting scents into the night  
Of sweetest sizzling meat.

Stanza 14      'The time has come,' the Oysters cried,  
'To settle down to tea—  
To break the bread and thickly spread  
The lard with zesty brie!'  
'A little spice, that would be nice,'  
The eldest did agree.

Stanza 15      'It was so very kind of you  
To grace us with this feast!'  
But no reply the Walrus gave,  
Which scorned them not the least—  
For full his maw and thick his craw  
With vinegar and yeast.

Stanza 16      'It seems a shame,' the Builder sobbed,  
'To bring this feast to shut.'  
To which the eldest did agree,  
And none there could rebut—  
And so they stoked the waning fire  
To satisfy their glut.

**Stanza 17**      **'O Carpenter, we weep for you!**  
**Dear Walrus, we lament**  
**The boiling sea—and cabbages—'**  
**Those kings of malcontent—**  
**The shoes—and ships—and sealing-wax—**  
**And all that they ferment.**

**Stanza 18**      **'A pleasant run, you both have had—**  
**The sights that you have seen!**  
**But now we must be trotting home,'**  
**They sighed, with sated mien—**  
**And this was scarcely odd, because**  
**They'd licked their plates quite clean.**

*"The Walrus and Carpenter Head Back"* from *Alice in Verse: The Lost Rhymes of Wonderland* by J.T. Holden; pgs 39-45 (text only)' ©2011 by JT Holden; ISBN: 978-0-9825089-9-2

**QUESTIONS:**

- 1. The following question has two parts. Answer Part A and then answer Part B.**

**Part A: In Text 1, Carroll's poem, what central idea emerges from stanzas 16–17?**

- A. The Carpenter is disappointed by the Oysters' failure to join the conversation.
- B. The Walrus feels somewhat conflicted over tricking the Oysters.
- C. The Oysters trust Walrus and Carpenter and follow their orders exactly.
- D. The Oysters are too tired to be aware of the danger posed by the Walrus and the Carpenter.

**Part B: In the stanzas mentioned above, circle two consecutive lines that show the correct answer to Part A.**

- 2. The following question has two parts. Answer Part A and then answer Part B.**

**Part A: In Text 1, how does Carroll develop a pattern of surprise?**

- A. He uses dialogue to reveal confusing and ridiculous situations.
- B. He provides detailed explanations of things that are not important.
- C. He gives clues that hint at what will happen to each character.
- D. He provides hints that show how things are not as predictable as they first seem.

**Part B: Which two stanzas from Text 1 best support the answer to Part A?**

- A. Stanza 1
- B. Stanza 3
- C. Stanza 5
- D. Stanza 8
- E. Stanza 11
- F. Stanza 15

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

**Part A: In Text 1, what is one effect of Carroll's word choice on the overall tone of the poem?**

- A. His deliberate description of exaggerated emotion creates a humorous tone.
- B. His thoughtful description of each character creates a cheerful tone.
- C. His purposeful use of rhyme and meter creates a sympathetic tone.
- D. His careful use of dialogue creates a thoughtful tone.

**Part B: In Text 1, circle TWO stanzas that best help establish the tone identified in Part A.**

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

**Part A: Which statement best expresses one of the themes of Text 1?**

- A. It is usually good to take a risk.
- B. Friendships can be more rewarding than expected.
- C. Happiness can be found in unusual circumstances.
- D. Be wary of strangers and careful with trust.

**Part B: Which lines from Text 1 best support the correct answer to Part A?**

- A. “The sea was wet as wet could be,  
The sands were dry as dry.  
You could not see a cloud, because  
No cloud was in the sky:”
- B. “‘O Oysters, come and walk with us!’  
The Walrus did beseech.  
‘A pleasant walk, a pleasant talk,  
Along the briny beach:’”
- C. “The eldest Oyster winked his eye,  
And shook his heavy head --  
Meaning to say he did not choose  
To leave the oyster-bed.”
- D. “‘The time has come,’ the Walrus said,  
‘To talk of many things:  
Of shoes -- and ships -- and sealing wax --  
Of cabbages -- and kings --’”



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

**Part A: Read the lines from Text 2, Holden's poem.**

“O Carpenter, we weep for you!

