KEYSTONE EXAM Informational Study Guide

About the Keystone Exam

The Literature Keystone Exam includes items that require students to select the best answer from four possible answer options. Students read each item and record their answers in the space provided. The correct answer for each multiple-choice item is worth one point.

The Literature Keystone Exam also includes items that require students to write responses. Students read the item and write their responses in the spaces provided. Each constructed-response item is designed to take about ten minutes to complete. During an actual exam administration, students are given extra time if needed.

Terms You Need to Know

Affix: One or more letters occurring as a bound form attached to the beginning, end, or base of a word and serving to produce a derivative word or an inflectional form (e.g., a prefix or suffix).

Allegory: A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. The underlying meaning may have moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy.

Alliteration: The repetition of initial sounds in neighboring words.

Allusion: An implied or indirect reference in literature to a familiar person, place, or event.

Analysis: The process or result of identifying the parts of a whole and their relationships to one another.

Antonym: A word that is the opposite in meaning to another word.

Argument/Position: The position or claim the author establishes. Arguments should be supported with valid evidence and reasoning and balanced by the inclusion of counterarguments that illustrate opposing viewpoints.

Author's Purpose: The author's intent either to inform or teach someone about something, to entertain people or to persuade or convince his/her audience to do or not do something.

Bias: The subtle presence of a positive or negative approach toward a topic.

Biography: A written account of another person's life.

Character: A person, animal or inanimate object portrayed in a literary work.

Characterization: The method an author uses to reveal characters and their various traits and personalities (e.g., direct, indirect).

Climax: The turning point in a narrative; the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax.

Compare/Contrast: Place together characters, situations, or ideas to show common and/or differing features in literary selections.

Conflict/Problem: A struggle or clash between opposing characters, forces, or emotions.

Connotation: The range of associations that a word or phrase suggests in addition to its dictionary meaning.

Context Clues: Words and phrases in a sentence, paragraph, and/or whole text, which help reason out the meaning of an unfamiliar word.

Cultural Significance: The generally accepted importance of a work representing a given culture.

Defense of a Claim: Support provided to mark an assertion as reasonable.

Dialect: A variety of a language distinct from the standard variety in pronunciation, grammar, or vocabulary.

Dialogue: In its widest sense, dialogue is simply conversation between characters or speakers in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama.

Diction: An author's choice of words, phrases, sentence structures and figurative language, which combine to help create meaning and tone.

Differentiate: Distinguish, tell apart, and recognize differences between two or more items.

Drama: The genre of literature represented by works intended for the stage; a work to be performed by actors on stage, radio, or television; play.

Dramatic Script: The written text of a play, which includes the dialogue between characters, stage directions and often other expository information.

Draw Conclusion: To make a judgment or decision based on reasoning rather than direct or implicit statement.

Elements of Fiction: Traits that mark a work as imaginative or narrative discourse (e.g., plot, theme, symbol).

Elements of Nonfiction: Traits that mark a work as reportorial, analytical, informative or argumentative (e.g., facts, data, charts, graphics, headings).

Evaluate: Examine and judge carefully. To judge or determine the significance, worth or quality of something; to assess.

Explain: To make understandable, plain or clear.

Explicit: Clearly expressed or fully stated in the actual text.

Exposition: A narrative device, often used at the beginning of a work that provides necessary background information about the characters and their circumstances.

Fact: A piece of information provided objectively, presented as true.

Falling Action: The part of a literary plot that is characterized by diminishing tensions and the resolution of the plot's conflicts and complications.

Fiction: Any story that is the product of imagination rather than a documentation of fact. Characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author.

Figurative Language: Language that cannot be taken literally since it was written to create a special effect or feeling.

First Person: The "first person" or "personal" point of view relates events as they are perceived by a single character. The narrating character may offer opinions about the action and characters that differ from those of the author.

Flashback: An organizational device used in literature to present action that occurred before current (present) time of the story. Flashbacks are often introduced as the dreams or recollections of one or more characters.

Focus: The center of interest or attention.

Foreshadowing: An organizational device used in literature to create expectation or to set up an explanation of later developments.

Generalization: A conclusion drawn from specific information that is used to make a broad statement about a topic or person.

Genre: A category used to classify literary works, usually by form, technique or content (e.g., prose, poetry).

Headings, Graphics and Charts: Any visual cues on a page of text that offer additional information to guide the reader's comprehension. Headings typically are words or phrases in bold print that indicate a topic or the theme of a portion of text; graphics may be photographs, drawings, maps or any other pictorial representation; charts (and tables or graphs) condense data into a series of rows, lines or other shortened lists.

Hyperbole: An exaggeration or overstatement (e.g., *I had to wait forever.*)

Imagery: Descriptive or figurative language in a literary work; the use of language to create sensory impressions.

Implicit: Though unexpressed in the actual text, meaning that may be understood by the reader; implied.

