Critical Skills Assignment Answer Key

Critical Reading and Narrative Writing (A)

Starter feedback for correct and incorrect answers is in blue. Use or adapt the feedback in this answer key as you grade each student assignment. Many answers will vary. The model answers demonstrate what a complete student response should include, but they do not represent the only correct response to most questions.

Read the story. Then answer the questions.

The Code

(1) Isaiah parted the branches and peered out. The scent of hemlock enveloped him, and the boughs above made his hideout as gloomy as a robber’s cave. How much longer? He’d finished the bread and the flagon of water an hour ago. Soon the sun would be scorching the fields.

(2) Isaiah’s stomach complained as thoughts of Mama’s stew beckoned. But Miss Anna would be angry if he didn’t deliver this parcel.

(3) The vibration of hooves sent Isaiah diving to the needle-cushioned ground. When the clip-clopping grew nearer, he recognized the blaze-faced stallion and the scuffed riding boots of the horseman. Only one man sported timeworn boots like those—tavern keeper, Austin Roe!

(4) Without delay, Isaiah exploded from his hiding place. “Sir!”

(5) In a flurry of dust and cursing, Roe halted, lashing his horsewhip and striking a tree limb above Isaiah’s head. “Blast it, boy, I could have been thrown! Are you daft?”

(6) “No, Sir!” Isaiah spat back, offering up the parcel. “I’m delivering this for Miss Anna.” Had he been a few inches taller, Isaiah would have been struck in the face. He watched as Roe untied the parcel and something tumbled out.

(7) “Fetch that,” Roe growled. Isaiah recognized Miss Anna’s locket, and as he placed it in Roe’s chapped hand, he saw the man’s face soften and his left eye twitch. The man rubbed the golden disk as if he were polishing it. When he snapped it open, the wind picked up a slip of paper, which floated on the breeze briefly before landing at Isaiah’s feet. Isaiah reached down and retrieved the paper, noticing that it contained a series of numbers. As he handed it to the tavern keeper, Roe said, “Tell Miss Anna that I received her order.” And with that, he galloped off down the byway toward New York City.

(8) As Isaiah strode back to Anna Strong’s home at Strong’s Neck for his payment, he wondered about the strange numbers. What kind of order could that have been? He knew that Austin Roe traveled to New York City weekly to buy supplies for his tavern, but what could Miss Anna be purchasing in the city? And how could Roe pick up supplies for Miss Anna without his wagon and carry them back to Setauket on horseback? All these thoughts rambled around in Isaiah’s head on his way to apprise Miss Anna that he had successfully delivered her parcel. When he arrived, she thanked him with a loaf of bread, hot from the oven, to take home to his mama.
A few days later, as Isaiah ambled along the road at dawn toward Abraham Woodhull’s farm to look for work, he heard thundering hooves approach him from behind. Expecting the rider to slow down as he came closer, Isaiah was startled when he saw Austin Roe blaze past him, leaving Isaiah in a cloud of dust. That is odd, Isaiah thought. What business would the tavern keeper have with the farmer at daybreak? As Isaiah drew near the Woodhull farmstead, Roe flew past him again, this time to the road toward town. Whatever business the two men had had been concluded.

Later that morning, as Isaiah baled hay in Woodhull’s barn, he watched as Miss Anna, whose farm was right next to the barn, rush out from her kitchen and hang a black petticoat from her clothesline. He thought it strange that the lady of the manor, and not one of her servants, would tend to the wash. To Isaiah, Miss Anna seemed to be in an awful hurry. And from where he stood the petticoat seemed to be dry, as no water dripped from its scalloped lace.

Isaiah sensed that something peculiar was happening. The Battle of Setauket, a failed attack by the Continental Army against British loyalists, had taken place in town the year before. At 14 and relatively unassuming, no one seemed to notice that Isaiah observed and listened to everything around him. He had heard rumblings of a spy ring that operated on Long Island that fed information about the British to General George Washington in his fight against them. He also had noticed that whenever a British soldier came within earshot, men who were known to him as patriots halted their conversations. Now all these events combined together—Austin Roe traveling to New York City several times a week for supplies, Anna Strong concealing a message in her locket to be delivered to Roe, and Roe galloping to Abraham Woodhull’s farm at dawn and then leaving immediately—seemed rather suspicious to the young boy.