Dear Walrus, we lament

The boiling sea—and cabbages—

Those kings of malcontent—”

**What does *lament* mean as it is used in the lines above?**

- A. Fear
- B. Mourn
- C. Worry
- D. Suffer

**Part B: Which word from stanza 17 of Text 2 best helps the reader determine the meaning of *lament*?**

- A. Weep
- B. Boiling
- C. Cabbages
- D. ferment

6. The following question has two parts. First answer Part A and then answer Part B.

**Part A: In stanzas 3 and 4 of Text 2, which tone is created by the words that are used to describe the setting?**

- A. soft and silent
- B. gloomy and threatening
- C. confused and anxious
- D. bored and apathetic

**Part B: In stanzas 3 and 4 of Text 2, circle two words about the setting that help support the answer to Part A. Select only words that the poet uses to describe the setting.**

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

**Part A:** In Text 2, which statement best describes how the Oysters feel when they see the Walrus and the Carpenter stuck in the sand?

- A. They are pleased their friends in trouble.
- B. They are happy to see their old friends.
- C. They are excited that they may get revenge.
- D. They are curious to see what will happen next.

**Part B:** Which lines from Text 2 best support the answer to Part A?

- A. "Whilst from the frothy breaking waves  
They came now, hand-in-hand."
- B. "Four dozen Oysters followed fast,  
And yet four hundred more;"
- C. "And thick and quick, their bodies slick,  
They gathered on the shore—"
- D. "All circling round and closing in,  
More eager than before."

8. From the list of possible themes, choose the main theme of Text 2, and write it in the appropriate box. Then, from the list of possible support, choose the TWO details from Text 2 that best develop this theme. Write them in the boxes.

**Theme**

--

**Development of Theme**

1.
2.

**Possible Themes**

There is a time and a place for everything. Violence can become a cycle. Oppressors should beware their victims. Life is often unpredictable.
--

**Possible Support**

The moon outshines the sun. The Walrus and Carpenter head home. Day is darker than night was. The Walrus and the Carpenter are tired. The Oysters show no mercy. The Oysters have tea.
---

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

**Part A:** In Text 2, how does Holden transform the character of the Carpenter so that the character is different than in Text 1?

- A. Holden shows the Carpenter to be more fearful, as he expresses both anxiety and fear about his situation.
- B. Holden reveals the Carpenter to be more motivated to get home, as he walks with a much quicker pace.
- C. Holden shows the Carpenter to be more interested in forming a relationship with the Oysters, as he attempts to speak to them.
- D. Holden describes the Carpenter as more self-centered, as he doesn't allow the Walrus to rest.

**Part B:** Choose TWO pairs of lines from Text 2 that best support the correct answer to Part A.

- A. "The Walrus and the Carpenter  
Were heading back the way"
- B. "'No question,' said the Carpenter  
His heart yet filled with doubt."
- C. "We cannot take another step  
Beyond another four!"
- D. "The weary builder gave a sigh,  
But not a word he said"
- E. "Into the dark he trudged along,  
Determined now for bed—"
- F. "'It seems a shame,' the Builder sobbed  
'To bring this feast to shut,"

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

**Part A: In stanza 16 of Text 2, what does the word rebut mean?**

- A. argue with
- B. put an end to
- C. offer forgiveness
- D. stand up to

**Part B: It can be said that Holden's poem rebuts Carroll's because he—**

- A. continues the story that Carroll began
- B. echoes the tone of Carroll's last stanza
- C. includes some of his own events alongside Carroll's
- D. reverses the fates that Carroll gave his characters

**11. In Text 2, how does Holden transform the characters from Text 1?**

- A. In Text 1, Carroll's poem, eldest Oyster is a passive observer, while in Text 2, Holden's poem, he is an active leader.
- B. In Text 1, Carroll's poem, the Moon silently seethes, while in Text 2, Holden's poem, she directly tells the Sun how she feels.
- C. In Text 1, Carroll's poem, the Walrus and the Carpenter do not feel regret for their actions, while in Text 2, Holden's poem, they do.
- D. In Text 1, Carroll's poem, the reader must guess at why the characters take certain actions, while in Text 2, Holden's poem, their motives are explained.