Inference: A judgment based on reasoning rather than on a direct or explicit statement. A conclusion based on facts or circumstances; understanding gained by "reading between the lines."

Informational Text: Nonfiction written primarily to convey factual information. Informational texts comprise the majority of printed material adults read (e.g., textbooks, newspapers, reports, directions, brochures, technical manuals).

Interpret: To give reasons through an explanation to convey and represent the meaning or understanding of a text.

Irony: The use of a word or phrase to mean the exact opposite of its literal or usual meaning; incongruity between the actual result of a sequence of events and the expected result.

Key/Supporting Details: Points of information in a text that strongly support the meaning or tell the story. Statements that define, describe, or otherwise provide information about the topic, theme, or main idea.

Key Words: Specific word choices in a text that strongly support the tone, mood, or meaning of the text.

Literary Device: Tool used by the author to enliven and provide voice to the text (e.g., dialogue, alliteration).

Literary Element: An essential technique used in literature (e.g., characterization, setting, plot, theme).

Literary Form: The overall structure or shape of a work that frequently follows an established design. Forms may refer to a literary type (narrative, short story) or to patterns of meter, lines, and rhymes (stanza, verse).

Literary Movement: A trend or pattern of shared beliefs or practices that mark an approach to literature (e.g., Realism, Naturalism, Romanticism).

Literary Nonfiction: Text that includes literary elements and devices usually associated with fiction to report on actual persons, places, or events. Examples include nature and travel text, biography, memoir and the essay.

Main Idea: The author's central thought; the chief topic of a text expressed or implied in a word or phrase; the topic sentence of a paragraph.

Metaphor: The comparison of two unlike things in which no words of comparison (*like* or *as*) are used (e.g., *The speech gave me food for thought.*)

Monologue: An extended speech spoken by one speaker, either to others or as if alone.

Mood: The prevailing emotions or atmosphere of a work derived from literary devices such as dialogue and literary elements such as setting. The mood of a work is not always what might be expected based on its subject matter.
Motif: A recurring subject, theme, or idea in a literary work.

Multiple-meaning Words: Words that have several meanings depending upon how they are used in a sentence.

Narrative: A story, actual or fictional, expressed orally or in text.

Narrator: A person, animal, or thing telling the story or giving an account of something.

Nonfiction: Text that is not fictional; designed primarily to explain, argue, instruct or describe rather than entertain. For the most part, its emphasis is factual.

Opinion: A personal view, attitude, or appraisal.

Personification: An object or abstract idea given human qualities or human form (e.g., *Flowers danced about the lawn.*)

Plot: The structure of a story. The sequence in which the author arranges events in a story. The structure often includes the rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by an antagonist, creating what is called conflict.

Poetry: In its broadest sense, text that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery and connotative and concrete words. Some poetry has a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning (figurative language). It may also make use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery.

Point of View: The position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted (e.g., first person, third person limited, third person omniscient, etc). The perspective from which a speaker or author recounts a narrative or presents information. The author's manner in revealing characters, events, and ideas; the vantage point from which a story is told.

Prefix: Groups of letters placed before a word to alter its meaning.

Propaganda: Information aimed at positively or negatively influencing the opinions or behaviors of large numbers of people.

Propaganda Techniques: Propaganda techniques and persuasive tactics are used to influence people to believe, buy or do something. Students should be able to identify and comprehend the propaganda techniques and persuasive tactics listed below.

1. **Name-calling:** is an attack on a person instead of an issue.

2. **Bandwagon:** tries to persuade the reader to do, think or buy something because it is popular or because "everyone" is doing it.

3. **Red herring:** is an attempt to distract the reader with details not relevant to the argument.

4. **Emotional appeal:** tries to persuade the reader by using words that appeal to the reader's emotions instead of appealing to logic or reason.

5. **Testimonial:** attempts to persuade the reader by using a famous person to endorse a product or idea (for instance, the celebrity endorsement).
6. **Repetition:** attempts to persuade the reader by repeating a message over and over again.

7. **Sweeping generalization: (stereotyping**) makes an oversimplified statement about a group based on limited information.

8. **Circular argument:** states a conclusion as part of the proof of the argument.

9. **Appeal to numbers, facts, or statistics:** attempts to persuade the reader by showing how many people think something is true.

Resolution: The portion of a story following the climax in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and everybody smiled."

Rising Action: The part of a story where the plot becomes increasingly complicated. Rising action leads up to the climax, or turning point.
Satire A literary approach that ridicules or examines human vice or weakness.

Sentence Variety: Various sentence structures, styles, and lengths that can enhance the rhythm of or add emphasis to a piece of text. The presence of multiple sentence structures in a text (simple, complex, compound, compound-complex) and/or various sentence beginnings (e.g., dependent and independent clauses, phrases, single words).

Sequence of Steps: A literary organizational form that presents the order in which tasks are to be performed.

