Grade 9 Reading

Scoring Guide

Spring 2006
INTRODUCTION

The grade 9 reading test is based on three thematically linked reading pieces, called a “triplet”—a literary selection, an expository selection, and a visual representation. The test includes a performance task—three short answer items. The literary and expository selections are published pieces, and the visual representation is a created piece, although it may include some published elements, such as photographs. Using published selections on TAKS makes the assessment more authentic and, therefore, a more valid and reliable measure of student learning in reading at the high school level.

Short Answer Items

The three short answer items on each test assess two skills. First, students must be able to generate clear, reasonable, thoughtful ideas or analyses about some aspect of the published literary and expository selections. Second, students must be able to support these ideas or analyses with relevant, strongly connected textual evidence.

On each test one short answer item is based on the literary selection only (Objective 2), one is based on the expository selection only (Objective 3), and one is based on students’ ability to connect the literary and expository selections (also Objective 3). Short answer items are not used to measure Objective 1, since this objective focuses on basic understanding.

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<th>Objective 2</th>
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<td>The student will demonstrate an understanding of the effects of literary elements and techniques in culturally diverse written texts.</td>
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To appreciate the literature they read in high school, students must develop an understanding of the literary elements that are at the heart of all stories. This understanding must go beyond mere identification to encompass the ways in which the parts of a story, singly and in combination, contribute to its overall meaning. Students must also understand the ways in which an author uses literary techniques and language to craft a story. In short answer items assessing Objective 2, students must write a short response analyzing how literary elements, literary techniques, or figurative language function in a story.

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<td>The student will demonstrate the ability to analyze and critically evaluate culturally diverse written texts and visual representations.</td>
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To read well at the high school level, students must go beyond their initial understanding or impressions of a selection. Students must be able to develop their own interpretations, make thoughtful judgments about what they read, examine how a selection relates to their own lives, and find meaningful connections across parts of a single selection or between two selections. Students must also be aware of the way an author crafts a selection. An author’s purpose for writing, organizational decisions, point of view or attitude toward the subject, and unique use of language all affect the way a reader reads and understands a selection. In short answer items assessing Objective 3, students must write a short response analyzing or evaluating some aspect of the expository selection or some aspect of text common to or based upon both selections.

TAKS short answer items are holistically scored on a scale of 0 (insufficient) to 3 (exemplary). For each score point, this scoring guide presents the rubric as well as four student responses with explanatory annotations. Using this scoring guide will help you to better understand not only your students’ reading development but also the strengths and weaknesses of your school’s reading program.
A Horse for Matthew

by William J. Buchanan

1 My name is Tommy Silva. I am 14. I live in a large adobe house on the Jemez Indian Reservation in New Mexico, the ancient home of my people. For as long as I can remember, one room in that old house has been a world apart, an enchanted place of exciting smells and sights and things—my grandfather’s room. There, shelves on two walls are heavy with silver trophies, jeweled belts and medallions, awards recognizing Señor Martino Silva as the greatest rodeo champion ever to emerge from the Indian nations.

2 In this room my father was born, my grandmother died, and as a young boy I had often lain at night with my head cradled in Grandpa’s arm, listening to tales of an era that I could never know.

3 It was to this room one morning that I came to the past in hopes of shaping the future.

4 Grandpa was bent forward in his rocker, poking a pinion log burning in the fireplace. This was the first year he had kept a fire going during the summer. I settled into a nearby chair and stared silently into the amber flames.

5 Grandpa pulled his woolen coat tighter. “So, are you going to tell me what is troubling you?”

6 “It’s my friend, Grandpa. Matthew.”

7 “The Anglo boy the horse fell on?”

8 “They removed his cast last week. He was in it three months, Grandpa. He won’t even go near a horse now.”

9 Grandpa nodded. “I’ve seen this kind of fear in grown men, much less a 14-year-old boy.”

10 “It’s not right, Grandpa. I mean, down here in the valley, a kid not riding. He’ll be left out of everything.”

11 Grandpa rocked, saying nothing. I let the silence hang for a while, then said, “Grandpa, you know more about horses than anybody. Would you find a horse for Matthew?”

12 It took him by surprise. He leaned back in his chair and shook his head. “My eyes are tired. . . .” He noticed the hurt on my face and stopped. Then, with a deep sigh, he said, “Tell me about the boy.”
It poured from me in a torrent of words: Matthew's skill with horses before the accident, how we rode the mesa together, how he tended sick calves as if they were from his father's ranch instead of the Jemez Pueblo. At last Grandpa put a leathery hand on mine. "I will try, because it is you who ask."

THAT EVENING AFTER CHORES I rode across the Rio Jemez to the Cannon ranch. I tied Cheyenne to the hitching post and walked around to the back patio. Matthew was seated, resting his wounded leg atop a low wall. In the corral Mr. Cannon was working with two young colts. I pulled up a chair. "Your dad breaking yearlings?"

"Halter breaking," Matthew replied.

"Hey, man, let's go help."

"Oh, sure," he said. There was both fear and remorse in his voice.

We sat like that for a while. Leaden silence. Then, figuring it was now or never, I broke the news. "I've asked my grandpa to find you a horse."

"You what?"

I told him everything that was said that morning in Grandpa's room.

"I thought you were my friend," he snapped.

"I am your amigo. Look, the Pueblo trail ride is in six weeks. Unless you're riding, it won't—"

"Look, amigo"—he spit out the word with sarcasm—"I'm not going on any trail ride in six weeks, or six years, or anytime again. You get that?" He shoved his chair back and stood. "Do me a favor: Tend to your business and let me tend to mine." He stalked into the house and slammed the door.

It was as if I'd been slapped.

"What was that all about?" a familiar voice asked. I looked around and saw Matthew's dad. I told him what had taken place.

He thought for a moment. "Thanks, Tommy. If your granddad finds anything, call me."
Each day for two weeks, Mama would drive Grandpa to a different ranch, and they would return with nothing to report. Then, one evening, Grandpa said, “Have the boy and his father meet me tomorrow at Broadbents.”

“Broadbents?” I said, puzzled. “Grandpa, that’s a slaughterhouse.”

“Just be there.” He sipped his coffee without another word.