**12. Which TWO things would a reader most likely fail to understand if they read Holden's poem without ever reading Carroll's?**

- A. how the moon and sun relate to one another
- B. how the Walrus and the Carpenter met each other
- C. where the Walrus and the Carpenter are heading back from
- D. why the Oysters in Holden's poem act as they do
- E. that Holden's poem is meant to be humorous
- F. that Holden's poem contains unlikely or impossible events





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

Regular practice with complex texts is necessary to prepare students for college and career readiness, as outlined in Reading Standard 10. The texts for this mini-assessment have been placed at grade 9, and the process used to determine this grade level placement is described below. “Appendix A of the Common Core” and the “Supplement to Appendix A: New Research on Text Complexity” lay out a research-based process for selecting complex texts.

1. Place a text or excerpt within a **grade band** based on at least one<sup>1</sup> quantitative measure according to the research-based conversion table provided in the Supplement to Appendix A: New Research on Text Complexity ([www.corestandards.org/resources](http://www.corestandards.org/resources)). Note: Given the unconventional punctuation of non-prose texts like poetry, quantitative measures cannot accurately determine the grade level of a text, and so are omitted below. In these cases, texts are placed based on qualitative analysis.
2. Place a text or excerpt at a **grade-level** based on a qualitative analysis.

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.corestandards.org/resources](http://www.corestandards.org/resources)) and determine the **grade band** of the text. **NOTE: QUANTITATIVE MEASURES DO NOT APPLY TO POETRY. THE INFORMATION ON THIS PAGE IS INCLUDED JUST FOR TEACHER UNDERSTANDING IN GENERAL.**

Figure 1 reproduces the conversion table from the Supplement to Appendix A, showing how the results from various measures can be converted to grade bands.

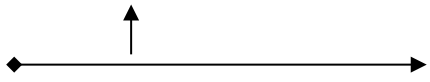




**Figure 1: Updated Text Complexity Grade Bands and Associated Ranges from Multiple Measures<sup>7</sup>**

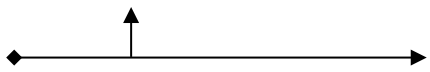




Common Core Band	ATOS	Degrees of Reading Power <sup>®</sup>	Flesch-Kincaid <sup>§</sup>	The Lexile Framework <sup>®</sup>	Reading Maturity	SourceRater
2 <sup>nd</sup> – 3 <sup>rd</sup>	2.75 – 5.14	42 – 54	1.98 – 5.34	420 – 820	3.53 – 6.13	0.05 – 2.48
4 <sup>th</sup> – 5 <sup>th</sup>	4.97 – 7.03	52 – 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

<sup>1</sup> For higher-stakes tests, it is recommended that two corresponding text complexity measures be used to place a text in a grade band. When two measures are used, both placing the text in the same **band**, the results provide additional assurance that the text selected is appropriate for the band.



To find the **grade-level** of the text within the designated grade-band, engage in a systematic analysis of the characteristics of the text. The characteristics that should be analyzed during a qualitative analysis can be found in Appendix A of the CCSS. ([www.corestandards.org](http://www.corestandards.org))

Qualitative Analysis	“The Walrus and the Carpenter”	Where to place within the band?					
Category	Notes and comments on text, support for placement in this band	Too Low	Early-mid 9	Mid-end 9	Early – mid 10	End 10	NOT suited to band
Structure (both story structure or form of piece)	The narrative structure of the poem is clear, as nearly the entire poem focuses on the Walrus and the Carpenter luring the young Oysters to their untimely fate. The first three stanzas serve to set the scene, and the remainder of the poem is chronological, beginning with the Walrus and the Carpenter walking down the beach and happening upon an oyster bed, then finally, eating all the young Oysters. Also contributing to the relatively straightforward nature of the poem is the consistent form; each stanza is 6 lines long, with consistent rhymes in the even lines.						
Language Clarity and Conventions	The language of this poem is largely explicit and easy to understand. However, Carroll’s use of personification and ridiculous, impossible situations (the sun outshining the moon, the Walrus and Oysters speaking) adds some complexity to the language used. The vocabulary is mostly contemporary and familiar. There are some words with which students may be unfamiliar ( <i>sulkily, beseech, frothy, dismal</i> ); however, there are sufficient context clues to determine meaning.						
Knowledge Demands (life, content, cultural/literary)	This poem explores multiple themes, which should be familiar to most high school students. It does not contain references to other texts or cultural elements, though a basic understanding of nonsense poems would be beneficial to place some of the initial imagery and impossible situations described.						
Levels of Meaning (chiefly literary)/ Purpose (chiefly informational)	This poem has multiple themes including: Be wary of strangers and with age comes wisdom. The purpose of the poem is relatively straightforward (it is a narrative story, meant to entertain), made slightly more complex by the fact that it is a nonsense poem. These elements add to the complexity of the text.						
Overall placement: Grade 9	The multiple themes, mostly explicit language conventions, and contemporary vocabulary make this text most appropriate for grade 9.						

