



Partnership for Assessment of  
Readiness for College and Careers

**Grade 11**  
**English Language Arts/Literacy**  
**Narrative Writing Task**

**2017 Released Items**

## **2017 Released Items: Grade 11 Narrative Writing Task**

The Narrative Writing Task focuses on one literary text. Students read the text or watch a video, answer questions, and write a narrative response that is tied to and draws on the text/video.

The 2017 blueprint for PARCC's grade 11 Narrative Writing Task includes Evidence-Based Selected Response/Technology-Enhanced Constructed Response items as well as one Prose Constructed Response prompt.

### **Included in this document:**

- Answer key and standards alignment
- PDFs of each item with the associated text

### **Additional related materials not included in this document:**

- Sample scored student responses with practice papers
- PARCC Scoring Rubric for Prose Constructed Response Items
- Guide to English Language Arts/Literacy Released Items: Understanding Scoring 2016
- PARCC English Language Arts/Literacy Assessment: General Scoring Rules for the 2016 Summative Assessment

PARCC Release Items Answer and Alignment Document ELA/Literacy:  
Grade 11

Text Type: NWT																						
Passage(s): from <i>The Odyssey</i>																						
Item Code	Answer(s)	Standards/Evidence Statement Alignment																				
VH130201	<b>Item Type: EBSR</b> <b>Part A: B</b> <b>Part B: A</b>	RL 11.1.1 L 11.5.1 RL 11.4.1																				
VH130123	<b>Item Type: TECR</b> 1. <div style="border: 1px solid black; padding: 5px; margin: 5px;">Telemachus details his financial and emotional challenges and asks for understanding.</div> 2. <div style="border: 1px solid black; padding: 5px; margin: 5px;">One of the suitors challenges Telemachus's claim that the situation is their fault.</div> 3. <div style="border: 1px solid black; padding: 5px; margin: 5px;">Antinous reveals how Penelope has delayed making a decision about a new husband.</div> 4. <div style="border: 1px solid black; padding: 5px; margin: 5px;">Telemachus is told that until his mother chooses a new husband, the suitors will not leave his estate.</div>	RL 11.1.1 RL 11.2.3																				
VH130186	<b>Item Type: EBSR</b> <b>Part A: A</b> <b>Part B: D</b>	RL 11.1.1 RL 11.3.1																				
VH130226	<b>Item Type: TECR</b> <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th style="width: 15%;">Central Idea</th> <th style="width: 20%;">Penelope focuses on her project and ignores the suitors.</th> <th style="width: 20%;">Penelope's weaving is revealed as a way for her to challenge the suitors.</th> <th style="width: 20%;">The suitors are destroying Ulysses's estate.</th> <th style="width: 25%;">The suitors are determined to achieve their objective.</th> </tr> </thead> <tbody> <tr> <td>The Odyssey</td> <td><input type="checkbox"/></td> <td><input checked="" type="checkbox"/></td> <td><input checked="" type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>Penelope and the Suitors</td> <td><input checked="" type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>Both</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input checked="" type="checkbox"/></td> </tr> </tbody> </table>	Central Idea	Penelope focuses on her project and ignores the suitors.	Penelope's weaving is revealed as a way for her to challenge the suitors.	The suitors are destroying Ulysses's estate.	The suitors are determined to achieve their objective.	The Odyssey	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	Penelope and the Suitors	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Both	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	RL 11.1.1 RL 11.2.1
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VH130242	<b>Item Type: PCR</b>	Refer to Grade 11 Scoring Rubric																				
VH130138	<b>Item Type: EBSR (additional item)</b> <b>Part A: D</b> <b>Part B: A, D</b>	RL 11.1.1 RL 11.3.1																				

