



**Grade 6**

**English Language Arts/Literacy  
Literary Analysis Task**

**2017 Released Items**

## **2017 Released Items: Grade 6 Literary Analysis Task**

The Literary Analysis Task requires students to read two literary texts that are purposely paired. Students read the texts, answer questions for each text and for the texts as a pair, and then write an analytic essay.

The 2017 blueprint for PARCC's grade 6 Literary Analysis Task includes six 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(s)

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

- Sample scored student responses with annotations and practice papers
- PARCC Scoring Rubric for Prose Constructed Response Items
- Guide to English Language Arts/Literacy Released Items: Understanding Scoring
- PARCC English Language Arts/Literacy Assessment: General Scoring Rules for the 2015 Summative Assessment

**PARCC Release Items Answer and Alignment Document**  
**ELA/Literacy: Grade 6**

Text Type: LAT		
Passage(s): "Roberto Ignacio Torres Bakes" / from <i>The Dreamer</i>		
Item Code	Answer(s)	Standards/Evidence Statement Alignment
VH030058	<p><b>Item Type: TECR</b>  <b>Part A: C</b>  <b>Part B:</b>            A CORRECT ANSWER FOR PART B WOULD INCLUDE ANY 2 OF THE FOLLOWING SENTENCES:</p> <p>people standing off to the side with their eyes closed and their tongues licking their lips</p> <p>something good is going on.</p> <p>they make way like I'm Moses,</p> <p>serving slices of his fruit tart with one hand and taking in money with the other.</p> <p>I push my bicycle through, and when everyone sees what I'm bringing,</p>	RL 6.1.1 L 6.5.2 RL 6.4.1
VF582038	<p><b>Item Type: EBSR</b>  <b>Part A: B</b>  <b>Part B: C</b></p>	RL 6.1.1 RL 6.3.2
VH030156	<p><b>Item Type: TECR</b>  <b>Part A: B</b>  <b>Part B:</b></p> <p>18. Is that after the von's Club discount? Papi:</p> <p>19. "Oh," she says, "I forgot to swipe your card."</p> <p>20. She does, and the total does gymnastics on the screen: from \$243.75 to \$202.75. I'm left with a lucky quarter.</p> <p>21. I walk into the kitchen with my arms full of shopping bags.</p> <p>22. Papi's holding the rent envelope in his hand.</p> <p>23. "What did you do, Lita?"</p> <p>24. I talk fast, the way my mamma used to when she and Papi disagreed. The words pop off my tongue like kettle corn. I tell Papi how Gilberto's stand will be empty tomorrow and how they charge \$2.75 for one square of chocolate streusel and how the croissants always sell out but that Papi's baking, the thing about him that Mamma fell in love with and that the whole world would too if they could taste it, is better, and isn't that his dream? To be a baker?</p> <p>25. He looks at me icy cold. "Did you keep the receipt, Carmelita?"</p> <p>26. "Yes, Papi."</p>	RL 6.1.1 RL 6.5.2

<b>VH000314</b>	<b>Item Type: EBSR</b> <b>Part A:</b> B <b>Part B:</b> A	RL 6.1.1 L 6.4.1 RL 6.4.1
<b>VF581989</b>	<b>Item Type: EBSR</b> <b>Part A:</b> A <b>Part B:</b> B	L 6.4.1 RL 6.1.1
<b>VH013227</b>	<b>Item Type: EBSR</b> <b>Part A:</b> C <b>Part B:</b> D	RL 6.1.1 RL 6.3.2
<b>VF582120</b>	<b>Item Type: PCR</b> Refer to Grade 6 Scoring Rubric <i>(This item does not exemplify the current item style used on the PARCC assessment. Refer to the extra PCR item for a more current item style.)</i>	RL 6.1.1 RL 6.3.1 RL 6.3.2
<b>VF582083</b>	<b>Item Type: PCR (additional item)</b> Refer to Grade 6 Scoring Rubric	RL 6.1.1 RL 6.3.2

**Today you will analyze the passage from *Roberto Ignacio Torres Bakes* and the passage from *The Dreamer*. As you read these texts, you will gather information and answer questions about the theme and development of the characters in each passage, so you can write an essay.**

Read the passage “Roberto Ignacio Torres Bakes.” Then answer the questions.