After the Battle of Setauket, Isaiah’s father’s small farm had been taken over by the British. Isaiah’s father had been imprisoned for resisting the soldiers, as was Anna Strong’s husband, Judge Selah Strong. So Isaiah and his mother and younger siblings were left to live in a small shack at the edge of their property. Now, as the man of the house, Isaiah had the responsibility of feeding his family. He found work when he could at the neighboring farms. Sometimes he fished in the marshes and in the Long Island Sound from a small boat that he hid from the British in the reeds along the shore. His mother kept a small vegetable garden and took in sewing.

The following morning Isaiah set out early for Anna Strong’s farm. He wasn’t sure what he would say, but he knew he wanted to become part of the alliance that was working against the British. He had thought of approaching Austin Roe, but felt that Anna Strong would be more receptive to him.

Isaiah knocked on the kitchen door, as he usually did when seeking work. The kitchen maid let him in and went to fetch Miss Anna while Isaiah waited, nervously shuffling his hat from one hand to the other. When Miss Anna entered the kitchen, Isaiah felt his face flush.

“Good morning, Isaiah,” Miss Anna said. “You may put fresh hay out for the horses and collect the eggs. And one of the fences in the corral needs mending.”

“Yes, Ma’am,” Isaiah said. “There is something more I would like to do, if I may.”

“And what may that be?” Miss Anna asked, raising her eyebrows.

(19) “I don’t know what you mean,” Miss Anna responded, pretending ignorance.

(20) “I can help you,” Isaiah said, “In your quest. I see and hear things that no one thinks I do.”

(21) “I see,” Miss Anna said, staring into Isaiah’s blue eyes. “I'll take that into consideration. See me before you leave.”

(22) That afternoon after Isaiah finished his work, he returned to the kitchen as Miss Anna had instructed. Handing Isaiah the basket of eggs he had collected earlier that morning, Miss Anna said, “Take this basket to Mr. Woodhull—directly to him and no one else and tell him they are from me. Then take the eggs home to your mother.”

(23) Confused, Isaiah was unsure what she meant. How could he take the eggs home if he left the basket with Mr. Woodhull? When he looked at Miss Anna quizzically, she gently slid her fingers between the edge of the basket and the eggs, whereupon Isaiah saw a sheaf of paper, and he understood.
Choose answers to multiple choice questions. Type responses to questions that ask you to write a response. Be sure to save your work.

1. Reread Paragraph 8 from the passage.

   (a) What is the meaning of the word *apprise*?
   - [x] A. show
   - [ ] B. arrange
   - [ ] C. understand
   - [x] D. inform

   **Teacher feedback:** *(The correct answer is D.)*

   (b) Which phrase from the passage best helps to clarify the meaning of *apprise*?
   - [ ] A. thoughts rambled around in
   - [ ] B. carry them back to
   - [x] C. he had successfully delivered
   - [ ] D. he wondered about

   **Teacher feedback:** *(The correct answer is C.)*

   **Score:** (2 points – both (a) and (b) must be correct to earn 2 points, if (a) is correct and (b) is incorrect award 1 point, if (a) is incorrect, award 0 points.)

2. Answer the questions about the story.

   (a) Which statement best reflects the theme of the story “The Code”?
   - [x] A. Anger about things that cannot be changed can lead to regret.
   - [ ] B. Betrayal can often shatter one’s trust, integrity, and ability to forgive.
   - [ ] C. A person’s destiny cannot be changed.
   - [x] D. To overcome oppression, brave people must take a stand.

   **Teacher feedback:** *(The correct answer is D.)*

   (b) Which details from the passage support the answer in Part (a)?

   Choose exactly two answers that are correct.
   - [ ] A. Had he been a few inches taller, Isaiah would have been struck in the face. (Paragraph 6)
   - [x] B. Isaiah reached down and retrieved the paper, noticing that it contained a series of numbers. (Paragraph 7)
☐ C. As Isaiah drew near the Woodhull farmstead, Roe flew past him again, this time to the road toward town. (Paragraph 9)

☒ D. He had heard rumblings of a spy ring that operated on Long Island that fed information about the British to General George Washington in his fight against them.(Paragraph 11)

☐ E. The kitchen maid let him in and went to fetch Miss Anna while Isaiah waited, nervously shuffling his hat from one hand to the other. (Paragraph 14)

☒ F. He wasn’t sure what he would say, but he knew he wanted to become part of the alliance that was working against the British. (Paragraph 13)

Teacher feedback: (The correct answers are D and F.)