Qualitative Analysis	“The Walrus and the Carpenter Head Back”	Where to place within the band?					
Category	Notes and comments on text, support for placement in this band	Too Low	Early-mid 9	Mid-end 9	Early – mid 10	End 10	NOT suited to band
Structure (both story structure or form of piece)	The narrative structure of this poem is clear, as nearly the entire poem focuses on the Walrus and the Carpenter returning from their oyster dinner and becoming dinner themselves. The first three stanzas set the scene, and the remainder is chronological, beginning with the Walrus and the Carpenter walking back up the beach growing lost and tired, needing the Oysters help to get out of “a rut,” and finally, getting their comeuppance when the eldest Oyster devises a plan to roast them for dinner. The storyline is relatively easy to predict for readers familiar with the companion piece, as it mimics it in both form and structure, simply reversing the fates of the characters.						
Language Clarity and Conventions	The language of the poem is largely explicit and easy to understand, especially when considered with Carroll’s piece, as it often uses many of the same words/phrases, simply reversing their meaning. The vocabulary is fairly complex, more so than the Carroll poem. There are many words with which students may be unfamiliar ( <i>sulking, spite, dank, briny, countermand, whilst, beseech, brackish, replete, maw, crawl, malcontent</i> ).						
Knowledge Demands (life, content, cultural/literary)	This poem is a continuation of Carroll’s “The Walrus and the Carpenter,” and while students can understand the events of this poem without having read Carroll’s, many elements of the poem change having read Carroll’s piece (i.e. where the Walrus and the Carpenter are coming from, the Oysters’ motive).						
Levels of Meaning (chiefly literary)/ Purpose (chiefly informational)	This poem has multiple themes including: oppressors should beware their victims and you reap what you sow. As with Carroll’s poem, the purpose is chiefly to entertain, but it is made more complex by the fact that it is a nonsense poem, responding to Carroll’s. These elements add to the complexity of the text.						
Overall placement: Grade 9	The multiple themes, familiar language conventions, and fairly complex vocabulary make this text most appropriate for grade 9.						