Setting: The time and place in which a story unfolds.

Simile: A comparison of two unlike things in which a word of comparison (*like* or *as*) is used (e.g., *The ant scurried as fast as a cheetah.*)

Soliloquy: A dramatic speech, revealing inner thoughts and feelings, spoken aloud by one character while alone on the stage.

Sound Devices: Elements of literature that emphasize sound (e.g., assonance, consonance, alliteration, rhyme, onomatopoeia).

Speaker: The voice used by an author to tell/narrate a story or poem. The speaker is often a created identity, and should not automatically be equated with the author. See also narrator and point of view.

Stage Direction: A playwright's written instructions provided in the text of a play about the setting or how the actors are to move and behave in a play.

Structure of Poem: The rhyming pattern, meter, grammar, and imagery used by a poet to convey meaning.

Style: The author's choices regarding language, sentence structure, voice, and tone in order to communicate with the reader.

Suffix: Groups of letters placed after a word to alter its meaning or change it into a different kind of word, from an adjective to an adverb, etc.

Summarize: To capture all of the most important parts of the original text (paragraph, story, poem), but express them in a much shorter space, and as much as possible in the reader's own words.

Symbolism: A device in literature where an object represents an idea**.**

Synonym: A word that is similar in meaning to another word (e.g., sorrow, grief, sadness).

Syntax: The ordering of words into meaningful verbal patterns such as phrases, clauses, and sentences.

Text Organization/Structure: The author's method of structuring a text; the way a text is structured from beginning to end. In literary works, the structure could include flashback and foreshadowing, for example. In nonfiction works, the structure could include sequence, question-answer, cause-effect, etc.

Theme: A topic of discussion or work; a major idea broad enough to cover the entire scope of a literary work. A theme may be stated or implied. Clues to the theme may be found in the prominent and/or reoccurring ideas in a work.

Third Person: A perspective in literature, the "third person" point of view presents the events of the story from outside of any single character's perception, much like the omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations.

Tone: The attitude of the author toward the audience, characters, subject or the work itself (e.g., serious, humorous).

Universal Character: A character that symbolically embodies well-known meanings and basic human experiences, regardless of when or where he/she lives (e.g., hero, villain, intellectual, dreamer).

Universal Significance: The generally accepted importance or value of a work to represent human experience regardless of culture or time period.

Voice: The fluency, rhythm, and liveliness in a text that make it unique to the author.

Sample Passage 1: Fiction

Up the Coolly[1]
excerpt from *Main-Travelled Roads*
by Hamlin Garland

Mr. Howard McLane in his chair let his newspaper fall on his lap, and gazed out upon it with dreaming eyes. It had a certain mysterious glamour to him; the lakes were cooler and brighter to his eye, the greens fresher, and the grain more golden than to anyone else, for he was coming back to it all after an absence of ten years. It was, besides, *his* West. He still took pride in being a Western man.

His mind all day flew ahead of the train to the little town, far on toward the Mississippi, where he had spent his boyhood and youth. As the train passed the Wisconsin River, with its curiously carved cliffs, its cold, dark, swift-swirling water eating slowly under cedar-clothed banks, Howard began to feel curious little movements of the heart.

It was about six o'clock as he caught sight of the splendid broken line of hills on which his baby eyes had looked thirty-five years ago. A few minutes later, and the train drew up at the grimy little station set into the hillside, and, giving him just time to leap off, plunged on again toward the West. Howard felt a ridiculous weakness in his legs as he stepped out upon the broiling hot, splintery planks of the station and faced the few idlers lounging about. He simply stood and gazed with the same intensity and absorption one of the idlers might show standing before the Brooklyn Bridge.

The town caught and held his eyes first. How poor and dull and sleepy and squalid it seemed! The one main street ended at the hillside at his left, and stretched away to the north, between two rows of the usual village stores, unrelieved by a tree or a touch of beauty. An unpaved street, with walled, drab-colored, miserable, rotting wooden buildings; the same—only worse and more squalid—was the town.

The same, only more beautiful still, was the majestic amphitheater of green wooded hills that circled the horizon, and toward which he lifted his eyes. He thrilled at the sight.

    "Glorious!" he cried involuntarily.

Accustomed to the White Mountains, to the Alleghanies, he had wondered if these hills would retain their old-time charm. They did. He took off his hat to them as he stood there. Richly wooded, with gently sloping green sides, rising to massive square or founded tops with dim vistas, they glowed down upon the squat little town, gracious, lofty in their greeting, immortal in their vivid and delicate beauty.

He was a goodly figure of a man as he stood there beside his valise[2]. Portly, tall, handsomely dressed, and with something unusually winning in his brown mustache and blue eyes, something scholarly suggested by the pinch-nose glasses, something strong in the repose of the head. He smiled as he saw how unchanged was the grouping of the loafers on the salt-barrels and nail-kegs. He recognized most of them—a little more bent and a little grayer. They sat in the same attitudes and joked each other, breaking into short and sudden fits

of laughter, and pounded each other on the back, just as when he was a student and going to and fro daily on the train. They ruminated on him as he passed, speculating in a perfectly audible way upon his business.