Score: (2 points – both (a) and (b) must be correct to earn 2 points, if (a) is correct and (b) is incorrect award 1 point, if (a) is incorrect, award 0 points.)

3. How does Paragraph 7, when Isaiah delivers the parcel to Austin Roe and sees the paper with the numbers on it, contribute to the development of other similar incidents in the plot of the story?

Use information from the text to support your answer.

Model Answer

When Isaiah sees the paper with the numbers on it and hands it to Roe, the tavern keeper says “Tell Miss Anna that I received her order.” As Isaiah walks back to Strong’s Neck to deliver the message to Miss Anna, he wonders about the numbers on the paper and thinks, “What kind of order could that have been?” To Isaiah, it doesn’t make sense that Roe can pick up supplies for Miss Anna “without his wagon and carry them back to Setauket on horseback.” This incident is the first of three that piques Isaiah’s curiosity and makes him “rather suspicious” that something peculiar is going on.

When Isaiah remembers hearing “rumblings of a spy ring that operated on Long Island that fed information about the British to General George Washington,” and puts the three clues together—the numbers on the note, Austin Roe rushing to Abraham Woodhull’s farm and then leaving quickly, and Miss Anna hanging a dry petticoat on the clothesline—Isaiah realizes that all of these combined are the work of the spy ring, and “he knew he wanted to become part of the alliance that was working against the British.”

Award points for specific answers as shown below (for a total of 0–3 points).

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Your answer explains how Isaiah’s delivering the parcel to Austin Roe and seeing the paper with the numbers on it contributes to the development of other similar incidents in the plot of the story. Your answer uses information from the text to support your answer.

4. How does Isaiah change as the story progresses?

   Use specific episodes or incidents in the plot as well as description and quotations from the story and the inferences that you make to support your answer.

Model Answer

At the beginning of the story, Isaiah appears to be meek and somewhat frightened by what he is tasked to do. He hides beneath a hemlock tree awaiting someone. When he hears “the vibration of hooves” instead of stepping out into the open on the road, Isaiah dives “to the needle-cushioned ground.” When he realizes that Austin Roe is riding by, “Isaiah exploded from his hiding place,” so suddenly without thinking that it could be dangerous. “Roe halted, lashing his horsewhip and striking a tree limb above Isaiah’s head.”

As Isaiah walks to Anna Strong’s home, it is clear that he’s a thinker as he contemplates everything he has just witnessed with Roe. “All these thoughts rambled around in Isaiah’s head.” A few days later, when he sees Roe on his way to Woodhull’s farm, Isaiah thinks that is odd. “What business would the tavern keeper have with the farmer at daybreak?”

It is clear that Isaiah is an observer and that he pays attention to detail. While working at Woodhull’s farm, he notices Miss Anna “rush out from her kitchen and hang a black petticoat from her clothesline.” He sees that the “petticoat seemed to be dry,” and finds this all very peculiar. The narrator tells readers that Isaiah is “relatively unassuming, no one seemed to notice that Isaiah observed and listened to everything around him.” And when he hears “rumblings of a spy ring that operated on Long Island,” Isaiah sees how the events he has witnessed—“Austin Roe traveling to New York City several times a week for supplies, Anna Strong concealing a message in her locket to be delivered to Roe, and Roe galloping to Abraham Woodhull’s farm at dawn and then leaving immediately,” are very suspect.

It isn’t until later in the story that readers learn that Isaiah has had a lot of responsibility thrust on him since his father was imprisoned “for resisting the soldiers” after the British took over his father’s farm. Isaiah has become “the man of the house” and is responsible for feeding his family.

Toward the end of the story, readers learn that Isaiah, although only 14, is quite smart, and now that he has put everything together, he no longer wants to sit back and observe what is happening around him. He wants to participate. So he goes to see Anna Strong. “He wasn’t sure what he would say, but he knew he wanted to become part of the alliance that was working against the British.” While waiting to see Anna Strong, Isaiah stood “nervously shuffling his hat from one hand to the other,” and felt his face flush. But he did not shrink from stating
his purpose: “I can help you in your quest. I see and hear things that no one thinks I do.” When Anna Strong tells him to return after his chores, Isaiah appears uncertain as to whether Anna took him seriously. It is not until Anna hands Isaiah a basket of eggs and slides her fingers between the edge of the basket and the eggs that Isaiah “saw a sheaf of paper, and he understood.” He has become part of the spy ring.