Broadbents Stockyard was west of Albuquerque on old Route 66. Grandpa and I were talking to the owner when Mr. Cannon arrived. Matthew had refused to come.

Grandpa pointed to a pinto standing alone. She was small. Her glossy summer coat shone like a burnished checkerboard. “There is the horse for Matthew,” Grandpa said.

Mr. Cannon stepped around for a closer look. The owner eyed him carefully, then said, “Mister, you don’t want that mare.”

Mr. Cannon turned. “Oh? Why?”

“Those are slaughter horses. Something wrong with all of them. Someone’s mistreated that little paint. You can’t get close to her.”

“I don’t understand,” Mr. Cannon said. “Señor Silva, are you sure this is the horse for me?”

Grandpa shook his head. “Not for you,” he said firmly. “For the boy.”

Their eyes met for a moment, then Mr. Cannon turned to the owner. “How much for the mare?”

The owner shrugged. “She was going for four cents a pound for dog meat. Forty dollars and she’s yours.”

It took some doing, but we got her back to Cannon’s ranch and led her into the small corral. We set out to gain her confidence, but nothing tempted her. Open the gate and she’d bolt madly to the far end of the lot. The mere sight of a rope caused her to panic.

At first, Matthew watched from the safety of the patio. Then one day he started coming to the corral. Favoring his wounded leg, he’d pull himself atop the fence. One day he yelled, “She jumps around like a Pueblo sun dancer.”
The name stuck: “Sundance.”

IN THE BEGINNING, Matthew would leave the corral when we did. Then he started lingering behind, closely studying Sundance. And she studied him. Sensing that he was as apprehensive of her as she was of him, she began to accept his presence. One day he picked a handful of clover and held it over the fence. She cocked her head, hesitated a moment, then quickly nibbled it from his hand. In a few days she was coming to the fence to meet him. But the fence was always there, always between them.

Then came the day Mr. Cannon asked me to help trim Sundance’s hooves. Before we could corner her, she spotted the lariats. Emitting a sharp cry, she lowered her head and dashed toward the barbed-wire fence. Flexing her powerful muscles she tried to clear the barrier. Her rear fetlocks caught. She crashed to the ground, savagely entangled in the sharp wire. In a few minutes she would cut herself to ribbons.

“Hold her still! I'll get the wire cutters!” Mr. Cannon yelled.

Suddenly, he was there, limping toward the terrified mare. “Matthew! Stop!” I cried.

Dodging flailing hooves, he put a hand on her face, softly, gently speaking to her. For an agonizing moment, she froze. Then, slowly, she exhaled a shuddering moan and lay back, quiet.

“The rope,” Matthew said.

I put the lariat in his hand. He eased the noose over Sundance’s head and held her while his dad snipped the wire from her legs. Matthew coaxed her and she stood.

WHILE MR. CANNON AND I watched from the porch, Matthew washed and treated Sundance’s wounds. All that day, and in the days that followed, he tended her while she healed.

But he still wouldn’t ride, still wouldn’t approach other horses. I decided my efforts were in vain.

One morning before dawn, three weeks later, the annual Pueblo trail ride set out from Pueblo Plaza. We were crossing the Rio Jemez heading for Red Rock Canyon when I heard the cry: “Hey, amigo, wait up!”
They came at full gallop, Matthew astride Sundance, wounded boy and wounded horse. I reined up and tried to speak. All that would come was a reverent whisper: “Madre de Dios . . . Madre de Dios (Mother of God).” Tears stung my cheeks. I wondered if Matthew could see them.

53 We rode side-by-side, lagging behind the others. I said, “You’ve been working with her in secret, haven’t you?”

54 “Yeah,” he admitted. He patted Sundance. “She wouldn’t have much to do with you or Dad, would she?”

55 “No,” I chuckled, “she sure wouldn’t.”

56 “She took to me right off, though. Guess I’m the only one who really understood her.”

57 “No, amigo, not the only one,” I replied. And I thought of a soft-spoken old man in his rocking chair staring into a pinion fire. Grandpa had understood the little horse—and more besides.

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Hello, Old Paint
by Jeanne Marie Laskas

1 The check bounced. "Insufficient funds," says the little note attached. Well, I'm sure it's just a mistake. Probably the people didn't make a transfer in time or something. "No big deal," I keep saying to myself, standing at the mailbox.

2 But the check bounced! Isn't that strange? I mean, is there a message here? The check was payment to us for the sale of Cricket, our ex-horse, and Sassy, our ex-mule. A sale, truth be told, I've been regretting. And now the check has bounced. Is it a sign?

3 No, of course not. Probably just a clerical error.

4 Even so, as I take the long walk back home, I get a picture in my head. I imagine that somehow Cricket and Sassy understand that the check bounced, that they understand the legal ramifications of this, that technically the deal is null and void, and in one burst of horse energy they leap over the buyer's fence and come bounding in slow motion, as if in a shampoo commercial, up our driveway, toward me, kicking and snorting with glee, and I run toward them and we hug and live happily ever after. Together. As it was meant to be.

5 When I get home I snap out of it. No, we did the right thing, selling Cricket and Sassy. They're in a better place now. Cricket will be a brood mare. A mom!

6 And Sassy, her friend, will be at her side. It's better for them. Better for us. Cricket, a registered American saddlebred, is too much horse for novices like us. And Sassy is too short for an adult to ride. And we have another horse and mule that we do ride. So this really is the best thing for all concerned. And what did I tell myself? Yes, some friendships are meant to end. That's it. Never mind that Cricket was our love-horse, the horse that walked up our driveway on our wedding day. And Sassy was our love-mule, the mule that walked up our driveway beside her. They had flowers in their hair. Never mind! Because some friendships are just meant to end. And I am a mature person with a logical head who understands this.

7 So I call Cricket and Sassy's new owners. "The check bounced," I say.

8 "Oh, that's our stupid bank," the woman says. Then she gives me her bank's stupid phone number, should I want to call for proof that her account is in good standing, which I don't really, but I write the number down anyway. "Just resubmit the check, okay?" she says. I ask her how Cricket and Sassy are doing, and she says, "Great!" Nothing more. I wish she had said more.