"Looks like a drummer3."

"No, he ain't no drummer. See them Boston glasses?"

"That's so. Guess he's a teacher."

"Bos'n, I *guess.*"

"You're William McTurg," Howard said, coming up to him.

"I am, sir," replied the soft-voiced giant, turning and looking down on the stranger, with an amused twinkle in big deep brown eyes. He stood tall, though his hair and beard were white.

"I'm Howard McLane."

"Ye begin t' look it," said McTurg, removing his right hand from his pocket. "How are ye?"

"I'm fi rst-rate. How's mother and Grant?"

"Saw 'm plowing corn as I came down. Guess he's all right. Want a boost?"

"Well, yes?"

" 'Bout goin' home. Climb right in. That's my rig, right there," nodding at a sleek bay colt hitched in a covered buggy.

They climbed into the seat after William had lowered the buggy-top and unhitched the horse from the post. "Want to go by river, or 'round by the hills?"

"Hills, I guess."

The whole matter began to seem trivial, as if he had been away only for a month or two.

William McTurg was a man little given to talk. Even the coming back of a nephew did not cause any row of questions or reminiscences. They rode in silence. He sat a little bent forward, the lines held carelessly in his hands, his great lion-like head swaying to and fro with the movement of the buggy.

It all swept back upon Howard in a flood of names and faces and sights and sounds; something sweet and stirring somehow, though it had little of aesthetic4 charms at the time. They were passing along lanes now, between superb fields of corn, wherein plowmen were at work. Kingbirds flew from post to post ahead of them; the insects called from the grass. The valley slowly outspread below them. The workmen in the fields were "turning out" for the night.

The heart of the young man swelled with pleasure almost like pain, and the eyes of the silent older man took on a far-off, dreaming look, as he gazed at the scene which had repeated itself a thousand times in his life, but of whose beauty he never spoke.

Far down to the left was the break in the wall through which the river ran on its way to join the Mississippi. They climbed slowly among the hills, and the valley they had left grew still more beautiful as the squalor of the little town was hid by the dusk of distance. Both men were silent for a long time.

Howard knew the peculiarities of his companion too well to make any remarks or ask any questions, and besides it was a genuine pleasure to ride with one who understood that silence was the only speech amid such splendors.

1 coolly—a small valley
2 valise—suitcase
3 drummer—salesperson

MULTIPLE-CHOICE QUESTIONS
For Sample Passage 1

1. What does the word squalid mean as used in the passage?

* A. neglected
B. distant
C. hectic
D. bulky

The student is asked to determine the meaning of the word "squalid." The student must use context clues in the passage to decide that the word means "neglected," which is option A. Options B, C, and D are not correct meanings of the tested word.

2. Based on information in the passage, which conclusion can be made about life in Howard's childhood town?

* A. Life is simple and characterized by hard work.
B. Life is luxurious and distinguished by great wealth.
C. Life is communal and filled with hectic social activities.
D. Life is depressing and marked by unproductive idleness.

The student is asked to draw a conclusion about what life is like for people in Howard's childhood town. Based on how the author describes the town and the residents, life in the town is simple, and the people are hard working; therefore, option A best reflects life in the town. Options B, C, and D are not supported by the text.

3. Which characteristic of the passage **best** indicates to the reader that it is fiction rather than nonfiction?

A. the use of active verbs
B. the use of paragraphs
C. the development of a tone
* D. the development of a plot

The student is asked to determine which characteristic of the passage best indicates to the reader that it is fiction rather than informational nonfiction. Option D, "the development of a plot," is the characteristic that is more oft en associated with fiction. Options A, B, and C could be found in both fiction and nonfiction.

4. Which sentence describes the relationship of the setting to the plot in the passage?

A. The setting is important only at the beginning of the passage.
B. The setting contributes little to the conclusion of the passage.
* C. The setting influences the progression of events in the passage.
D. The setting prevents the resolution of the conflict in the passage.

The student is asked to analyze the relationship of the setting to the plot. The setting is a small rural town in the American West, which affects the scenery and people Howard observes throughout the passage. Therefore, option C, "the setting influences the progression of events in the passage," would be correct. Options A, B, and D do not accurately reflect how the setting affects the plot.

5. Which sentence from the passage **most** clearly conveys a nostalgic tone?

* A. "It was about six o'clock as he caught sight of the splendid broken line of hills on which his baby eyes had looked thirty-five years ago."
B. "The one main street ended at the hillside at his left, and stretched away to the north, between two rows of the usual village stores, unrelieved by a tree or a touch of beauty."
C. "They climbed into the seat after William had lowered the buggy-top and unhitched the horse from the post."
D. "They were passing along lanes now, between superb fields of corn, wherein plowmen were at work."