**Award points for specific answers as shown below (for a total of 0–4 points).**

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<tr>
<td>2</td>
<td>The answer describes how Isaiah changes as the story progresses.</td>
<td>Your answer should explain how Isaiah changes as the story progresses.</td>
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<td>2</td>
<td>The answer uses examples from the story to describe how Isaiah changes as the story progresses.</td>
<td>Your answer should include examples from the story to describe how Isaiah changes as the story progresses.</td>
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**Feedback for completely correct answer:**

Your answer describes how Isaiah changes as the story progresses. Your answer uses examples from the story to support your answer.

5. How does telling the story from the third-person, limited point of view influence the story? Whose thoughts and feelings does the narrator have insight into? Whose thoughts and feelings are not revealed? Why is this difference important?

Use events and quotations as well as inferences that you make from the story to support your answer.

**Model Answer**

By telling the story from the third-person, limited point of view, readers learn the story from an outside narrator who can tell only Isaiah’s thoughts and feelings in addition to the actions the narrator describes.

The narrator has insight into Isaiah’s thoughts and feelings because the story is being told through Isaiah’s observations, thoughts, and feelings. When Isaiah sees Miss Anna hang a petticoat on the clothesline, he thinks “it strange that the lady of the manor, and not one of her servants, would tend to the wash.” Without Isaiah’s thoughts on this, the reader would have no idea that it was an odd occurrence. And the fact that, as Isaiah realizes, “the petticoat seemed to be dry,” is even stranger.

The thoughts and feelings of the other characters, such as Austin Roe, Anna Strong, and Abraham Woodhull are not revealed because none of these characters is narrating the story. When Isaiah sees Roe “blaze past him” on his way to Woodhull’s farm and then leave just as quickly, the reader learns from Isaiah that “Whatever business the two men had had been concluded.”

But what isn’t revealed is what transpired between the two men because Isaiah did not witness the meeting. That’s important to the story.

**Award points for specific answers as shown below (for a total of 0–4 points).**
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<tr>
<td>1</td>
<td>The answer explains how telling the story from the third-person, limited point of view influences the story.</td>
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<tr>
<td>1</td>
<td>The answer explains whose thoughts and feelings the narrator has insight into.</td>
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<td>1</td>
<td>The answer explains whose thoughts and feelings are not revealed.</td>
<td>Your answer should explain whose thoughts and feelings are not revealed.</td>
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<td>1</td>
<td>The answer explains why not revealing some information is important to the story.</td>
<td>Your answer should explain why not revealing some information is important to the story.</td>
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Feedback for completely correct answer:

Your answer explains how telling the story from the third-person, limited point of view influences the story. Your answer explains whose thoughts and feelings the narrator has insight into, whose thoughts and feelings are not revealed, and why this difference is important. Your answer includes events and quotations as well as inferences that you make from the story to support your answer.
Read the poem. Then answer the questions.

The Key

1
Our new home
An old farmhouse
From more than two centuries ago
When patriots battled
Red Coats on the fields
Outside my window.

2
Up the stairs
To this secretive place
Finding dust and cobwebs
Peace, quiet and solitude
In this attic retreat
Away from the clamor and noise.

3
Legs draped across a rocker’s arm
Secluded away on this rainy day
My book in hand,
I find refuge in the stories
About others’ adventures
In another land.

4
Tucked in a corner under the eaves
Draped in a spidery shawl
A weathered wooden trunk
That’s suffered the ravages of time
Beckons me to take my leave
Of my far-off adventure.

5
Intrigued with what’s hidden
Inside this ancient chest
Hinges squeal as I pry the lid
To find a tattered black petticoat
And wrestled from its faded lacy folds
A small brass key drops to the floor.

6
What truths does this key hide?
I wonder as I search inside
And find faded indigo shoes
Leathery boots scuffed and worn.
A threadbare satin dress
Its sleeves shaped like bells.

7
Beneath it all,
A carved box with fleur-de-lis
For centuries concealed
In which the key finally resides.
Opens a world of wonder
Of things at last revealed.