9 Meantime, all this horse thinking gets my mind on Billy. Because not all fading friendships are meant to end. Billy is the neighbor who sold Cricket and Sassy to us. He's the one who rode Sassy up the driveway on our wedding day, his feet dragging on the ground. Tom, his son, rode Cricket. They're the ones who put the
flowers in their hair. Billy and I used to see each other more. I don't know why we've drifted. There never seems to be a real reason for friendships to fade. Friendships take work. Maybe that's all there is to it.

10 I call Billy just to say hi. He seems happy to hear from me. "We got a donkey!" he says. "She's so goofy. You'd love her." I tell him the news about Cricket and Sassy, and when I mention the buyers he seems concerned: "Did you happen to insist on a certified check?"

11 Oh.

12 Sure enough, a few days later, I'm at the mailbox. "Insufficient funds." I can't believe it. What do they think, I'm an idiot or something? I stomp into the house. What about that bank phone number? I'll call that bank, I'll get to the bottom of this. What did I do with that number? I must have thrown it out. I start picking through the trash.

13 Here it is! But the paper is wet and the number is blurred.

14 Isn't that strange? I mean, is there a message here? It's hard not to think of disappearing ink as a message from above. I start getting shampoo commercials in my head again. Oh, dear.

15 Why am I putting myself through all of this? Why can't I just admit that I made a mistake? Not just the part about selling my beloved pets to, well, some questionable buyers. But selling them at all. And, anyway, why can't we breed Cricket? A lot of work, perhaps. But wouldn't that be an amazing experience?

16 I imagine Cricket back in our barn. I imagine brushing her, telling her everything I've learned. "Well, Cricket, friendships take work," I'll say. "That's all there is to it."

17 So I call the woman, sound very businesslike. "The check bounced again," I say calmly. "The deal is off." Strangely, she doesn't sound surprised. I get the distinct sense she and her husband have been through this before.

18 I call Billy. "Would you be able to go pick up Cricket and Sassy in your horse trailer and bring them back home?" I ask. He says of course. No questions asked. And I think that's what friends are for. And I say yeah, I'd love to stop over and meet his new donkey.

What Kind of Friend Are You?
Take Our Quiz

Find Your New Best Friend . . .
at the Animal Shelter!

Making Friendship Bracelets
A Step-by-Step Guide

Are You Fighting with a Friend?
10 Foolproof Ways to Say "I'm Sorry"

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Objective 2 – Literary Selection

In “A Horse for Matthew,” what do Matthew and Sundance have in common? Explain your answer and support it with evidence from the selection.
READING RUBRIC—LITERARY SELECTION
OBJECTIVE 2

SCORE POINT 0 — INSUFFICIENT

In insufficient responses, the student

☐ may offer an incorrect theme, character trait, conflict, or change

☐ may offer a theme, character, conflict, or change that is too general or vague to determine whether it is reasonable

☐ may incorrectly analyze a literary technique or figurative expression

☐ may offer an analysis that is too general or vague to determine whether it is reasonable

☐ may present only a plot summary

☐ may not address the question in any way or may answer a different question than the one asked

☐ may offer only incomplete or irrelevant textual evidence

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
Score Point 0 Guide Responses for Objective 2 – Literary Selection

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Score Point: 0 – Insufficient

This response is vague, and there is no evidence in the story that supports Matthew and Sundance being lonely. More specificity, with a clear connection to the text, would be needed for a higher score point.

Score Point: 0 – Insufficient

This response does not answer the question; the writer is comparing Matthew and Tommy instead of Matthew and Sundance. While there is text provided, it is being used to support an invalid idea. Therefore, the response remains insufficient.
Matthew had an accident in the beginning of the story, he had a skill with horses. "...he tended to sick calves..." After his accident however he was left terrified of horses, "...he won't go near a horse now." Towards the end Matthew had feelings for the horse and he started to take care of her more often. "She took to me right off, ...only one who really understood her." 

Score Point: 0 – Insufficient

The student presents a combination of description and text that summarizes events that took place in the story, but the response does not address what Matthew and Sundance have in common. Consequently, the response cannot be considered even partially sufficient.

Matthew and sundance both had problems, Matthew had a hurt arm and sundance had brain problems. They got sundance at a slaughterhouse. 

Score Point: 0 – Insufficient

The student offers a response that contains significant inaccuracies (Matthew had a hurt arm and Sundance had brain problems).
READING RUBRIC—LITERARY SELECTION
OBJECTIVE 2

SCORE POINT 1 — PARTIALLY SUFFICIENT

In partially sufficient responses, the student

☐ may offer a reasonable theme, character trait, conflict, or change but provide only general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all

☐ may offer a reasonable analysis of a literary technique or figurative expression but provide only general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all

☐ may offer a reasonable idea or analysis and may provide textual evidence, but this evidence is only weakly connected to the idea or analysis

☐ may offer accurate/relevant textual evidence without providing an idea or analysis

In addition, partially sufficient responses may be somewhat unclear or vague.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
Matthew got hurt by a horse and Sundance got hurt by people.

Score Point: 1 – Partially Sufficient

The student offers a reasonable idea. However, there is no textual evidence provided for support.

Matthew and Sundance both have a fear of something. Sundance is afraid of flies. "Matthew is afraid of riding a horse again. "I'm not going on any trail ride in six weeks, six years, or any time again."

Score Point: 1 – Partially Sufficient

A reasonable analysis is presented by the student. While there is text support provided for Matthew in the form of a relevant quotation, there is no support offered for Sundance.
They have in common that he liked "studying Sundance, and she studied him, and he was as apprehensive of her as she was of him."

Score Point: 1 – Partially Sufficient

Accurate and relevant textual evidence is provided in this response, but the student does not offer a reasonable analysis that addresses what Matthew and Sundance have in common.

The two things Matthew and Sundance have in common is that: Matthew doesn't like horses and Sundance doesn't like people. Like in paragraph 34 it states that Sundance won't let you get close to her. In paragraph 23 it states that Matthew never wants to see a horse again. The second is they both are injured.