The student is asked to identify which sentence from the passage most clearly conveys a nostalgic tone. Option A, which recounts a memory that Howard has when looking at the landscape, most clearly reflects a nostalgic tone. Options B, C, and D may have a slight nostalgic "feel" but not as strong as in option A.

6. What effect does the third person limited point of view have on the passage?

A. It allows the reader to understand the motives of William McTurg.
B. It allows the reader to feel sympathy for the men near the salt-barrels.
C. It allows the reader to feel dislike for the relatives plowing corn in the fields.
* D. It allows the reader to understand the feelings of Howard McLane.

The student is asked to determine what effect the third person limited point of view has on the passage. The point of view used allows the reader to focus on how Howard thinks and what he feels as he travels through his childhood town; therefore, option D, which is the only option that involves Howard's feelings, is correct. Options A, B, and C do not reflect the effect of the point of view used in the passage.

7. This passage comes from Main-Travelled Roads, a book published in 1891. Which sentence describes the historical significance of the passage?

* A. It represents prairie life of the American Midwestern farmer during the pioneer movement.
B. It shows the luxurious comfort of American train travel through the far Western states.
C. It presents the splendor of the landscape of the Eastern part of America.
D. It shows the value of education in the Western states of America.

The student is asked to analyze the historical significance of the passage. The 1880s was a time of movement westward by pioneers in the United States. The author describes the lives of pioneer farmers in this passage. Therefore, option A describes the historical significance of the passage. Options B, C, and D do not reflect the significance of the passage within an accurate historical context.

For Sample Passage 1: Fiction

Question: Analyze what Howard's thoughts throughout the passage reveal about his personality. Use information from the passage to support your analysis.

> **THIS IS WHAT THE STUDENT WITH A PERFECT SCORE OF 3 WROTE:**

Howard's thoughts reveal that he is sentimental about his hometown. Throughout the story, the author lets the reader inside Howard's mind and gives him or her many clues about his personality.

For example, as he looks out of the town window on the trip home, he feels pride for being a "Western Man." He thinks the green hills with the trees that circle the town are beautiful and majestic and is excited to see them again. Also, he recognizes the men near the salt barrels and smiles because they are unchanged from when he was in his hometown last.

Finally, as he rides with his uncle to his family home, he enjoys riding in silence, lost in the memories of growing up on a farm and the beauty of the landscape. Howard reveals his sentimental thoughts about his home throughout the passage by revealing his memories of his time growing up on the farm.

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HOW TO EARN ALL 3 POINTS ON YOUR
CONSTRUCTED RESPONSE

3 POINTS is the maximum amount of points possible on the Keystone Exam

The following criteria are required for a maximum score:

- • The response provides a clear, complete, and accurate answer to the task.
- • The response provides relevant and specific information from the passage.

LOOK AT THE FOLLOWING EXPLANATION THAT SHOWS YOU WHY THE STUDENT EARNED A SCORE OF THREE:

*Howard's **thoughts** reveal that he is **sentimental** about his hometown. Throughout the story, **the author lets the reader inside Howard's mind and gives him or her many clues about his personality.***

> **TEACHER TIP:** *Notice how the student writing this passage restates the question and answers the question in the first paragraph. Be sure to do this every time you write a constructed response.*
> *Remember to RESTATE AND ANSWER in paragraph one!*

For example, as he looks out of the town window on the trip home, **he feels pride for being a "Western Man."** (Example 1) He thinks the green hills with the trees that circle the town are beautiful and majestic and is excited to see them again. Also, he recognizes the men near the salt barrels and **smiles because they are unchanged from when he was in his hometown last.** (Example 2)

Finally, as he rides with his uncle to his family home, **he enjoys riding in silence, lost in the memories of growing up on a farm and the beauty of the landscape.** (Example 3) Howard reveals his sentimental thoughts about his home throughout the passage by revealing his memories of his time growing up on the farm.

> **TEACHER TIP:** Notice how the writer gives three examples from the PASSAGE that show how Howard's thoughts are sentimental. You need to have TWO examples from the passage to get the highest possible score.

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> **This is what a student with a score of 2 wrote:**

Howard thinks a lot about his hometown. He feels proud to be from the West as he looks out the train window. As he looks at the hills and the trees, he thinks they're beautiful. He seems to like the man he meets by the salt barrels since he smiles at them.

> **Teacher Tip:** The student has given a partial analysis by stating what Howard's thoughts throughout the passage reveal about his personality ("*Howard thinks a lot about his hometown*"). The student supports the analysis with limited information from the passage ("*He feels proud to be from the West as he looks out the train window*" and "*he thinks they're beautiful*").

This is what a student with a score of 1 wrote:

Howard seems glad to be home. He is looking forward to seeing his mom.