Roberto Ignacio Torres Bakes

by Steven Frank

- 1 “Papi,” I say, “what did you want to be when you grew up?”
- 2 “A papi.”
- 3 “No, I mean, what did you want to do?”
- 4 “Do? What do you mean, do?”
- 5 “For life.”
- 6 “Oh. I did what my daddy showed me to do. Construction. Framing.”
- 7 “But what was your dream?”
- 8 Papi’s big hand comes out of his sleeve and plucks the cookies from the parchment. He doesn’t even need the spatula because they pop right off. He takes a bite, smiles, and says, “I dreamed to be a papi.”
- 9 But I, Carmelita Consuela Torres, don’t believe him. I think he had a dream that he let go. And as I watch his face still crusty with too much sleep starting to wake up with each bite of his own cookie, I get an idea. A crazy idea . . .
- 10 Later that day, when Papi’s napping, I climb on top of a chair and open the cabinet above the fridge. There’s a huge pile of paper, scraps mostly, and all in a big mess. The papers are crinkly, like something spilled on

them a long time ago and dried. This heap of papers is Papi’s cookbook. His recipes to make a dream—is it his dream or mine?—come true.

**11** I put them all in a folder, alphabetically by name, just in case.

**12** I make a deal with myself: If Papi gets a job by Saturday, I won’t try my crazy idea. I’ll put it back up there with the scraps of paper and never take it out again. But if he doesn’t . . .

**13** Tuesday, Wednesday, and Thursday go by. No job yet for Papi.

**14** Friday morning he sleeps in. I leave early to go to school and watch the clock the whole day. At 3:20 I race home. Papi left me a note to say he has an interview with Jim Montana, a big-time builder who might need a framer.

**15** I make out a shopping list. It’s long. And it’s going to be expensive. The food envelope is down to three dollars, but the rent one’s thick with hundred-dollar bills. Two is all I need. But what if my plan doesn’t work? Monday is the first of the month. How will we pay? I say a prayer for Jim Montana to give Papi a job, and I grab the two hundred.

**16** At Von’s I’m a smart shopper. I look at the price per pound, the instant coupons, the specials if you’re a Von’s Club member. I already did the math on the ingredients, multiplying everything by 10. Ten batches of meringues. Ten fruit tarts. Ten dozen red velvet cupcakes. My magic number is 10.

**17** The lady says my total is \$243.75. My brown skin turns bleach white.

**18** “Is that after the Von’s Club discount?” I ask.

**19** “Oh,” she says, “I forgot to swipe your card.”

**20** She does, and the total does gymnastics on the screen: from \$243.75 to \$202.75. I’m left with a lucky quarter.

**21** I walk into the kitchen with my arms full of shopping bags.

**22** Papi’s holding the rent envelope in his hand.

**23** “What did you do, Lita?”

**24** I talk fast, the way my mamma used to when she and Papi disagreed. The words pop off my tongue like kettle corn. I tell Papi how Gilberto’s stand will be empty tomorrow and how they charge \$2.75 for one square of chocolate streusel and how the croissants always sell out but that Papi’s baking, the thing about him that Mamma fell in love with and that the whole world would too if they could taste it, is better, and isn’t that his dream? To be a baker?

**25** He looks at me icy cold. “Did you keep the receipt, Carmelita?”

**26** “Yes, Papi.”

**27** “Go back to the store. Return everything.”

**28** One more word comes out of my mouth, this time real slow.

**29** “No.”

**30** I drop the bags, take out the folder of his recipes, and lay them on the kitchen table. “We’ll start with the dough for your fruit tarts,” I say, “and while it’s chilling, we’ll make 10 batches of meringue cookies. Then we’ll do your flourless chocolate cakes—we can sell those for \$5.00 a slice, I know we can. We’ll bake all night, Papi, and all day tomorrow.”

**31** “Give me the receipt, Carmelita.”

**32** “Did Jim Montana have work for you?”

**33** “No,” he says, “not this month.”

**34** We look at each other. Papi’s eyes are so tired. And mine? They start to fill up with tears. He once told me that I have my mamma’s eyes. And she once told me that he could never stand to see her cry.

**35** He looks at the bags of groceries on the floor. “Did you buy vanilla?” he asks.

**36** On Sunday morning, Papi wakes me before dawn. It takes us 25 minutes there and 20 back. I make three trips while Papi sets up. Ted, the organic

guy, loans us a table, and we make one stop at Smart 'N Final to buy paper plates, napkins, and bags.

**37** The market opens at 8:00. At 8:30, I get there with the last batch. Only I panic because I can't find Papi. There's a wall of people in front of Gilberto's produce stand, which isn't selling produce today. As I make my way forward, I see people standing off to the side with their eyes closed and their tongues licking their lips, and that's when I know something good is going on. I push my bicycle through, and when everyone sees what I'm bringing, they make way like I'm Moses, and soon I find Papi serving slices of his fruit tart with one hand and taking in money with the other.