Score Point: 1 – Partially Sufficient

The student presents two ideas that address what Matthew and Sundance have in common. The first is supported by paraphrase of relevant text, but the second (they both are injured) is not supported. If a student chooses to present two ideas when answering the question, both ideas must be supported with text in order for the response to be considered more than partially sufficient.
SCORE POINT 2 — SUFFICIENT

In sufficient responses, the student

- must offer a reasonable theme, character trait, conflict, or change and support it with accurate/relevant textual evidence

- must offer a reasonable analysis of a literary technique or figurative expression and support it with accurate/relevant textual evidence

In addition, sufficient responses must be clear and specific.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
In "A Horse for Matthew," Matthew and Sundance are both afraid of each other. "Sensing that he was as apprehensive of her as she was of him." (D)

Score Point: 2 – Sufficient

The student offers a reasonable idea (Matthew and Sundance are both afraid of each other) that is supported by a quotation of relevant text.

In "A Horse for Matthew," Matthew and Sundance are alike in how they have lost trust for the opposite species. Matthew was in a serious accident where a horse fell on him. This results in a great fear, and he refuses to go near a horse. Sundance was mistreated and taken to a slaughter house. Because of this, she is deathly afraid of humans. Soon, however, they overcome their fear of one another. Because they understood that both of them have been mistreated, Matthew addresses their natural understanding when he states, "She took to me right off. Guess I'm the only one who really understood her."

Score Point: 2 – Sufficient

The student offers a reasonable analysis of what Matthew and Sundance have in common. This analysis is supported by a combination of specific synopsis of relevant text and quotation of relevant text.
they both have a fear of something. Matthew's fear is he is afraid of horses (this is said in paragraph 6: "He won't even go near a horse now."). Sundance's fear is the fear of horses. This is said in paragraph 39: "The mere sight of a rope caused her to panic."

**Score Point: 2 – Sufficient**

In this response the student presents a reasonable analysis that is supported by direct quotations of relevant text.

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In this selection, both Matthew and Sundance fear each other for their own reasons. A horse falls on Matthew and now he stays away from horses. "He won't even go near a horse now." Sundance fears Matthew or people in general because she has been mistreated: "Someone's mistreated that little point. You can't get close to her." In the end both find friendship in each other.

**Score Point: 2 – Sufficient**

The student presents a reasonable analysis explaining why both Matthew and Sundance fear each other for their own reasons. The student supports this analysis with quotations of relevant text. The quotation used to support Sundance goes beyond a mere repetition of the idea that she has been mistreated and further clarifies her fear ("You can’t get close to her").
READING RUBRIC—LITERARY SELECTION
OBJECTIVE 2

SCORE POINT 3 — EXEMPLARY

In exemplary responses, the student

☐ must offer a particularly thoughtful or insightful theme, character trait, conflict, or change and strongly support it with accurate/relevant textual evidence

☐ must offer a particularly thoughtful or insightful analysis of a literary technique or figurative expression and strongly support it with accurate/relevant textual evidence

In addition, exemplary responses must demonstrate the student’s depth of understanding and ability to effectively connect textual evidence to the idea or analysis.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
In "A Horse for Matthew," Matthew and Sundance have the same thing in common they have experienced both physical and mental pain. Matthew not only suffered from a broken leg, but also received emotional trauma from the accident. "They removed his cast last week... He won’t even go near a horse now."

Sundance has also been hurt in the past and is going through the same thing as Matthew. "...someone’s mistreated that little paint. You can’t get close to her." Together, a friendship with a common bond and understanding can overcome almost anything. "...they came at full gallop...wounded bay and wounded horse." A friendship bond such as Matthew’s and Sundance cannot be broken.

Score Point: 3 – Exemplary

The student offers a thoughtful analysis of what Matthew and Sundance have in common (they have experienced both physical and mental pain). This analysis is strongly supported by relevant text in the form of direct quotations.

In "A Horse for Matthew," Matthew and Sundance have both been hurt physically and mentally. Matthew has been hurt by a horse before, while Sundance has been mistreated by a human before. "The angloboy the horse fell on..." He won’t even go near a horse now. "Someone’s mistreated that little paint. You can’t get close to her." By the end of the story, both Matthew and Sundance both realize that the other is just as frightened as the other, and that they have nothing to be afraid of. "Sensing that he was apprehensive of her as she was of him, one began to accept his presence." In the end, Matthew and Sundance were only so intimidated by one another because they were afraid that the other would harm them. Once they learned to trust each other, their fears were conquered. To conquer fear, is to gain one’s trust.

Score Point: 3 – Exemplary

An insightful analysis is presented in this response (Matthew and Sundance have both been hurt physically and emotionally...once they learned to trust each other, their fears were conquered). This analysis is interwoven with direct quotations of relevant text to provide a well-connected response that clearly demonstrates the student’s depth of understanding.
They both have a friend who stays loyal and supportive even when rejected. Tommy helps Matthew recover emotionally from his riding accident by making sure Matthew has the perfect horse, even when Matthew gets very angry at him for getting involved. "Do me a favor; tend to your business and I’ll tend to mine." Instead of getting mad himself, Tommy answered, he went with Grandpa to Broadwind, and "it took some doing, but we got the horse back to Cannon ranch." Matthew was a friend like that to Sundance, who at first rejected everyone ("open the gate and shut both madly to the far end of the lot!"). But Matthew persevered, at first just offering the horse over the fence, and later having Sundance from the loaded-wire and nursing her back to health ("all that day and in the days that followed, he tended her while she healed.").

Score Point: 3 – Exemplary

In this response the student presents a unique analysis that examines the fact that both Matthew and Sundance have friends who stay loyal and supportive even when rejected. This analysis is interwoven with direct quotations and paraphrase of relevant text, resulting in a seamless and complete response.

