



**Grade 11**  
**English Language Arts/Literacy**  
**End of Year Paired Text Set**

**2018 Released Items**

## **2018 Released Items: Grade 11 End of Year Paired Text Set**

The paired text set requires students to read two texts that are purposely paired. Students read the texts and answer questions about each text and about the texts as a pair.

The 2018 blueprint for PARCC's grade 11 End of Year Paired Text Set includes Evidence-Based Selected Response/Technology-Enhanced Constructed Response items.

### **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:**

- 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 11**

<b>Text Type:</b> Paired Lit								
<b>Passage(s):</b> Madame Lazarus/ from "Ulysses and the Dogman"								
<b>Item Code</b>	<b>Answer(s)</b>	<b>Standards/Evidence Statement Alignment</b>						
<b>II431552181</b>	<b>Item Type: EBSR</b> <b>Part A: B</b> <b>Part B: A</b>	RL 11.1.1 RL 11.4.1						
<b>II431552627</b>	<b>Item Type: TECR</b> Identify <b>two</b> central ideas in the passage from "Ulysses and the Dogman" and supporting evidence from the passage. From the list of possible central ideas, drag and drop <b>two</b> statements into the table. Then from the list of supporting evidence, drag and drop <b>one</b> quotation to support <b>each</b> central idea.  <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th style="background-color: #ADD8E6;">Central Ideas</th> <th style="background-color: #ADD8E6;">Supporting Evidence</th> </tr> </thead> <tbody> <tr> <td style="background-color: #FFFF00;">Dogs assume positions of power over dogmen.</td> <td style="background-color: #90EE90;">". . . doggy's snarl easily drives this two-legged being who is commissioned to walk at the other end of his string during his outing." (paragraph 10)</td> </tr> <tr> <td style="background-color: #FFFF00;">Men are vulnerable to pressure from women.</td> <td style="background-color: #90EE90;">"Every one of those dogmen has been either cajoled, bribed, or commanded by his own particular Circe. . . ." (paragraph 4)</td> </tr> </tbody> </table>	Central Ideas	Supporting Evidence	Dogs assume positions of power over dogmen.	". . . doggy's snarl easily drives this two-legged being who is commissioned to walk at the other end of his string during his outing." (paragraph 10)	Men are vulnerable to pressure from women.	"Every one of those dogmen has been either cajoled, bribed, or commanded by his own particular Circe. . . ." (paragraph 4)	RL 11.1.1 RL 11.2.1
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<b>II431552653</b>	<b>Item Type: EBSR</b> <b>Part A: D</b> <b>Part B: A</b>	RL 11.1.1 RL 11.5.1						

<b>II431552735</b>	<p><b>Item Type: TECR</b></p> <p>Identify <b>two</b> central ideas in the passage from “Madame Lazarus” and supporting evidence from the passage. From the list of possible central ideas, drag and drop <b>two</b> statements into the corresponding box. Then from the list of supporting evidence, drag and drop <b>one</b> quotation to support <b>each</b> central idea.</p> <table border="1" data-bbox="427 470 1076 688"> <thead> <tr> <th colspan="2" data-bbox="427 470 1076 516">Central Ideas</th> </tr> </thead> <tbody> <tr> <td data-bbox="427 516 751 688">Cordelia’s arrival in the house expands the narrator’s social interaction.</td> <td data-bbox="751 516 1076 688">The interactions between Cordelia and the narrator enrich their connection with each other.</td> </tr> </tbody> </table> <table border="1" data-bbox="427 737 1076 955"> <thead> <tr> <th colspan="2" data-bbox="427 737 1076 783">Supporting Evidence</th> </tr> </thead> <tbody> <tr> <td data-bbox="427 783 751 955">“There is an understanding. And I think this becomes something like love.” (paragraph 8)</td> <td data-bbox="751 783 1076 955">“People spoke to me who would not have before. . . .” (paragraph 7)</td> </tr> </tbody> </table>	Central Ideas		Cordelia’s arrival in the house expands the narrator’s social interaction.	The interactions between Cordelia and the narrator enrich their connection with each other.	Supporting Evidence		“There is an understanding. And I think this becomes something like love.” (paragraph 8)	“People spoke to me who would not have before. . . .” (paragraph 7)	RL 11.1.1 RL 11.2.1
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<b>II431552779</b>	<p><b>Item Type: EBSR</b></p> <p><b>Part A:</b> B</p> <p><b>Part B:</b> C</p>	RL 11.1.1 RL 11.3.1								
<b>II431552696</b>	<p><b>Item Type: EBSR (additional item)</b></p> <p><b>Part A:</b> A</p> <p><b>Part B:</b> B</p>	RL 11.1.1 RL 11.4.1								