## Question Annotations & Correct Answer and Distractor Rationales

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options			
1 Part A	B	RL.9-10.1, RL.9-10.2, RL.9-10.3	<p>A. Although the Carpenter is disappointed, he is disappointed because “the butter’s spread too thick” rather than by the Oysters’ failure to join the conversation.</p> <p>B. This is the correct answer. The Walrus shows some remorse toward the Oysters, saying, “It seems a shame,” “I weep for you,” and “I deeply sympathize.”</p> <p>C. Although the Oysters do trust the Walrus and the Carpenter, stanzas 16 and 17 focus on the Walrus and the Carpenter, not the Oysters’ actions.</p> <p>D. Although the Oysters are tired, this detail is revealed in stanza 12, not 16 and 17.</p>			
1 Part B	See right column		<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Line pairs from Stanzas 16-17</th> <th style="text-align: center;">Rationale</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">“With sobs and tears he sorted out Those of the largest size,” (17)</td> <td>Even as the Walrus is preparing to eat the Oysters, he is crying.</td> </tr> </tbody> </table>	Line pairs from Stanzas 16-17	Rationale	“With sobs and tears he sorted out Those of the largest size,” (17)
Line pairs from Stanzas 16-17	Rationale					
“With sobs and tears he sorted out Those of the largest size,” (17)	Even as the Walrus is preparing to eat the Oysters, he is crying.					
2 Part A	D	RL.9-10.1, RL.9-10.5	<p>A. Although Carroll uses dialogue throughout the poem, those interactions develop the relationship between characters rather than developing a pattern of surprise.</p> <p>B. Carroll’s detailed explanations reveal key aspects of the poem rather than explaining things that are unimportant.</p> <p>C. Carroll does give hints about the fate of the young Oysters, through the actions of the eldest Oysters; however, he does not give clues as to the actions of the Walrus and the Carpenter.</p> <p>D. This is the correct answer. Throughout the poem, there are several surprises. For example, the sun shining on the sea in the middle of the night and the Oysters’ shoes being clean and neat even though they don’t have feet are both unexpected details.</p>			
2 Part B	A, D		<p>A. This is a correct answer. Carroll creates an impossible situation by allowing the sun to shine when, “it was the middle of the night”</p> <p>B. This stanza includes straightforward details only.</p> <p>C. Although the idea of maids mopping up a beach is fanciful, it is neither impossible nor unpredictable.</p> <p>D. This is a correct response. Carroll creates an impossible situation of Oysters wearing shoes despite not having any feet.</p> <p>E. The list of topics for discussion is simply a proposal the Walrus makes, it does not include any impossible situations that actually occur in the events of the poem.</p> <p>F. This stanza includes straightforward details only.</p>			