In "A Horse for Matthew," Matthew and Sundance have much in common. They were both deeply scarred by a past incident and both reluctant to let the wounds heal by meeting their tears, which came from each other for a human being "caused her to panic" (paragraph 54) while Matthew "warily even go near a horse" (paragraph 8). However, after being brought together by Tommy’s grandfather, they both insisted in each other’s healing. They saw and sensed a pain in each other that they themselves knew, as Matthew explained by saying "the only one who really understands her" (paragraph 56). Since they were both hurt, their fear allowed them to bond in a speed comfortable for them both. Then finally, in one moment of danger, Matthew and Sundance overcame their fears together as Matthew "rushed the noose over Sundance’s head and held her" (paragraph 98). He overcame his fear of horses and Sundance of ropes, a major step in their recovery that they faced together as "a wounded boy and a wounded horse." (paragraph 52)

Score Point: 3 – Exemplary

The student gives a thorough and particularly thoughtful analysis of what Matthew and Sundance have in common; the student sees the moment that Matthew is able to get the noose over Sundance’s head as the breakthrough in their relationship. This analysis is strongly supported with a number of relevant quotations from the text. The result is a comprehensive, well-connected, and insightful response.
Objective 3 – Expository Selection

What did the author of “Hello, Old Paint” learn from her experience? Explain your answer and support it with evidence from the selection.
READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3

SCORE POINT 0 — INSUFFICIENT

In insufficient responses, the student

☐ may draw a conclusion, offer an interpretation, or make a prediction that is not based on the text

☐ may draw a conclusion, offer an interpretation, or make a prediction that does not address the question

☐ may draw a conclusion, offer an interpretation, or make a prediction that is not reasonable

☐ may draw a conclusion, offer an interpretation, or make a prediction that is too general or vague to determine whether it is reasonable

☐ may incorrectly analyze or evaluate a characteristic of the text

☐ may not address the question in any way or may answer a different question than the one asked

☐ may offer only incomplete or irrelevant textual evidence

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
The author learned about what friends are for. It is because Sassy was helping her in the problems of her pets. She sold her pets because she needed some money. Finally she recovered the pets with help of her friend Sassy.

Score Point: 0 – Insufficient

The student attempts to answer the question by offering an idea that is too vague. In addition, the related explanation is unclear because Sassy was the author’s pet mule. More specificity and clarity would be needed for a higher score point.

She learned that sometimes friendships don’t work out the way they are supposed to and so they just have to end. She figures this out when Billy helps her to understand that she just has to let her animal friends go and that they will find happiness and love in new friends. She decides to end the relationship with her animal friends.

Score Point: 0 – Insufficient

In this response the student offers an idea (she decides to end the relationship with her animal friends) that is inaccurate. The author learns just the opposite lesson and brings her pets back home.
In the beginning of the story, the character worries that there is a sign behind the action that the animals he sold would be returning to him.

Score Point: 0 – Insufficient

The student draws a conclusion that lacks clarity, which causes the response to remain insufficient.

She sold her pots to the buyers. The buyer’s gave her a check, but the checks kept bouncing. She called the buyer’s back and told them about the checks bouncing, yet they gave them the bank’s number, but the checks still bounced back so she took the horses back to her house.

Score Point: 0 – Insufficient

The student presents a plot summary of general events in the story but does not specifically address the question of what the author learned from her experience.
READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3

SCORE POINT 1 — PARTIALLY SUFFICIENT

In partially sufficient responses, the student

☐ may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction that is supported only by general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all

☐ may offer a reasonable analysis or evaluation of a characteristic of the text that is supported only by general, incomplete, or partially accurate/relevant textual evidence or provide no textual evidence at all

☐ may offer a reasonable idea, analysis, or evaluation and may provide textual evidence, but this evidence is only weakly connected to the idea, analysis, or evaluation

☐ may offer accurate/relevant textual evidence without drawing a conclusion, offering an interpretation, making a prediction, or providing an analysis or evaluation

In addition, partially sufficient responses may be somewhat unclear or vague.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
I think that the author learned that she makes mistakes and that she made a mistake in selling Cricket & Sassy. (pg 9-#4-16) You are able to understand that the author does truly miss Cricket & Sassy when she calls Billy and asks him to bring them back. (pg 10-#14)

Score Point: 1 – Partially Sufficient

A reasonable conclusion is presented by this student (...that she makes mistakes and that she made a mistake in selling Cricket and Sassy). While there is some textual reference provided, it is too general to serve as specific textual evidence. Although the student offers general paragraph citations, these are not acceptable as textual evidence. More specific textual support would be needed to achieve a higher score point.

She learns that 'friendships take work' and that 'there never seems to be a real reason for friendships to fade.' And 'that's all there is to it.'

Score Point: 1 – Partially Sufficient

This student provides relevant text in the form of quotations. However, the student does not present a conclusion about what the author learns, causing the response to remain partially sufficient.
Author of "Hello Old Paint" learned that you shouldn't sell your friend. "Well Cricket friendships take work"

Score Point: 1 – Partially Sufficient

In this response the student draws a reasonable conclusion about what the author learned (...that you shouldn't sell your friend). However, the quotation offered as textual support is only weakly linked to the idea. Therefore, the response cannot achieve a higher score point.

In "Hello Old Paint" the author learned to check her potential buyers and make sure they are financially and emotionally ready for a home. Next time, she also learned that friendships need effort and you can't just forget about long term friends. Paragraph 16, "Well Cricket friendships take work that's all there is to it."

Score Point: 1 – Partially Sufficient

This student presents two ideas about what the author learned. The second idea is supported with a direct quotation of relevant text. However, there is no textual evidence provided for the first idea (the author learned to check her potential buyers). If a student chooses to present two ideas when answering the question, both ideas must be supported with text in order for the response to be considered more than partially sufficient.
SCORE POINT 2 — SUFFICIENT

In sufficient responses, the student

☐ must draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction and must support it with accurate/relevant textual evidence

☐ must offer a reasonable analysis or evaluation of a characteristic of the selection and must support it with accurate/relevant textual evidence

In addition, sufficient responses must be clear and specific.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
The author learned how much she really loved and cherished her pet horse and mule. For example, she said, "I imagine Cricket back in our barn. I imagine brushing her, telling her everything I've learned." (16) This shows that they were more like friends than pets. Therefore, the author really loved her pet horse and mule more than she knew.

Score Point: 2 – Sufficient

In this response the student draws a reasonable conclusion. This idea is supported by a quotation of relevant text.

The author from "Hello, Old Paint" learned a lesson from her experience. In paragraph 2, she says, "A sale, truth be told, I've been regretting. And now the check has bounced. Is it a sign?" She has a feeling that she didn't make a good decision about selling them. Since the check bounced, she has been questioning her decision. In the end, cancelling the sale was the right thing, she learned to trust her instincts.