Teacher Tip: The student has given a minimal analysis by stating what Howard's thoughts throughout the passage reveal about his personality ("*Howard seems glad to be home*"). The student uses no information from the passage to support the analysis.

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This is what a student with a score of 0 wrote:

I like to ride in a train, too.

Teacher Tip: *The student has given a response to the task that contains insufficient information to demonstrate comprehension.*

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Sample Passage 2: Nonfiction

The Case for Bike-Share in New York City

What Is a Bike-Share?

Bike-share programs are networks of public use bicycles distributed around a city for use at low cost. Bicycles can be picked up at any self-serve bike-station and returned to any other bike-station, which makes bike-shares ideal for Point A to Point B transportation. A New Yorker living on Avenue D in Manhattan could, for example, ride a bike-share bicycle to Union Square, leave the bicycle there and hop on the subway. A New Yorker returning home to Elmhurst, Queens, could bicycle the last mile instead of waiting for the bus or transferring trains. Designed specifically to augment public transportation offerings, bike-share programs are defined by their low cost, the high concentration of their bike-stations over the program area, and their easy, 24-hour operations. Data from existing programs indicates that bikes-share programs are popular. Vélib', the Paris, France, bike-share program, has an average of 75,000 rentals per day.

To use a bike-share bicycle, people sign up for daily, weekly or annual memberships. The memberships can be purchased online or at any bike-station. With membership card in hand, the user swipes the card, enters a password, selects a bicycle from a bike-station, and goes. Returning a bicycle is even easier. The user finds a bike-station near his or her destination, rolls the bicycle into an open docking station, and is done.

Potential Benefits of Bike-Share Programs

Bike-share programs offer a number of real, tangible benefits to New York City. These benefits range from increased transportation options for New Yorkers, out-of-city commuters and visitors, to better health outcomes.

Transportation Benefits

Bike-share systems create new options for short trips, enhance mobility around the city and increase access to the city's existing transit services. In a survey of bike-share users in Paris, 89% said that Vélib' allowed them to move around Paris more easily, and 54% said that they traveled more in Paris with advent of the Vélib' program. New York's compact geography and increasingly robust bicycle infrastructure make it ideally situated to reap significant transportation benefits from a bike-share program. Commuters in particular may benefit from bike-shares. In Paris, 61% of Vélib' annual pass holders use the program regularly to get to work or school. In New York, most New Yorkers live and work in the same borough[1], suggesting that many commuting trips could be within bicycling range.

Bike-share systems encourage transit use by extending the distance that people will go to reach transit, by allowing them to avoid slow buses/connector services, and by providing links between subway stations that otherwise do not connect. For example, over 14,000 northwest Brooklyn residents work in northwest Queens. While the distance between these areas is short, insufficient transit means that 42% of these commuters drive to work each day. In addition, for some households, the introduction of a bike-share program may help

them avoid or postpone the purchase of a car, as trips to transit or other short trips could then be made by public bicycle.

At the same time, bike-share systems can relieve pressure on overburdened transit lines, by allowing subway riders to bicycle to less crowded and/or more direct routes or by replacing short transit trips altogether. A survey of Vélo'V$_2$ users in Lyon, France, found that 50% of trips made with Vélo'V would previously have been made on public transit (see chart that follows for complete survey results).