**II431552716**

**Item Type: TECR (additional item)**

RL 11.1.1  
RL 11.2.3

Provide an objective summary of the passage from "Madame Lazarus" by dragging and dropping **three** statements about the passage into the table. Place the statements in the order in which they occur in the passage.

- The narrator evaluates Cordelia's newly purchased toys.
- The narrator selects a new name for the dog.
- Cordelia acts contrary to the narrator's expectations.

Summary
James travels abroad, leaving Cordelia with the narrator.
The narrator explores the city with Cordelia.
The narrator describes a transition in the relationship with Cordelia.

**Read the passage from “Ulysses and the Dogman” and the passage from “Madame Lazarus.” Both stories describe the relationship between people and dogs. Then answer the questions.**

Read the passage from “Ulysses and the Dogman.” Then answer the questions.

from “Ulysses and the Dogman”

*by O. Henry*

- 1** DO YOU know the time of the dogmen?
- 2** When the forefinger of twilight begins to smudge the clear-drawn lines of the Big City there is inaugurated an hour devoted to one of the most melancholy sights of urban life.
- 3** Out from the towering flat crags and apartment peaks of the cliff dwellers of New York steals an army of beings that were once men. Even yet they go upright upon two limbs and retain human form and speech; but you will observe that they are behind animals in progress. Each of these beings follows a dog, to which he is fastened by an artificial ligament.
- 4** These men are all victims to Circe. Not willingly do they become flunkeys to Fido, bell boys to bull terriers, and toddlers after Towzer. Modern Circe, instead of turning them into animals, has kindly left the difference of a six-foot leash between them. Every one of those dogmen has been either cajoled, bribed, or commanded by his own particular Circe to take the dear household pet out for an airing.
- 5** By their faces and manner you can tell that the dogmen are bound in a hopeless enchantment. Never will there come even a dog-catcher Ulysses to remove the spell.
- 6** The faces of some are stonily set. They are past the commiseration, the curiosity, or the jeers of their fellow-beings. Years of matrimony, of continuous compulsory canine constitutionals, have made them callous. They unwind their beasts from lamp posts, or the ensnared legs of profane

pedestrians, with the stolidity of mandarins manipulating the strings of their kites.

- 7** Others, more recently reduced to the ranks of Rover's retinue, take their medicine sulkily and fiercely. They play the dog on the end of their line with the pleasure felt by the girl out fishing when she catches a sea-robin on her hook. They glare at you threateningly if you look at them, as if it would be their delight to let slip the dogs of war. These are half-mutinous dogmen, not quite Circe-ized, and you will do well not to kick their charges, should they sniff around your ankles.
- 8** Others of the tribe do not seem to feel so keenly. They are mostly unfresh youths, with gold caps and drooping cigarettes, who do not harmonize with their dogs. The animals they attend wear satin bows in their collars; and the young men steer them so assiduously that you are tempted to the theory that some personal advantage, contingent upon satisfactory service, waits upon the execution of their duties.
- 9** The dogs thus personally conducted are of many varieties; but they are one in fatness, in pampered, diseased vileness of temper, in insolent, snarling capriciousness of behaviour. They tug at the leash fractiously, they make leisurely nasal inventory of every door step, railing, and post. They sit down to rest when they choose; they wheeze like the winner of a Third Avenue beefsteak-eating contest; they blunder clumsily into open cellars and coal holes; they lead the dogmen a merry dance.
- 10** These unfortunate dry nurses of dogdom, the cur cuddlers, mongrel managers, Spitz stalkers, poodle pullers, Skye scrapers, dachshund dandlers, terrier trailers and Pomeranian pushers of the cliff-dwelling Circes follow their charges meekly. The doggies neither fear nor respect them. Masters of the house these men whom they hold in leash may be, but they are not masters of them. From cosey corner to fire escape, from divan to dumbwaiter, doggy's snarl easily drives this two-legged being who is commissioned to walk at the other end of his string during his outing.
- 11** One twilight the dogmen came forth as usual at their Circes' pleading, guerdon, or crack of the whip. One among them was a strong man, apparently of too solid virtues for this airy vocation. His expression was