Score Point: 2 – Sufficient

The student presents the analysis that the author learned to trust her instincts. This analysis is supported by a direct quotation of relevant text ("A sale, truth be told, I've been regretting. And now the check has bounced. Is it a sign?").
The author of this passage didn't know the importance of her animals until she started thinking about how much she missed their presence. Just like in paragraph 6 when she started thinking how special they meant to her. How the horse and the mule walked up to drive way on their wedding day with silly on the mule and his son on the horse.

Score Point: 2 – Sufficient

This student offers the idea that the author learned about the importance of her animals and how much she missed them. The student supports this conclusion with a paraphrase of relevant text.

The author of "Hello, Old Saint" learned from her experience that friends are there to help. For example, after calling the horse dealer off, the author called her friend to help her go get them. "Would you be able to go pick up Cricket and Sassy... and bring them back home?... He says of course... and I think that's what friends are for." (par. 18) This shows that...

Score Point: 2 – Sufficient

In this response a reasonable analysis is presented (the author learned that friends are there to help...after calling the horse dealer off the author called her friend to help her go get them). The student uses quotations of relevant text to support this analysis.
READING RUBRIC—EXPOSITORY SELECTION
OBJECTIVE 3

SCORE POINT 3 — EXEMPLARY

In exemplary responses, the student

☐ must offer a particularly thoughtful or insightful conclusion, interpretation, or prediction and strongly support it with accurate/relevant textual evidence

☐ must offer a particularly thoughtful or insightful analysis or evaluation of a characteristic of the text and strongly support it with accurate/relevant textual evidence

In addition, exemplary responses show strong evidence of the student’s depth of understanding and ability to effectively connect textual evidence to the idea, analysis, or evaluation.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
The author of "Hello, Old Point" learned from her experience that friendships aren't always as easy as we'd like them to be. In the beginning, the author tried to rationalize her actions, saying "...some friendships are just meant to end." This shows that she was insecure about her decision, trying to justify it. But later on in the story, the author discovers the truth that "there never seems to be a real reason for friendships to end." This shows that she knows her prior thoughts were wrong and she is now willing to work to get her friends back. In conclusion, it is evident that the author finally realized "friendships take work. Maybe that's what life is all about".

Score Point: 3 – Exemplary

The student presents an insightful response that illustrates how the author makes the transition from rationalizing the sale of her pets in the beginning of the story, becoming insecure about the decision, and later in the story discovering that friendships take work and retrieving her pets. This analysis is interwoven with relevant quotations of text, providing a thorough and well-connected response that clearly reflects the student's in-depth understanding of the question.

What the author of "Hello, Old Point" learned from her experience in selling her beloved pets was simply that she shouldn't have sold them at all. She sees that though she made a logical, responsible decision, it's better for them. Better for us, she begins to question her decision and the resulting lack of assurance led her to the conclusion that selling Cricket and Sassy was a mistake. "Why am I putting myself through all of this? Why can't I just admit I made a mistake? Not just the part about selling my beloved pets to gain some questionable buyers, but selling them at all." She begins to understand that she was not being true to herself because the value of the friendship she shared with the pets was worth the hard work. "A lot of work, perhaps, but wouldn't that be an amazing experience? Feeling good and confident about this change in her thinking, she calls the buyers and, sounding very businesslike, says "The deal is off."

Score Point: 3 – Exemplary

In this response the student presents a thorough analysis of how the author learned that she shouldn't have sold her pets. This analysis is supported by the interweaving of quotations of relevant text, resulting in a comprehensive response to the question.
The author in "Hello, Old Paint" learned from her experience that friends are there to help you. For example, when she calls Billy after their friendship "drifted," he was happy to hear from her and also concerned about her. "Did you happen to insist on a certified check," Billy didn't criticize her for selling her "love horse" and "love mule," he just didn't want her to lose money. Another example is when she asks Billy if he will pick up Cricket and Sassy, he says, "Of course, no questions asked." This shows he will go out of his way to help a friend. He could have just said he was busy, but instead chooses to help his friend, with no questions or conditions and the author thinks to herself, "that's what friends are for."

Score Point: 3 – Exemplary

This student concludes that the author learned that friends are there to help you. This idea is reinforced and supported by a combination of further analysis and synopsis of relevant text. In addition, the student offers quotations of relevant text to yield a concise but thorough and well-connected response that reflects the clarity of the student’s understanding of the question.

What the author of "Hello, Old Paint" learned from her experience is the importance of making wise decisions and admitting mistakes. Obviously, the decision she made to sell her pet horse and mule wasn't very wise, as she says, "a sale... I've been regretting." Even though she regretted selling her pets, she would not admit that she had made a mistake and she keeps justifying her actions, saying, "We did the right thing, selling Cricket and Sassy. They're in a better place now. So, this is really the best thing for all concerned... Some friendships are meant to end, and I am a mature person with a logical head who understands this." She finally understands her mistake, "Well, Cricket, friendships take work; that's all there is to it," leaving her free to take the action necessary to retrieve her pets, and she called her friend Billy to ask him to use the horse trailer to pick them up.

Score Point: 3 – Exemplary

In this response the student provides insightful analysis that reflects how the author learned the importance of making wise decisions and admitting mistakes, taking the reader through the author's learning process that ends in her decision to reclaim the pets. This comprehensive analysis is strongly supported by relevant quotations from the text that are blended into the analysis for a seamless and complete response.
Objective 3 – Literary/Expository Selection

How is the bond between humans and animals important in both “A Horse for Matthew” and “Hello, Old Paint”? Support your answer with evidence from both selections.
READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3

SCORE POINT 0 — INSUFFICIENT

In insufficient responses, the student

☐ may draw a conclusion, offer an interpretation, or make a prediction that is not based on the selections

☐ may draw a conclusion, offer an interpretation, or make a prediction that does not address the question

☐ may draw a conclusion, offer an interpretation, or make a prediction that is not reasonable

☐ may draw a conclusion, offer an interpretation, or make a prediction that is too general or vague to determine whether it is reasonable

☐ may incorrectly analyze or evaluate a characteristic of text based on both selections

☐ may not address the question in any way or may answer a different question than the one asked

☐ may offer only incomplete or irrelevant textual evidence from one or both selections

In addition, insufficient responses may lack clarity.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
The bond between humans and animals is important because people have feelings as well as animals. So it's important to treat both humans and animals with respect.