Trips Replaced by Vélo'V Would Have Been Made By . . .
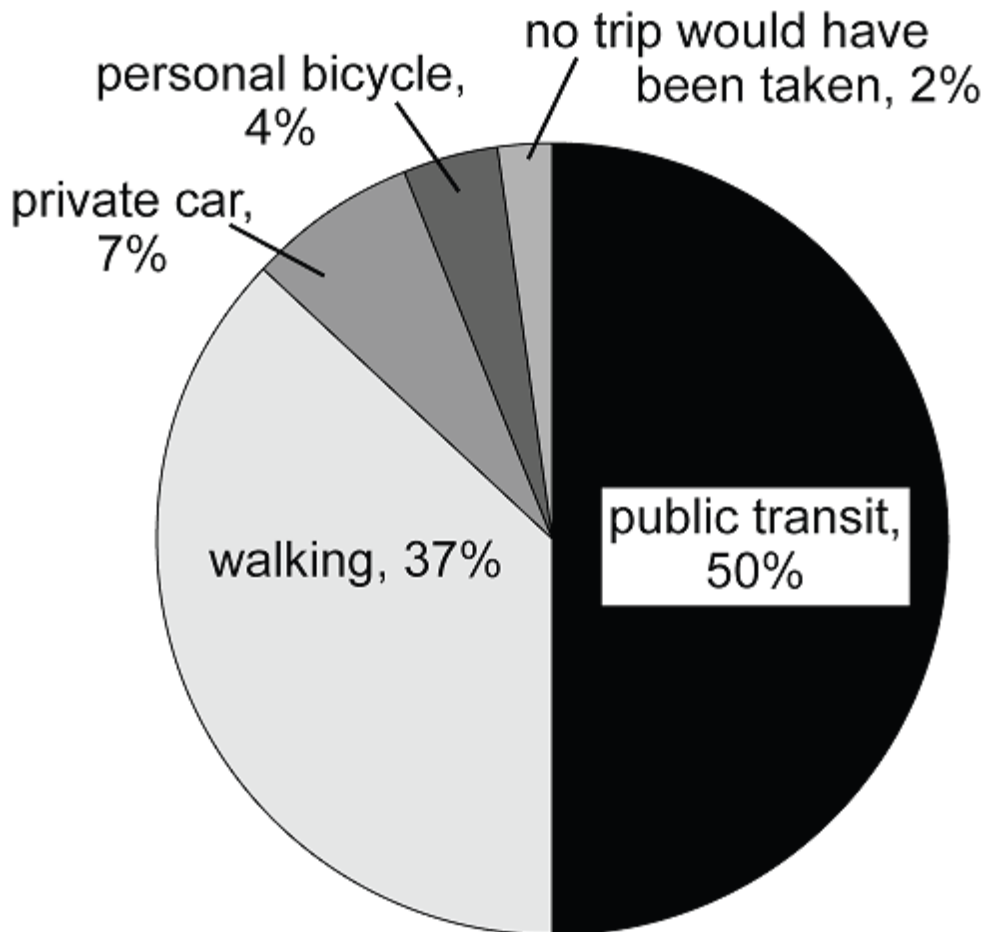
Bike-share programs, which typically can be introduced in a matter of months, can be especially valuable as New York faces increasing subway congestion and no clear, quick answers for relief. Massive construction costs limit development of additional new subway lines and restrict capacity expansion options such as platform extensions on existing lines.

While it is unlikely that all of New York City's drivers will suddenly step out of their cars and get onto bicycles, evidence from European bike-share programs suggests bike-share programs may be linked to small, but significant, decreases in car use and traffic congestion. In Lyon, France, the 3,000 bicycle Vélo'V bike-share system shifts 1,000 car trips to bicycle

each day. 7% of Vélo'V trips would have otherwise been made by car. Within the first six months, 2 million Vélo'V trips had been made, replacing an estimated 150,000 car trips. In Paris, 20% of Vélib' users said that they used their personal cars less since becoming members. Assuming bike-share bicycles replaced just 1% of all non-commercial vehicle trips in Midtown and Lower Manhattan, the system could eliminate almost 9,000 car trips daily in New York City.

Health Benefits

Bike-share programs, because they do not require users to own, store or maintain a personal bicycle, tend to introduce new people to bicycling and make bicycling a part of people's lives in new ways. 96% of Vélo'V users in the first year had not ridden in Lyon before. In addition, once they start, bike-share users tend to bicycle frequently. Clear Channel Adshel found that 45% of their membership used a bike-share bicycle more than five times per week.

Thus, bike-share programs offer significant options for improvements in the health and quality of life of many New Yorkers. In New York, the majority of adults do not meet the levels of physical activity recommended to protect health and prevent disease. For adults to maintain health, at least 30 minutes of moderate intensity physical activity is recommended a minimum of 5 days a week. Such exercise can be broken down into short time spans, as small as 10 minutes, and can easily be encouraged by a bike-share program that allows New Yorkers to bicycle to the subway station instead of taking the bus. Improved health outcomes can also come with cost savings for city and state health care providers. According to a study by the California Department of Health Services, a 5% improvement in the rates of physical activity and healthy weight over five years could save California more than $6 billion, while a 10% improvement could save nearly $13 billion.

1 borough—an administrative division of New York City
2 Vélo'V—a bicycle rental service run by the city of Lyon, France

MULTIPLE-CHOICE QUESTIONS
For Sample Passage 2

1. Which word is a synonym for robust?

A. affordable
B. flexible
* C. strong
D. lengthy

The student is asked to determine a synonym for the word "robust." The student must know the meaning of the word "robust" in order to determine that the synonym for this word is "strong," which is option C. Options A, B, and D are incorrect meanings for this word.

2. Based on information in the passage, how would the use of a bike-share program relate to the traffic congestion problem in New York City?

A. It may increase crowding of subways in the city.
B. It may assist people in getting more exercise on the way to work.
C. It may eliminate the need for public buses in the city.
* D. It may help people avoid using personal cars for commuting.

The student is asked to analyze how the use of a bike-share program relates to the idea of traffic congestion in New York City. Option D reflects the interaction of the two ideas by stating that a bikeshare program would result in people using their personal cars less oft en for commuting into the city.