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
3 Part A	A		<p>A. This is the correct answer. Carroll opposes strong emotions with frivolous situations to create humor.</p> <p>B. The Walrus and the Carpenter are only minimally described.</p> <p>C. Although Carroll uses rhyme and meter, these structures create an upbeat tone.</p> <p>D. Although Carroll uses dialogue, he uses it to develop characters rather than to develop a thoughtful tone.</p>
3 Part B	See right column	RL.9-10.4, RL.9-10.1	<p><b>The Walrus and the Carpenter Were walking close at hand: They wept like anything to see Such quantities of sand: 'If this were only cleared away,' They said, 'it would be grand.'</b></p> <p><i>Rationale: It is absurd for the Walrus and the Carpenter to weep seeing that there is sand at the beach, adding humor to the poem.</i></p> <p><b>'If seven maids with seven mops Swept it for half a year, Do you suppose, the Walrus said, 'That they could get it clear?' 'I doubt it, said the Carpenter, And shed a bitter tear.</b></p> <p><i>Rationale: The image created by the maids sweeping the beach to eliminate the sand adds to the humorous tone of the poem.</i></p> <p><b>'I weep for you, 'the Walrus said: 'I deeply sympathize.' With sobs and tears he sorted out Those of the largest size, Holding his pocket-handkerchief Before his streaming eyes.</b></p> <p><i>Rationale: The image of the Walrus weeping while still proceeding with preparing his feast adds humor to the poem.</i></p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
4 Part A	D	RL.9-10.2, RL.9-10.1	<p>A. Although the Oysters took a risk, the risk the Oysters took turned out to be disastrous for them.</p> <p>B. Although the Oysters hoped for a friendship with the Walrus and the Carpenter, they ended up as dinner so the experience was not rewarding.</p> <p>C. Although some of the Oysters are briefly happy, their happiness is short-lived.</p> <p>D. This is the correct answer. This poem is a cautionary tale of trusting strangers.</p>
4 Part B	C		<p>A. These lines clearly describe the setting rather than a theme.</p> <p>B. Although these lines show the Walrus trying to lure the Oysters, they do not support a theme of wariness.</p> <p>C. This is the correct answer. In these lines, the eldest, wisest Oyster decides to stay in the safety of the oyster bed, sensing the Walrus’s plan.</p> <p>D. Although the Walrus is speaking to the oysters, these lines do not support a theme of wariness.</p>
5 Part A	B	RL.9-10.4, RL.9-10.1	<p>A. “Lament” does not mean “fear.” The oysters do not fear the sea or cabbages.</p> <p>B. This is the correct answer. “Weep” in the previous line provides a clue for the meaning of “lament.”</p> <p>C. “Lament” does not mean “worry.” The oysters are not worried for the Walrus and the Carpenter.</p> <p>D. “Lament” does not mean “suffer.” Although suffering plays a role in the poem, it is the Walrus and Carpenter who will suffer, not the Oysters.</p>
5 Part B	A		<p>A. This is the correct answer. “Weep” provides context to show that the Oysters are implying they will “mourn” what is to become of the Walrus and the Carpenter.</p> <p>B. “Boiling” refers to the sea, not how the Oysters feel about the Walrus.</p> <p>C. “Cabbages” is one item in the list of topics and not related to “lament.”</p> <p>D. Ferment refers to “shoes,” “ships,” and “sealing-wax” and does not explain how the Oysters feel about the Walrus and the Carpenter.</p>
6 Part A	B	RL.9-10.4, RL.9.10.1	<p>A. There is no evidence in these stanzas to suggest that the tone is soft or silent.</p> <p>B. This is the correct answer. The setting is described as “foul and dank and thick” (Stanza 3) and “filled the sky with grey” (Stanza 4), establishing a tone that is gloomy and threatening.</p> <p>C. Although the description of the setting creates an anxious mood, the setting description is consistently gloomy and threatening, establishing a gloomy and threatening tone.</p> <p>D. The description of the setting creates an ominous, not bored and apathetic, tone.</p>
6 Part B	See right column		<p><b>Foul:</b> “Foul” supports a gloomy and threatening tone.</p> <p><b>Dank:</b> “Dank” creates a gloomy tone.</p> <p><b>Thick:</b> “Thick” creates a gloomy and threatening tone.</p> <p><b>Clouds:</b> “Clouds” supports a gloomy tone.</p> <p><b>Grey:</b> “Grey” supports a gloomy tone.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
7 Part A	C	RL.9-10.3, RL.9-10.1	<p>A. Although the Oysters are pleased to see the Walrus and the Carpenter stuck in the sand, their pleasure goes beyond simply seeing the two having difficulty to excitement that the Oysters may get revenge.</p> <p>B. Although the Oysters are happy to see their friends, they are pleased because they may have the chance to exact revenge.</p> <p>C. This is the correct answer. The Oysters are excited for the chance to avenge their friends.</p> <p>D. The Oysters are not curious, as they are very clear on what is going to happen next.</p>
7 Part B	D		<p>A. Although the Oysters travel together, this pair of lines does not provide evidence they are excited.</p> <p>B. Although this statement shows the Oysters’ interest in seeing the Walrus and the Carpenter, it does not demonstrate their vengeful intent.</p> <p>C. Although this statement shows the Oysters’ interest in seeing the Walrus and the Carpenter, it does not demonstrate their vengeful intent.</p> <p>D. This is the correct answer. The Oysters eagerly closed in on the trapped Walrus and Carpenter.</p>
8	<p><b>Oppressors should beware their victims.</b></p> <p>1. The moon outshines the sun.</p> <p>2. The Oysters show no mercy.</p>	RL.9.10-2, RL.9.10-1	<p><b>Oppressors should beware their victims.</b> In Text 2, the Oysters avenge the deaths of their friends, previously eaten by the Walrus and the Carpenter.</p> <p><b>The moon outshines the sun.</b> In Text 1, the sun shines brightly at night overpowering the moon. However, in Text 2, the previously overpowered moon eclipses the sun during the day, foreshadowing the role reversals to come.</p> <p><b>The Oysters show no mercy.</b> The Oysters repay the Walrus and the Carpenter by roasting them.</p>
9 Part A	A	RL.9-10.3, RL.9-10.9, RL.9-10.1	<p>A. This is the correct answer. The confident Carpenter from Text 1 is described as “weary” and “his heart filled with doubt” in Text 2.</p> <p>B. Although the Carpenter is “determined now for bed,” his steps grow slower because of the darkening sky and “sinking sand.”</p> <p>C. Although the Carpenter does speak to the Oysters, it is not to develop a relationship with them.</p> <p>D. Although the Carpenter feels begrudged to stop, he does wait for the Walrus.</p>
9 Part B	B, F		<p>A. Although these lines show a change in direction, they do not show a character change in the Carpenter from Text 1.</p> <p>B. This is a correct answer. “His heart yet filled with doubt” indicates a trepidation not seen in Text 1.</p> <p>C. The Walrus, not the Carpenter, speaks these lines.</p> <p>D. The lines show the Carpenter following the Walrus’s lead, just as he did in Text 1.</p> <p>E. These lines do not show a change in the Carpenter between the texts.</p> <p>F. This is a correct answer. These lines show the Carpenter’s anxiety and fear.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
10 Part A	A	RL.9-10.4, RL.9-10.9, RL.9-10.1	<p>A. This is the correct answer. The words “agree” and “none there could rebut” provide context clues for “rebut.”</p> <p>B. “Put to an end” refers to the Carpenter wanting to bring the “feast to shut.”</p> <p>C. “Offer forgiveness” refers to what the Carpenter hopes the eldest Oyster will do as opposed to an argument.</p> <p>D. “Stand up to” refers to what the Oysters do to the Walrus and the Carpenter rather than an argument.</p>
10 Part B	D		<p>A. “Rebut” means to go against rather than to continue.</p> <p>B. While Holden’s poem is inspired by Carroll’s poem, the tone is opposite of Carroll’s last stanza.</p> <p>C. Although Holden builds on characters Carroll originated, the events he includes are solely his own.</p> <p>D. This is the correct answer. Holden’s poem goes against the events in Carroll’s poem.</p>
11	A	RL.9-10.9, RL.9-10.1	<p>A. This is the correct answer. In Text 1, the eldest Oyster is a minor character, while in Text 2, he develops the plan to punish the Walrus and the Carpenter.</p> <p>B. Although the moon is upset in Text 1, she does not share her feelings with the sun.</p> <p>C. The Walrus and the Carpenter are regretful in both poems.</p> <p>D. In Text 2, the characters actions must be inferred from events in Text 1.</p>
12	C, D	RL.9-10.9, RL.9-10.1	<p>A. The conflict between the moon and the sun are evident within each poem individually.</p> <p>B. Neither poem addresses how the Walrus and the Carpenter met.</p> <p>C. This is a correct answer. No specific location is referenced in Holden’s poem, so readers must read Carroll’s poem to understand this connection.</p> <p>D. This is a correct answer. Without reading Carroll’s poem, readers would miss why the Oysters are filled with vengeance.</p> <p>E. The tone of Holden’s poem can be determined without readers being familiar with Carroll’s poem.</p> <p>F. Readers can understand the unlikely nature of the events in Holden’s poem without being familiar with Carroll’s poem.</p>