Score Point: 0 – Insufficient

This response is too vague to determine if it is directly based on the selections; no textual evidence is provided.
The bond between humans and animals is important in both selections because you can see the bond between people and nature. I mean, the first selection tells you that humans, no matter what, like animals; and the second selection tells you about the types of friendships we have with animals.

Score Point: 0 – Insufficient

In this response the student presents a conclusion that is too general for the reader to understand how the bond between humans and animals is important. In addition, the student offers no textual evidence.
With animals you should be careful because they can be very dangerous and hurt you just like Tommy got hurt. Same thing with people but aware of the fact if you get a cheek and it bounced you should go to the problem write away. So in bow nests be careful.

Score Point: 0 – Insufficient

This student offers an analysis that contains a major inaccuracy (Matthew was hurt, not Tommy) and does not answer the question asked.
In both stories the people have problems with horses. They are afraid of them or not used to them but in the end resolve the problem because they feel guilty for doing something or feel sorry for the animals or simply understand them and do to some people's persistence or lack of willing ness to pay up.

Score Point: 0 – Insufficient

The student offers a response that is a general summary of what the stories are about but does not address the question of how the bond between humans and animals is important.
READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3

SCORE POINT 1 — PARTIALLY SUFFICIENT

In partially sufficient responses, the student

☐ may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections but supported only by general, incomplete, or partially accurate/relevant textual evidence from one or both selections

☐ may draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections but may offer textual support from only one selection or may offer no textual support at all

☐ may offer a reasonable analysis or evaluation of a characteristic of text based on both selections that is supported only by general, incomplete, or partially accurate/relevant textual evidence from one or both selections

☐ may offer a reasonable analysis or evaluation of a characteristic of text based on both selections but may offer textual support from only one selection or may offer no textual support at all

☐ may offer a reasonable idea, analysis, or evaluation based on both selections and may provide textual evidence from both selections, but this evidence is only weakly connected to the idea, analysis, or evaluation

☐ may offer accurate/relevant textual evidence from both selections but may draw a conclusion, offer an interpretation, make a prediction, or provide an analysis or evaluation based on only one selection

☐ may offer accurate/relevant textual evidence from both selections without drawing a conclusion, offering an interpretation, making a prediction, or providing an analysis or evaluation

In addition, partially sufficient responses may be somewhat unclear or vague or may indicate that the student has difficulty making connections across selections.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
The bond between humans and animals is important in both "A Horse for Matthew" and "Hello, Old Paint." In "A Horse for Matthew," both Matthew and the horse, Sundance, experience pain and loss. "She took to me right off, though, I guess." I'm the only one who really understood her. And in "Hello, Old Paint," both the author and the horse, Cricket, and the mule, Sassy, experience loss. But the author starts to regret her decision to sell both Cricket and Sassy when she doesn't get paid for them.

Score Point: 1 – Partially Sufficient

This student presents a reasonable conclusion (…both Matthew and the horse, Sundance, experience pain and loss…both the author and the horse, Cricket, and the mule, Sassy, experience loss…). Support is provided for "A Horse for Matthew" in the form of a quotation of relevant text; however, there is no textual support provided for "Hello, Old Paint."
The bond between a person and an animal is very important. In "A horse for Matthew," the bond between him and a horse broke because he got hurt and could not trust them. "I'm never riding six weeks, six years, or anytime again." In "Hello, Old Paint," the bond between the owner and the animals was good until the owner sold them. "The check bounced is it a sign says the author. She broke the bond but, had gotten it back by getting them back.

Score Point: 1 – Partially Sufficient

In this response the student offers a reasonable conclusion for each story. Textual support is provided for the first story by a relevant quotation, but the quotation provided for the second story ("The check bounced," "Is it a sign?") is only weakly linked to the conclusion (...the bond between the owner and the animals was good until the owner sold them).
between humans & animals. The bond is supported in "A Horse for Matthew" when Matthew said, "She took to me right off, though. Guess I'm the only one who really understood her." The bond between humans & animals is supported in "Heidi, Old Paint" when the author writes "Come up our driveway toward me, kicking and snorting with glee, and I run toward them and we hug and live happily ever after."

Score Point: 1 – Partially Sufficient

Relevant textual evidence is provided by this student, but there is no idea offered for either story.
The bond between human and animal in "A horse for Matthew" is important because it establishes the love and willingness to not give up. The grandparent-child relationship with horses helps a troubled boy regain and realize his love for animals. This bond is also important in "Hello, Old Paint," because the author is able to identify with her pets and remember the fun times they shared, enabling her to realize her mistake and get back what rightfully belongs to her. But in both stories, the characters realize their horses are more than just pets; they are friends too.

Score Point: 1 – Partially Sufficient

The student offers analysis for each of the stories. However, there is no textual evidence provided for support.
READING RUBRIC
LITERARY/EXPOSITORY CROSSOVER
OBJECTIVE 3

SCORE POINT 2 — SUFFICIENT

In sufficient responses, the student

☐ must draw a reasonable conclusion, offer a reasonable interpretation, or make a reasonable prediction based on both selections and must support it with accurate/relevant textual evidence from both selections

☐ must offer a reasonable analysis or evaluation of a characteristic of text based on both selections and must support it with accurate/relevant textual evidence from both selections

In addition, sufficient responses indicate that the student is able to make clear and specific connections across selections.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
Score Point: 2 – Sufficient

In this response the student presents an idea that applies to both selections (humans and their pets can have a connection like friends). This idea is supported by quotations of relevant text from each story.
In both selections the humans show how much they care for their pets. "Matthew washed and treated Sundance's wounds... he tended her while she healed." If Matthew didn't care for Sundance, he wouldn't have taken care of her. "I ran toward them and we hugged and live happily ever after. Together. As it was meant to be." If the author didn't care for her pets, she would not have been thinking of them. Both these humans care.