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VH130194	<b>Item Type: EBSR (additional item)</b> <b>Part A:</b> B <b>Part B:</b> A, D, F	RL 11.1.1 RL 11.4.1
VH130247	<b>Item Type: PCR (additional item)</b>	Refer to Grade 11 Scoring Rubric
VH130212	<b>Item Type: EBSR (additional item)</b> <b>Part A:</b> C <b>Part B:</b> C, F	RL 11.1.1 RL 11.5.1
VH130130	<b>Item Type: EBSR (additional item)</b> <b>Part A:</b> C <b>Part B:</b> B	RL 11.1.1 RL 11.3.1

Today you will read a passage from the epic poem *The Odyssey* and view the painting *Penelope and the Suitors*. *The Odyssey* tells the story of Ulysses, who, after the decade-long war between the Greeks (the Achaeans) and the Trojans, spends an additional ten years journeying back to his home in Greece, where his son Telemachus and wife Penelope await his return. As you read, you will gather information about the passage and the painting and answer questions about them so you can write a narrative story.

Read the passage from *The Odyssey*. Then answer the questions.



from *The Odyssey*

by Homer

- 1 “The sons of all the chief men among you are pestering my mother to marry them against her will. They are afraid to go to her father Icarius, asking him to choose the one he likes best, and to provide marriage gifts for his daughter, but day by day they keep hanging about my father’s house, sacrificing our oxen, sheep, and fat goats for their banquets, and never giving so much as a thought to the quantity of wine they drink. No estate can stand such recklessness; we have now no Ulysses to ward off

harm from our doors, and I cannot hold my own against them. I shall never all my days be as good a man as he was, still I would indeed defend myself if I had power to do so, for I cannot stand such treatment any longer; my house is being disgraced and ruined. Have respect, therefore, to your own consciences and to public opinion. Fear, too, the wrath of heaven, lest the gods should be displeased and turn upon you. I pray you by Jove and Themis, who is the beginning and the end of councils, [do not] hold back, my friends, and leave me singlehanded—unless it be that my brave father Ulysses did some wrong to the Achaeans which you would now avenge on me, by aiding and abetting these suitors. Moreover, if I am to be eaten out of house and home at all, I had rather you did the eating yourselves, for I could then take action against you to some purpose, and serve you with notices from house to house till I got paid in full, whereas now I have no remedy.”

- 2 With this Telemachus dashed his staff to the ground and burst into tears. Every one was very sorry for him, but they all sat still and no one ventured to make him an angry answer, save only Antinous, who spoke thus:—
- 3 “Telemachus, insolent braggart that you are, how dare you try to throw the blame upon us suitors? It is your mother’s fault not ours, for she is a very artful woman. This three years past, and close on four, she has been driving us out of our minds, by encouraging each one of us, and sending him messages without meaning one word of what she says. And then there was that other trick she played us. She set up a great tambour frame in her room, and began to work on an enormous piece of fine needlework. ‘Sweet hearts,’ said she, ‘Ulysses is indeed dead, still do not press me to marry again immediately, wait—for I would not have my skill in needlework perish unrecorded—till I have completed a pall for the hero Laertes, to be in readiness against the time when death shall take him. He is very rich, and the women of the place will talk if he is laid out without a pall.’
- 4 “This was what she said, and we assented; whereon we could see her working on her great web all day long, but at night she would unpick the stitches again by torchlight. She fooled us in this way for three years and

we never found her out, but as time wore on and she was now in her fourth year, one of her maids who knew what she was doing told us, and we caught her in the act of undoing her work, so she had to finish it whether she would or no. The suitors, therefore, make you this answer, that both you and the Achaeans may understand—‘send your mother away, and bid her marry the man of her own and of her father’s choice’; for I do not know what will happen if she goes on plaguing us much longer with the airs she gives herself on the score of the accomplishments Minerva has taught her, and because she is so clever. We never yet heard of such a woman; we know all about Tyro, Alcmena, Mycene, and the famous women of old, but they were nothing to your mother any one of them. It was not fair of her to treat us in that way, and as long as she continues in the mind with which heaven has now endowed her, so long shall we go on eating up your estate, and I do not see why she should change, for she gets all the honour and glory, and it is you who pay for it, not she. Understand, then, that we will not go back to our lands neither here nor elsewhere, till she has made her choice and married some one or other of us.”