**38** "Lita," he says, "I could use a little help back here."

**39** I crawl under the table, pop up on the other side, and get to work.

**40** That night Papi and me stay up late telling stories about the people who lined up all day for his baking. He tells me that when he was a boy he had dreamed of what he wanted to be when he grew up. He doesn't have to say what it was.

**41** Later, after Papi goes to bed, I finish cleaning up the kitchen. I put away the forks, knives, and spoons, and I peek under the tray. The rent envelope is full again. There's money for food and clothes. And the last envelope, the one that says "just for fun," holds a crisp \$100 bill.

"Robert Ignacio Torres Bakes" by Steven Frank from READ magazine, November 28, 2008. Copyright © 2008 by The Weekly Reader Corporation. Used by permission of Scholastic Inc.



**1. Part A**

What does the phrase **a wall of people** suggest in paragraph 37?

- A. A new structure is blocking the way into the market.
- B. Individuals are linking their arms together.
- C. A large crowd is gathering in the market.
- D. Individuals are pushing to get closer.

**Part B**

Highlight **two** phrases in paragraph 37 that **best** support the answer to Part A.

37 The market opens at 8:00. At 8:30, I get there with the last batch. Only I panic because I can't find Papi. There's a wall of people in front of Gilberto's produce stand, which isn't selling produce today. As I make my way forward, I see people standing off to the side with their eyes closed and their tongues licking their lips, and that's when I know something good is going on. I push my bicycle through, and when everyone sees what I'm bringing, they make way like I'm Moses, and soon I find Papi serving slices of his fruit tart with one hand and taking in money with the other.

**2. Part A**

Which of these **best** describes Papi’s response to his daughter’s questions in paragraphs 1–8?

- A. anxious, because he does not know how his daughter will react
- B. indirect, because he is not ready to have this discussion
- C. honest, because he knows he needs to find a new job
- D. satisfied, because he is doing what his daddy did

**Part B**

Which sentence from the passage “Roberto Ignacio Torres Bakes” **best** supports the answer to Part A?

- A. “Oh. I did what my daddy showed me to do. Construction. Framing.” (paragraph 6)
- B. “Papi’s big hand comes out of his sleeve and plucks the cookies from the parchment.” (paragraph 8)
- C. “He takes a bite, smiles, and says, ‘I dreamed to be a papi.’” (paragraph 8)
- D. “Papi left me a note to say he has an interview with Jim Montana, a big-time builder who might need a framer.” (paragraph 14)

**3. Part A**

Read the sentence from paragraph 24 of the passage.

I tell Papi how Gilberto’s stand will be empty tomorrow and how they charge \$2.75 for one square of chocolate streusel and how the croissants always sell out but that Papi’s baking, the thing about him that Mamma fell in love with and that the whole world would too if they could taste it, is better, and isn’t that his dream?

What does the sentence structure reveal about Lita?

- A. She is upset and speaking loudly.
- B. She is nervous and speaking quickly.
- C. She is so worried that she cannot get her words out.
- D. She is so disturbed that she is not making any sense.

**(continues on next page)**

**Part B**

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

- 17 The lady says my total is \$243.75. My brown skin turns bleach white.
- 18 "Is that after the Von's Club discount?" I ask.
- 19 "Oh," she says, "I forgot to swipe your card."
- 20 She does, and the total does gymnastics on the screen: from \$243.75 to \$202.75. I'm left with a lucky quarter.
- 21 I walk into the kitchen with my arms full of shopping bags.
- 22 Papi's holding the rent envelope in his hand.
- 23 "What did you do, Lita?"
- 24 I talk fast, the way my mamma used to when she and Papi disagreed. The words pop off my tongue like kettle corn. I tell Papi how Gilberto's stand will be empty tomorrow and how they charge \$2.75 for one square of chocolate streusel and how the croissants always sell out but that Papi's baking, the thing about him that Mamma fell in love with and that the whole world would too if they could taste it, is better, and isn't that his dream? To be a baker?
- 25 He looks at me icy cold. "Did you keep the receipt, Carmelita?"
- 26 "Yes, Papi."
- 27 "Go back to the store. Return everything."
- 28 One more word comes out of my mouth, this time real slow.
- 29 "No."