Score Point: 2 – Sufficient

The student offers an analysis for both stories (...the humans show how much they care for their pets... if Matthew didn't care for Sundance, he wouldn't have taken care of her... if the author didn't care for her pets, she would not have been thinking of them...). Support is provided by quotations of relevant text.
The bond is important between us and animals because in both stories, the animals bring two friends back together. Matthew and Tommy begin riding together again. They came at full gallop, Matthew astride Sundance. I reined up and tried to speak. Tears stung my eyes. I wondered if Matthew could see them. When the author needs help, she calls Billy. "Would you be able to go pick up Cricket & Sassy?" I ask. He says of course. No questions asked. And I think that's what friends are for. Sundance brought Matt and Tommy together and Cricket & Sassy brought together the author of "Hello, Old Paint" with Billy.

Score Point: 2 – Sufficient

An analysis is presented by the student that applies to both selections (...in both stories, the animals bring two friends back together). Support is provided by quotations of relevant text.
In "A Horse For Matthew," the author says "Grandpa had understood the little horse..and more besides" (Buchanan 57). This shows that Grandpa knew a lot about horses and could connect with them. In "Hello Old Paint" the author says, "I imagine Cricket...telling her everything I've learned." (Gareas 16). This shows that the author is very close and connects with her horses. Her bond is important because it shows how much she misses her horses and how she realizes that "friendships take work."

Score Point: 2 – Sufficient

In this response the student offers an analysis for each of the stories. The student provides support in the form of quotations of relevant text.
SCORE POINT 3 — EXEMPLARY

In exemplary responses, the student

☐ must offer a particularly thoughtful or insightful conclusion, interpretation, or prediction based on both selections and strongly support it with accurate/relevant textual evidence from both selections

☐ must offer a particularly thoughtful or insightful analysis or evaluation of a characteristic of text based on both selections and strongly support it with accurate/relevant textual evidence from both selections

In addition, exemplary responses indicate that the student is able to make meaningful connections across selections. These responses show strong evidence of the student’s depth of understanding and ability to effectively connect textual evidence to the idea, analysis, or evaluation.

Evidence may consist of a direct quotation, a paraphrase, or a specific synopsis.
Matthew in "A Horse for Matthew" is a skilled horse rider spooked after his animal falls on him, "I'm not going on a trail ride in six weeks, or six years, or anytime again," he says. The author of "Hello, Old Paint" plans to sell her horse and mule when they become too difficult to raise, justifying the sale as "better for them. Better for us." Caring for a "wounded" pinto that he can emotionally identify with gives Matthew the confidence to return to the saddle, "they came at full gallop, Matthew astride Sundance..." A bounced check causes the author to call off the sale of her pets after she reflects on how important they are and realizes "friendships take work." Both characters initially deny the human-animal bond, but those bonds in the end renew their lives.

Score Point: 3 – Exemplary

In this thorough and insightful response, the student focuses on the idea that both Matthew in the first selection and the author of the second selection at first deny their human-animal bond but that it renews their lives in the end. Analysis and synopsis are interwoven with quotations of relevant text to provide a response that clearly reflects the student's in-depth understanding of the question.
THE BOND BETWEEN ANIMALS AND HUMANS IS SHOWN TO BE IMPORTANT IN BOTH STORIES BECAUSE IN BOTH SELECTIONS AN OBSTACLE GETS IN THE WAY OF FRIENDSHIP BETWEEN AN ANIMAL AND ITS OWNER. MATTHEW'S OBSTACLE IS AN INJURY AND PHOBIA ("FANDING HIS WOUNDED LEG, HE'D PULL HIMSELF ATOP THE FENCE...", "HE WOULDN'T EVEN GO NEAR A HORSE NOW"), BUT IN THE END HE OVERCOMES THIS ("...CAME AT FULL GALLOP, WOUNDED BUT AND WOUNDED HORSE"). THE OTHER CHARACTER'S OBSTACLE IS THAT SHE SOLD HER ANIMALS AND SHE ALSO OVERCOMES THIS AFTER A LOT OF JUSTIFYING AND RETHINKING ("IT'S HARD NOT TO THINK OF THE DISAPPEARING INK AS A MESSAGE FROM ABOVE"). SHE THEN ADMITS HER MISTAKE AND RETRIEVES HER PETS (SHE CALLS BILLY AND ASKS IF HE COULD BRING HER LOVE MULE AND HORSE BACK HOME.)

Score Point: 3- Exemplary

This student presents a well-connected response that reflects the fact that, in both stories, an obstacle gets in the way of friendship between an animal and its owner. Further analysis is combined with quotations and paraphrase of relevant text, providing a comprehensive response to the question.
“Grampa, you know more about horses than anybody,” says Tommy, and he was right—his grandfather had such an instinctive bond with animals that when he was looking for the right horse for Matthew, he ignored others’ advice (“Mister, you don’t want that mare”) because somehow he absolutely knew that Sundance & Matthew belonged together. It took a while for the lady in the other story to figure out how strong her bond was with Cricket & Sassy, but in her heart it was always there—that’s why those “shampoo commercials” kept popping into her head. “I run toward them and we hug and live happily ever after. Together. As it was meant to be.”

Score Point: 3 – Exemplary

In this concise and unique response, the student offers an analysis for “A Horse for Matthew” that deals with the role of the grandfather in picking the right horse for Matthew; the analysis for “Hello, Old Paint” addresses the idea that the author had always had a strong bond with her pets, even though it took her some time to understand it was there. These ideas are supported by quotations of relevant text, resulting in an overall response that reflects the student’s insightful understanding of the question.
The bond between humans and animals is important in different ways. In Horse for Matthew, the bond is literal. The bond between Matthew and Sundance allows them both to understand each other and help each other overcome trauma (wounded boy and wounded horse came at full gallop). Matthew says, "I guess I am the only one who understood her." In Hello Old Paint, the bond is more in the woman’s mind. We never see the woman and her animals together... except in her mind. "I imagine the horse and mule know the check bounced. "They leap over the buyer’s fence as if in some shampoo commercial." Finally, these thoughts make her realize that selling them was a mistake ("The deal is off.").

Score Point: 3 – Exemplary

In this very insightful response, the student presents an analysis that distinguishes the nature of the human-animal bond in each story. In “A Horse for Matthew” the bond is literal; in “Hello, Old Paint” the bond is seen as being in the author’s mind. The analysis is interwoven with paraphrase of relevant text and direct quotation of relevant text. It is clear from this thoughtful and well-connected response that the student has a thorough understanding of the question.