8
Faded looping letters scripted
On fragile, crinkled paper
To My Dearest Selah,
How I’ve missed you.
All is well. I pray to see you soon.
Your loving Anna.

9
Secreted in a discolored crimson pouch
I unmask the treasure
Captured at the end of a delicate chain
A golden locket,
Its letter A rubbed thin
And worn by time.
Choose answers to multiple choice questions. Type responses to questions that ask you to write a response. Be sure to save your work.

6. Reread Stanza 3 from the passage:

   Legs draped across a rocker’s arm
   Secluded away on this rainy day
   My book in hand,
   I find refuge in the stories
   About others’ adventures
   In another land.

   (a) What is the meaning of the word secluded?

      ☒ A. hidden
      ☐ B. protected
      ☐ C. bored
      ☐ D. cheerless

   Teacher feedback: (The correct answer is A.)

   (b) Which line from the poem best helps clarify the meaning of secluded?

      ☐ A. That’s suffered the ravages of time
      ☐ B. Opens a world of wonder
      ☐ C. Beckons me to take my leave
      ☒ D. Away from the clamor and noise

   Teacher feedback: (The correct answer is D.)

   Score: (2 points – both (a) and (b) must be correct to earn 2 points, if (a) is correct and (b) is incorrect award 1 point, if (a) is incorrect, award 0 points.)

7. Reread the first stanza of the poem:

   Our new home
   An old farmhouse
   From more than two centuries ago
   When patriots battled
   Red Coats on the fields
   Outside my window.

   How does the description in the first stanza establish the setting of the poem?

   Use two details from the poem to support your answer.
Model Answer

The very first line of the stanza establishes the setting of the poem when the narrator tells the reader that this is “Our new home.” The narrator goes on to explain that this new home is actually “An old farmhouse” that is “more than two centuries” old, so this means that the poem is set in modern times. The next two lines further describe that this old farmhouse is set in an area where “patriots battled / Red Coats on the fields,” in the eastern part of the United States. This indicates that the original owners of this house most probably lived through the Revolutionary War when colonists fought against British soldiers for their freedom from England.

Award points for specific answers as shown below (for a total of 0–3 points).

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<tr>
<td>1</td>
<td>The answer explains how the description in the first stanza establishes the setting of the poem.</td>
<td>Your answer should explain how the description in the first stanza establishes the setting of the poem.</td>
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<td>3</td>
<td>The answer uses at least two details from the poem to explain how the description in the first stanza establishes the setting of the poem. (1 point for each detail)</td>
<td>Your answer should include at least two details from the poem to explain how the description in the first stanza establishes the setting of the poem.</td>
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Feedback for completely correct answer:

Your answer explains how the description in the first stanza establishes the setting of the poem. Your answer uses at least two details from the poem to support your answer.

8. Read these lines from the third stanza of the poem:

    I find refuge in the stories
    About others’ adventures
    In another land.

How do these lines contribute to the development of the plot in the poem?

Use two details from the poem to support your answer.

Model Answer

The narrator’s reason for going up into the attic is to get away from the noise and clamor that is downstairs. She seeks solitude and she sits down with a book and finds “refuge in the stories / About other’s adventures / In another land.” And while she is reading, she notices “A weathered wooden trunk” that beckons her to leave her “far-off adventure.” In it she finds another “world of wonder / Of things at last revealed,” of other people’s adventures that have been “For centuries concealed” in “A carved box with fleur-de-lis.” Within the box, she finds a letter “On fragile, crinkled paper,” about the love of a woman named Anna for her “Dearest Selah,” and “A golden locket” in a “discolored crimson pouch.”

Award points for specific answers as shown below (for a total of 0–3 points).
9. What is the central idea of “The Key”? How does the poet develop this idea over the course of the poem?

Use examples from the poem to support your answer.

Model Answer

The central idea of “The Key” is the discovery of the historic past in the attic of a girl's new home that is more than two centuries old.