melancholic, his manner depressed. He was leashed to a vile white dog, loathsomely fat, fiendishly ill-natured, gloatingly intractable toward his despised conductor.

- 12** At a corner nearest to his apartment house the dogman turned down a side street, hoping for fewer witnesses to his ignominy. The surfeited beast waddled before him, panting with spleen and the labour of motion.

**Glossary Definition**

Circe = Circe was an enchantress in Greek mythology who lived with her wild animals on the island of Aea. When Odysseus visited the island, his companions were changed into pigs by her potions. Odysseus protected himself, though, and forced Circe to restore his men into human form.

From "Ulysses and the Dogman" by O. Henry—Public Domain



**1. Part A**

In the passage from “Ulysses and the Dogman,” the narrator uses the phrases **are all victims** in paragraph 4, **are bound** in paragraph 5, and **reduced to the ranks** in paragraph 7 to describe the men walking dogs. How do these phrases affect the tone of the passage?

- A. They criticize the men’s pampering of the dogs to create a disapproving tone.
- B. They showcase the men’s loss of control in their lives to create a mocking tone.
- C. They highlight the men’s acceptance of others’ wishes to create a conciliatory tone.
- D. They emphasize the men’s competition with one another to create a bitter tone.

**Part B**

Which quotation from the passage creates an effect **most** similar to that in Part A?

- A. “. . . to which he is fastened by an artificial ligament.” (paragraph 3)
- B. “They are past the commiseration. . . .” (paragraph 6)
- C. “They unwind their beasts from lamp posts. . . .” (paragraph 6)
- D. “Others of the tribe do not seem to feel so keenly.” (paragraph 8)

2. Identify **two** central ideas in the passage from “Ulysses and the Dogman” and supporting evidence from the passage. From the list of possible central ideas, drag and drop **two** statements into the table. Then from the list of supporting evidence, drag and drop **one** quotation to support **each** central idea.

Central Ideas	Supporting Evidence

(continues on next page)

Women regret having little time to spend with one another.	Dogs understand that their life within a family is dependent on their loving nature.
Women prefer to hire people to care for their pets.	Men happily assume roles assigned to them in domestic relationships.
Men are vulnerable to pressure from women.	Dogs assume positions of power over dogmen.
“. . . there is inaugurated an hour devoted to one of the most melancholy sights of urban life.” (paragraph 2)	“Every one of those dogmen has been either cajoled, bribed, or commanded by his own particular Circe. . . .” (paragraph 4)
“By their faces and manner you can tell that the dogmen are bound in a hopeless enchantment.” (paragraph 5)	“. . . some personal advantage, contingent upon satisfactory service, waits upon the execution of their duties.” (paragraph 8)
“. . . doggy’s snarl easily drives this two-legged being who is commissioned to walk at the other end of his string during his outing.” (paragraph 10)	“The surfeited beast waddled before him, panting with spleen and the labour of motion.” (paragraph 12)

**3. Part A**

How do paragraphs 3 and 4 of the passage from “Ulysses and the Dogman” contribute to the overall meaning of the passage?

- A. The paragraphs use geological terminology to draw a comparison between the wildness of a mountain setting and the civility of an urban setting.
- B. The paragraphs refer to the influence of a character in Greek mythology to demonstrate the control that humans have over their pets.
- C. The paragraphs mention the names of a few of the dogs that are being walked in order to show the importance that the dogmen place on the care and attention of their pets.
- D. The paragraphs emphasize how the dogmen have regressed and act as though under the spell of a character from Greek mythology.