Question Number	Correct Answer(s)	Standards	Rationales for Answer Options
13	See right column	<b>W.9-10.2,</b> <b>W.9-10.4,</b> <b>W.9-10.9,</b> <b>RL.9-10.1,</b> <b>RL.9-10.3,</b> <b>RL.9-10.5,</b> <b>RL.9-10.9,</b> <b>L.9-10.1,</b> <b>L.9-10.2,</b> <b>L.9-10.3</b>	<p><b>Correct answers would include several of the following details:</b></p> <p><b>Structure:</b> Holden uses the same rhyme scheme and structure of his poem (narrative). Additionally, Holden presents all of the events in the same order, often in the same stanza. For example, the first two stanzas are about the argument between the sun and moon. This serves to highlight the connection between the two stories.</p> <p><b>Word Choice:</b> Holden often starts lines with the same words as Carroll, but ends them with a different word or phrase, thus ultimately reversing the meaning. For example, the first two lines of stanza 3 are reversed, in Carroll’s poem, the sea comes first, in Holden’s, the sand does. This emphasizes the ultimate reversal of fate that Holden’s character’s experience.</p> <p><b>Characterization:</b> Holden reverses the fates of the characters in Carroll’s poem. For example, in Carroll’s, the sun is shining, and the moon is upset, the opposite is true for Holden. The most obvious example of this, however, is the fate of the Walrus and the Carpenter, who consume the Oysters in Carroll’s poem, but are consumed by the Oysters in Holden’s.</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 Implementation

**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)

**Sample 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)