The girl knows that “patriots battled / Red Coats in the fields” outside her window near her home. She goes up into the attic “To this secretive place” to find “Peace, quiet and solitude” from the noise downstairs. While she reads her book, where she “finds refuge in the stories / About others' adventures,” she notices “A weathered wooden trunk / That's suffered the ravages of time.” She becomes “Intrigued with what's hidden / Inside this ancient chest” and opens it up. Inside she discovers a “tattered black petticoat” and “A small brass key.” She wonders what the key belongs to and “What truths does this key hide?” As she looks through “faded indigo shoes,” “Leathery boots scuffed and worn” and “A threadbare satin dress,” she comes to “A carved box with fleur-de-lis” that has been concealed for centuries. When she opens the box, she discovers a letter from a woman named Anna to her “Dearest Selah,” telling him “How I've missed you.” Also in the box, she finds “a discolored crimson pouch,” and inside she unmasks a treasure—“A golden locket, / It's letter A rubbed thin / And worn by time.”

Award points for specific answers as shown below (for a total of 0–3 points).

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Points | Concept Addressed | Feedback for Student Answers
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1 | The answer uses examples from the poem to explain the central idea of “The Key” and to explain how the poet develops the central idea over the course of the poem. | Your answer should include examples from the poem to explain the central idea of “The Key” and to explain how the poet develops the central idea over the course of the poem.

**Feedback for completely correct answer:**

Your answer gives the central idea of “The Key” and explains how the poet develops the central idea over the course of the poem. Your answer uses examples from the poem to support your answer.

10. Reread the last five stanzas from “The Key.”

Hidden secrets figure prominently in these stanzas from “The Key” and in the story “The Code.” What is the relevance of hidden secrets to both works?

Use supporting examples from each text.

How do the forms of each work—poem and story—affect the way in which the idea of hidden secrets is revealed to the reader?

**Model Answer**

The last five stanzas from “The Key” and the story “The Code” present the topic of hidden secrets.

In “The Key,” the girl discovers an old trunk in her attic. Inside she finds old clothing, including “a tattered black petticoat,” and out of it falls “A small brass key drops to the floor.” She is intrigued by this and wonders, “What truths does this key hide?” When she finds the box “In which the key finally resides,” she discovers an old letter addressed “To My Dearest Selah” and “A golden locket / Its letter A rubbed thin,” but she has no idea who Anna, the woman who wrote the letter, or Selah are. She may be able to determine that the locket belonged to Anna.

In “The Code,” Isaiah delivers a parcel for Anna Strong to Austin Roe. When Roe snaps open Anna’s locket, the wind picks up a piece of paper that lands at Isaiah’s feet. Isaiah picks up the paper and notices that “it contained a series of numbers.” Roe tells him it’s an order for Anna, but Isaiah wonders about the strange numbers and asks himself, “What kind of order could that have been?” Isaiah soon discovers other secrets that are more immediate to the world in which he lives during the Revolutionary War. He sees Roe rushing to Woodhull’s farm and leaving just as quickly, and it raises Isaiah’s suspicions. “What business would the tavern keeper have with the farmer at daybreak?” he asks. While he’s at Woodhull’s farm, he sees Anna Strong “rush out from her kitchen and hang a black petticoat from her clothesline.” In town, Isaiah has “heard rumblings of a spy ring.” Isaiah puts all the events together and subtly approaches Anna Strong about becoming involved in the spy ring. He tells her, “I can help you…in your quest. I see and hear things that no one thinks I do.” Later on, Anna gives Isaiah a basket of eggs, and hidden inside is a paper with a message.

In “The Code” it is apparent early on that there are hidden secrets, beginning with the coded message that Isaiah sees when it falls from Anna Strong’s locket. Clues to the secret of the spy ring are revealed one by one as Isaiah observes the people involved in it. Partway through the story, the author openly tells readers that Isaiah “had heard rumblings of a spy ring that operated on Long Island.” And at the very end, Isaiah takes part in the secret when he becomes part of the spy ring. In “The Key,” the girl climbs up into the attic to get away from the noise downstairs. Unlike the story, which tells readers straight out that there are hidden secrets, the poem gets the
reader meandering around the attic with the girl. First she notices the trunk, then she opens it up, and gradually looks through all the objects from someone else’s past. She finally discovers the carved box, and within it she finds a hidden letter and the locket that has been secreted away for centuries.

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<td>The answer explains how the forms of each work affect the way in which the idea of hidden secrets is revealed to the reader.</td>
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</table>

Feedback for completely correct answer:

Your answer explains the relevance of hidden secrets to “The Key” and the story “The Code” and uses supporting examples from each text to support your answer. Your answer also explains how the forms of each work affect the way in which the idea of hidden secrets is revealed to the reader.