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

from *The Dreamer*

by Pam Muñoz Ryan

- 1** *Pablo Neruda was a Chilean poet and Nobel Prize winner who died in 1973. In this excerpt from a novel based on the true events of his life, we see the poet transform himself from a lonely boy named Neftalí.*
- 2** Neftalí sat in his room with the light of a flickering candle casting shadows on his walls and finished a new poem for *Claridad*. Now, he had a dilemma. This poem was to appear next week, not only in the university magazine but simultaneously in a Santiago newspaper. Father knew many people in Santiago, and Neftalí could not take the chance that Father would discover he was disobeying him. Besides that, he could not stop thinking about what Father had said—that he was an embarrassment to the family.
- 3** Neftalí sighed and put down his pen. He picked up the local Temuco newspaper and read an article about the works of a Czech writer. To Neftalí, the writer’s name seemed unusual and exotic. If only *he* had such a name. He wrote the last name on a small piece of paper. Then he read it out loud, again and again.
- 4** He pulled a book of Italian poetry from his shelf and began to thumb through it, stopping at a page to read about a character named Paolo.
- 5** “Paolo,” he said, but it didn’t sound quite right. He translated the name into Spanish and nodded, writing it on the paper next to the other name.
- 6** The name was not only a perfect solution, it was a perfect fit. He picked up his pen again. At the end of his poem, instead of signing Neftalí Reyes, he wrote *Pablo Neruda*. He would use this name to save Father the humiliation of having a son who was a poet. Maybe he would use the name only until he became lost enough to find himself.

- 7** Maybe he would even keep the name. It might take him places. After all, it had a rhythm like a locomotive chugging uphill.
- 8** The following morning, he slowly packed his belongings into a metal trunk: clothes, books, pens, and, of course, something for which he would never be too old—his sheep. He carefully sorted his collections into storage boxes, taking one box with him and taking the other to Laurita’s room for safekeeping.
- 9** He stood in the doorway and handed her the box. “Do not let it go up in flames.”
- 10** She smiled. “I will guard it with my life.”
- 11** That night and throughout the next day, he rode third class in a car full of peasants. It smelled of damp wool from rain-soaked ponchos and wet feathers from unhappy chickens that had been tucked into baskets. But none of that bothered him because he was headed to a place of culture, a place with more like-minded people, where being a student and a poet would not be discouraged.
- 12** When the train stopped, he gathered his trunk, put on a black, wide-brimmed hat, and stepped onto the streets of Santiago, to make his way in the world.
- 13** There, in the obscurity of the big city, his writing was as persistent as the weather. Poetry had laid down its path, and he had no choice but to follow. He wrote no matter what his circumstances: when he lived in rooms that were no larger than a cell; when he had barely enough money to eat; when he had no friends and pulled deep within himself; when his heart was broken or when he broke another’s; when he did not agree with the politics at the university or the politics of his country.
- 14** He wrote.

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**4. Part A**

What is the meaning of **humiliation** as it is used in paragraph 6?

- A. artistry
- B. disgrace
- C. modesty
- D. reputation

**Part B**

Which paragraph contains a word that has a similar meaning to **humiliation**?

- A. paragraph 2
- B. paragraph 3
- C. paragraph 8
- D. paragraph 11

**5. Part A**

What is the meaning of **persistent** as it is used in paragraph 13?

- A. constant
- B. remote
- C. direct
- D. short

**Part B**

Which words from paragraph 13 support the answer to Part A?

- A. "Poetry had laid down its path. . . ."
- B. "He wrote no matter what his circumstances. . . ."
- C. ". . . he lived in rooms that were no larger than a cell. . . ."
- D. ". . . pulled deep within himself . . ."



**6. Part A**

Why does Neftalí publish a new poem using a name he invented?

- A. He feels as if his own name is boring.
- B. He has a problem that embarrasses him.
- C. He believes that he needs to hide his identity.
- D. He has struggled to understand who he is as a writer.

**Part B**

Which of these sentences from the passage **best** supports the answer to Part A?

- A. To Neftalí, the writer's name seemed unusual and exotic." (paragraph 3)
- B. "He pulled a book of Italian poetry from his shelf and began to thumb through it, stopping at a page to read about a character named Paolo." (paragraph 4)
- C. "He translated the name into Spanish and nodded, writing it on the paper next to the other name." (paragraph 5)
- D. "He would use this name to save Father the humiliation of having a son who was a poet." (paragraph 6)

7. In both the passage “Roberto Ignacio Torres Bakes” and the passage from *The Dreamer*, the authors describe characters who feel the need to keep their dreams secret. Think about Papi and Neftalí. Consider the details the authors use to show why these characters choose to keep their dreams secret.

Write an essay that examines how Papi and Neftalí change. Use these questions to help guide your writing:

At first, how do Papi and Neftalí feel about their dreams?

What choices do Papi and Neftalí make in relation to their dreams?

What happens as a result of the choices made by Papi and Neftalí?

Remember to include evidence from the passages to support your response.

- 8.** Based on the passage from “Roberto Ignacio Torres Bakes” and the passage from “The Dreamer,” write an essay that explains how Papi and Neftalí change.