From THE ODYSSEY by Homer—Public Domain

Art: © Aberdeen Art Gallery & Museums Collections.

**1. Part A**

In paragraph 4, Antinous refers to Penelope's weaving project as her **great web**. How does the use of this metaphor contribute to Penelope's characterization?

- A. It conveys her sense of being stuck in a difficult situation.
- B. It implies that she controls and manipulates others.
- C. It shows her ability to refocus her energies in her husband's absence.
- D. It suggests that she is well known for her artistry.

**Part B**

Which quotation from the passage provides the **best** support for the answer to Part A?

- A. ". . . she is a very artful woman." (paragraph 3)
- B. ". . . skill in needlework . . ." (paragraph 3)
- C. ". . . she was now in her fourth year. . ." (paragraph 4)
- D. ". . . send your mother away. . ." (paragraph 4)

2. Provide an objective summary of the passage from *The Odyssey*. Drag and drop key events from the list of sentences into the boxes in chronological order.

Penelope confesses her love for Ulysses in his absence.

Telemachus is told that until his mother chooses a new husband, the suitors will not leave his estate.

The leaders acknowledge the artistry of Penelope's needlework.

One of the suitors challenges Telemachus's claim that the situation is their fault.

Telemachus details his financial and emotional challenges and asks for understanding.

Antinous reveals how Penelope has delayed making a decision about a new husband.

Telemachus gets into a physical confrontation with one of the suitors.

Ulysses returns from his long journey to find chaos at home.

1.

2.

3.

4.

**3. Part A**

What is the impact of the author's introduction of the character of Antinous on the development of the passage?

- A. It emphasizes the futility of Telemachus's pleas, which fail to produce the desired effect of shaming the suitors into leaving.
- B. It reveals the true nature of Telemachus's pleas, which seem selfless and sincere but are actually selfish and boastful.
- C. It reinforces a key claim of Telemachus's pleas by showing all the suitors to be heedless of how society judges them.
- D. It suggests the fragility of Telemachus's pleas by exposing the presence of a traitor from within his supposedly unified estate.

**Part B**

Select the quotation from the passage that **best** supports the answer to Part A.

- A. "Have respect, therefore, to your own consciences and to public opinion." (paragraph 1)
- B. "Telemachus, insolent braggart that you are . . ." (paragraph 3)
- C. ". . . as time wore on and she was now in her fourth year, one of her maids who knew what she was doing told us, and we caught her in the act of undoing her work. . . ." (paragraph 4)
- D. ". . . as long as she continues in the mind with which heaven has now endowed her, so long shall we go on eating up your estate. . . ." (paragraph 4)

4. Complete the table by selecting the boxes in the appropriate columns to indicate whether the central ideas listed apply to either the passage from *The Odyssey*, the painting *Penelope and the Suitors*, or both the passage and the painting.

Central Idea	Penelope focuses on her project and ignores the suitors.	Penelope's weaving is revealed as a way for her to challenge the suitors.	The suitors are destroying Ulysses's estate.	The suitors are determined to achieve their objective.
The Odyssey	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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Both	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

5. You have read a passage from *The Odyssey* and viewed the painting *Penelope and the Suitors*. Using what you have learned from these sources, write an original narrative in the form of a journal entry from Penelope's point of view, describing what happens after she finishes weaving her cloth. Your journal entry should offer insight into Penelope's thoughts and interactions with other characters.

**6. Part A**

Based on the passage from *The Odyssey*, which statement **best** describes the impact of the author’s storytelling technique?

- A. Using characters to describe past events prioritizes the importance of the characters’ memories over what really happened.
- B. Introducing a third-person narrator’s voice in the middle of the passage provides a transition from past to present.
- C. Including references to gods in the passage emphasizes the primary role that faith plays in the characters’ daily lives.
- D. Giving characters lengthy speeches reveals the strength of the characters’ beliefs and differing perspectives.