3. Which characteristic **most** clearly defines the passage as nonfiction rather than fiction?

A. the thematic message
B. the use of active verbs
C. the setting of a city
* D. the use of statistics

The student is asked to determine which characteristic most clearly defines the passage as nonfiction rather than fiction. Option D, "the use of statistics," is the element that is more oft en characteristic only of nonfiction. Options A, B, and C could be found in both fiction and nonfiction.

4. How does the style of the passage influence the tone?
* A. The use of positive language creates an approving tone.
B. The use of humorous language creates an amused tone.
C. The use of insulting language creates a disrespectful tone.
D. The use of satirical language creates a critical tone.

The student is asked to interpret how the style of the passage influences the tone. Option A reflects how the author's use of positive language creates a tone that supports a bike-share program in New York City. Options B, C, and D do not accurately reflect the style and tone of the passage.

5. What is the overall organizational structure of the passage?

A. cause and effect
* B. problem and solution
C. question and answer
D. comparison and contrast

The student is asked to identify the organizational structure of the passage. Option B best explains the author's strategy of presenting the problems facing New York City related to transportation and health and then discussing how a bike-share program would offer solutions to these problems. Options A, C, and D do not accurately reflect the structure of the passage.

6. Based on the graph and the passage, what conclusion can be made about the use of the bike-share program in Lyon, France?

* A. It has reduced the use of cars for trips.
B. It has increased the use of personal bicycles.
C. It has increased the amount of walking for long trips.
D. It has caused more people to form carpools for travel.

The student is asked to draw a conclusion about people's use of the bike-share program in Lyon, France, using both the text and the graph. The graph highlights the fact presented in the passage that the bikeshare program has reduced the number and percentage of people using personal cars for city trips, making option A correct. Options B, C, and D are not supported by both the graph and the passage.

For Sample Passage 2: Nonfiction

Question: Analyze how the author constructs the argument in the passage. Use information from the passage to support your analysis.

> **THIS IS WHAT THE STUDENT WITH A PERFECT SCORE OF 3 WROTE:**

The author uses statistics to persuade the reader to support the creation of a bike-share program in New York City. These statistics give real-life creditability to adding a bike-share program to any city.

For example, the author introduces the bike-share program in Paris as a success story, with 75,000 bike rentals a day. The author also tells the reader that 89% of people who use the bike-share program in Paris and that the program allowed them to travel in the city more easily. Finally, the author cites a study done by the California Department of Health Services, which stated that people becoming more active could save the state at least $6 billion over five years.

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HOW TO EARN ALL 3 POINTS ON YOUR
CONSTRUCTED RESPONSE

3 POINTS is the maximum amount of points possible on the Keystone Exam

The following criteria are required for a maximum score:

- The response provides a clear, complete, and accurate answer to the task.
- The response provides relevant and specific information from the passage.

LOOK AT THE BELOW EXPLANATION THAT SHOWS YOU WHY THE STUDENT EARNED A SCORE OF THREE:

The author uses statistics to persuade the reader to support the creation of a bike-share program in New York City. These statistics give real-life creditability to adding a bike-share program to any city.

> *TEACHER TIP: Notice how the student writing this passage restates the question and answers the question in the first paragraph. Be sure to do this every time you write a constructed response.*
> *Remember to RESTATE AND ANSWER in paragraph one!*

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For example, the author introduces the bike-share program in Paris as a success story, with 75,000 bike rentals a day. The author also tells the reader that 89% of people who use the bike-share program in Paris and that the program allowed them to travel in the city more easily. Finally, the author cites a study done by the California Department of Health Services, which stated that people becoming more active could save the state at least $6 billion over five years.

> **TEACHER TIP:** *Notice how the writer gives several examples from the PASSAGE that show the author's argument that a bike-share program could be beneficial to a city. You need to have SEVERAL examples from the passage to get the highest possible score.*

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This is what a student with a score of 2 wrote:

The author uses statistics to try to persuade the reader to support a bike-share program in New York City. In Lyon, the use of 3,000 likes in their bike-share program shifted 1,000 car trips to bike each day. The author also argues that California could save up to 6 million dollars over five years.

> **Teacher Tip:** The student has given a partial analysis by stating how the author constructs the argument in the passage ("*The author uses statistics to try to persuade the reader to support a bike-share program*"). The student supports the analysis with limited information from the passage ("*In Lyon, . . . their bike-share program shifted 1,000 car trips to bike each day*"). The response includes some inaccuracies ("*California could save up to 6 million dollars*").

This is what a student with a score of 1 wrote:

The author uses statistics to make an argument for a bike-share program in New York City.

> **Teacher Tip:** *The student has given a minimal analysis by stating how the author constructs the argument in the passage ("The author uses statistics to make an argument"). The student uses no information from the passage to support the analysis.*

This is what a student with a score of 0 wrote:

The author shows the health benefits of riding a bike.

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Teacher Tip: The student has given a minimal analysis by stating how the author constructs the argument in the passage ("*The author shows the health benefits of riding a bike*"). The student uses no information from the passage to support the explanation.