11. Write a multiparagraph sequel to the story “The Code” or develop a story about the characters in the poem “The Key.” What happens next to one of the characters? What does he or she do? What does this character feel about what has happened? Has anything new developed in his or her life? If so, what has changed? Develop setting and plot and use details, dialogue, and description where needed.

(a) Describe a narrator or characters and organize events that unfold logically.

(b) Develop the setting and plot, using details, dialogue, and description where needed.

(c) Include sensory details to help your reader imagine the people and setting you describe.

(d) Write at least three paragraphs.

(e) Include a clear beginning, middle, and ending.

(f) Use transitions to create coherence in your narrative.

Score: Use the rubric to evaluate the student’s writing. Award points for each category as shown below (for a total of 12–20 points). Students who do not respond should be given a 0.

Teacher feedback: Provide feedback about the student’s writing in each category.
<table>
<thead>
<tr>
<th>Category</th>
<th>Level 3 (5 points)</th>
<th>Level 2 (4 points)</th>
<th>Level 1 (3 points)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose and Content</td>
<td>The writing is a narrative about what happens next in the life of one of the</td>
<td>The writing is a narrative that mostly tells about what happens next in the life</td>
<td>The writing may not be a narrative and may not tell about what happens next in the</td>
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<td></td>
<td>characters The story’s setting is clear, vividly described, and significant to the</td>
<td>of one of the characters. The story’s setting is clear. Plot events are mostly</td>
<td>life of one of the characters. There may be no setting. Plot events may be</td>
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<td></td>
<td>plot. Plot events are meaningfully connected to one another. There is a satisfying</td>
<td>connected and purposeful. There is a conclusion.</td>
<td>unclear or disconnected from one another. There may be no conclusion.</td>
</tr>
<tr>
<td></td>
<td>conclusion.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Structure and Organization</td>
<td>The writing takes the form of a story and is at least three paragraphs long. There</td>
<td>The writing mostly takes the form of a story and is at least two paragraphs long.</td>
<td>The writing may not take the form of a story or follow this form consistently, and</td>
</tr>
<tr>
<td></td>
<td>is a clear beginning middle and ending for the story. Events flow chronologically</td>
<td>There is evidence of a beginning, middle, and ending. The story mostly flows in</td>
<td>may be less than two paragraphs long. There may be no clear beginning, middle, or</td>
</tr>
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<td></td>
<td>unless there is an intentional use of flashback. The story is written from a</td>
<td>order of events. There is some use of explanation and transitional words to make the</td>
<td>ending. The story may not be organized, and events may not occur chronologically or</td>
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<td></td>
<td>consistent point of view. The story flows smoothly and contains many purposeful</td>
<td>action clear. The story is mostly told from a consistent point of view.</td>
<td>may seem disconnected or hard to follow. The story may not flow smoothly, or it may</td>
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<td></td>
<td>details, explanations, and transitional words to make the action clear.</td>
<td></td>
<td>not include sufficient details, explanations, or transitional words to make the</td>
</tr>
<tr>
<td>Language and Word Choice</td>
<td>The writing uses many examples of showing language to explain how things looked,</td>
<td>The writing occasionally uses showing language to tell how things looked, sounded,</td>
<td>story clear. The point of view of the story may be unclear or inconsistent.</td>
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<td></td>
<td>sounded, smelled, felt, or tasted. The writing consistently uses connecting words</td>
<td>smelled, felt, or tasted. The writing mostly uses connecting words between ideas and</td>
<td></td>
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<td></td>
<td>between ideas and paragraphs.</td>
<td>paragraphs.</td>
<td></td>
</tr>
<tr>
<td>Grammar, Usage, and</td>
<td>The writing is in standard English. The writing has no errors in grammar, usage, or</td>
<td>The writing is mostly in standard English. The writing may contain some errors in</td>
<td>The writing may not be in standard English. The writing may contain many errors in</td>
</tr>
<tr>
<td>Mechanics</td>
<td>mechanics. The writing has no errors in punctuation or spelling.</td>
<td>grammar, usage, or mechanics. The writing may contain some errors in punctuation</td>
<td>grammar, usage, or mechanics. The writing may contain many errors in punctuation or</td>
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<td></td>
<td></td>
<td>or spelling. The errors do not interfere with the reader’s understanding.</td>
<td>spelling. The errors may make it difficult to follow or understand the writing.</td>
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