**Part B**

Select **two** quotations from the passage that **best** support the answer to Part A.

- A. “. . . my house is being disgraced and ruined.” (paragraph 1)
- B. “Fear, too, the wrath of heaven. . . .” (paragraph 1)
- C. “Every one was very sorry for him. . . .” (paragraph 2)
- D. “. . . how dare you try to throw the blame upon us suitors?” (paragraph 3)
- E. “This was what she said, and we assented. . . .” (paragraph 4)
- F. “. . . the score of the accomplishments Minerva has taught her . . .” (paragraph 4)

**7. Part A**

In paragraph 3 of the passage from *The Odyssey*, Antinous uses the phrases **insolent braggart, driving us out of our minds**, and **that other trick she played us**. What is the effect of these phrases on the tone of the paragraph?

- A. They create a pessimistic tone that highlights Antinous's doubts about becoming Penelope's chosen husband.
- B. They create a resentful tone that emphasizes Antinous's belief that he has been misused by Penelope and her family.
- C. They create a regretful tone that underscores all the time Antinous has wasted waiting for Penelope's answer.
- D. They create an injured tone that indicates the depth of Antinous's disappointment at losing Penelope's good opinion.

**Part B**

Select **three** quotations from paragraph 4 that create an effect **most** similar to the answer to Part A.

- A. "She fooled us in this way for three years. . . ."
- B. ". . . one of her maids who knew what she was doing told us. . . ."
- C. "The suitors, therefore, make you this answer. . . ."
- D. ". . . if she goes on plaguing us much longer . . ."
- E. ". . . they were nothing to your mother any one of them."
- F. "It was not fair of her to treat us in that way. . . ."
- G. ". . . heaven has now endowed her. . . ."

8. You have read a passage from *The Odyssey* and viewed the painting *Penelope and the Suitors*. Using what you have learned from these sources, write an original narrative story from the point of view of the maid who tells the suitors that Penelope undoes her weaving each night. Your story should offer insight into the maid's thoughts and her reasons for giving away Penelope's secret. Write your story in the first-person point of view.

**9. Part A**

In the painting *Penelope and the Suitors*, the artist places Penelope at the center of the image and makes her the focal point for the other six figures. How do these artistic choices affect the viewer's interpretation of the painting?

- A. They indicate that Penelope has intentionally put herself in this situation.
- B. They imply that Penelope is a neutral party in a disagreement among others.
- C. They suggest that Penelope is trapped by a lack of privacy.
- D. They highlight that Penelope has an elevated rank in the social hierarchy.

**Part B**

Select **two** other details from the painting that create an effect similar to that in Part A.

- A. the vivid color of Penelope's gown
- B. the golden cup on the table at the lower right
- C. the flower bouquet that nearly touches Penelope's dress
- D. the unhappy expressions on the suitors' faces
- E. the musical instrument held by the suitor at the top right
- F. the large window openings in the room

**10. Part A**

How does the use of dialogue in the passage from *The Odyssey* contribute to the passage's development?

- A. It provides valuable details about where the characters are from by showcasing regional dialects and behaviors.
- B. It provides a more objective account of past events by having two different characters describe them.
- C. It develops the characters by revealing information directly from the characters themselves.
- D. It minimizes the urgency of the action by eliminating the reflections of a narrator.

**Part B**

Which statement about the passage provides the **best** support for the answer to Part A?

- A. Telemachus appeals to the fathers of the suitors, whereas Antinous directly addresses Telemachus.
- B. Telemachus's speech conveys desperation, whereas Antinous's speech shows outrage.
- C. Antinous quotes another character, whereas Telemachus speaks only about himself.
- D. Both speeches by Telemachus and Antinous contain emotional outbursts, but each character uses different terms to communicate emotion.