**Part B**

Which quotation from the passage **best** supports the answer to Part A?

- A. “By their faces and manner you can tell that the dogmen are bound in a hopeless enchantment.” (paragraph 5)
- B. “The animals they attend wear satin bows in their collars; and the young men steer them so assiduously. . . .” (paragraph 8)
- C. “The dogs thus personally conducted are of many varieties; but they are one in fatness, in pampered, diseased vileness of temper. . . .” (paragraph 9)
- D. “These unfortunate dry nurses of dogdom, the cur cuddlers, mongrel managers, Spitz stalkers, poodle pullers . . .” (paragraph 10)

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Read the passage from “Madame Lazarus.” Then answer the questions.

from “Madame Lazarus”

by Maile Meloy

- 1** For a man to have a small dog—it makes you a fool.
- 2** “Please,” James said. “Let’s just see how it goes.”
- 3** I considered the dog, a blond female no bigger than a cat. She had long hair like whiskers over her eyes, so she seemed always to be raising her eyebrows. She sat down, as if she knew that would help her case. James is English and wanted to call her Cordelia, not for “Lear” but for an English novel. It was not the name I would have chosen, but it was not worth the argument. He did a ringmaster act with some toys—a knot of cloth, a ball, a round bed—to show me how good this would be. I had long associated terriers with the barking arts, but this one did not bark. She sniffed at the toys and the bed, waiting for my decision.
- 4** The next day James was gone to Brazil or Argentina, leaving me with the dog. He had an import business, and was often away. I think Cordelia had already guessed that he was not a sure thing, and she looked at me for our next move.
- 5** I took her outside to do her business. She was not allowed to go in the impasse, where the cars park and the concierge is always watching, so we went out through the gate to the street. We walked around Paris. We went to the Bois de Boulogne, and there a hawk circled, eying Cordelia like a snack.
- 6** “Don’t even think of it,” I told this hawk.
- 7** People spoke to me who would not have before, and they wanted to pet Cordelia, who let them. When we arrived home, Desi was there to make lunch, and she cried out and dropped to her knees to rub the ears of the dog. Desi is from Indonesia, very proper, and she had worked for me for many years, but I had never seen such a display. Cordelia licked her face in greeting, and Desi laughed. Then I sat to read the paper, and Cordelia curled herself into my lap.

**8** At first I believed that the appearance of love from a dog is only a strategy, to win protection. Cordelia chose me because I was the one to feed her and to chase away the hawks and the wolves. But after a time we crossed over a line, Cordelia and I. We went out each day to chase the pigeons and smell the piss of other dogs on the trees, and we came home to read the paper. The look with the eyebrows was sometimes skeptical about my actions, and sometimes a question that I understood. There were no arguments except silent ones—*I do not want to go there on the leash*—and these could be easily solved. Her hair needed to be cut, so I found a woman to do it, who tied pink ribbons over Cordelia’s ears. She hated these ribbons. You could see she was ashamed. I told the groomer no more—she is too dignified for this. And, if she feels shame, then why not other emotions? A creature’s eyes are on you all the time, or the warm body is next to you. There is an understanding. And I think this becomes something like love.

From “Madame Lazarus” by Maile Meloy from THE NEW YORKER.

4. Identify **two** central ideas in the passage from “Madame Lazarus” and supporting evidence from the passage. From the list of possible central ideas, drag and drop **two** statements into the corresponding box. Then from the list of supporting evidence, drag and drop **one** quotation to support **each** central idea.

Central Ideas	

Supporting Evidence	

(continues on next page)

Cordelia's arrival in the house expands the narrator's social interaction.	James's inability to care for Cordelia forces the narrator to tend to the dog's needs.
The interactions between Cordelia and the narrator enrich their connection with each other.	Cordelia interacts easily with people who have distanced themselves from the narrator over time.
James instinctively knew that the narrator would bond with Cordelia.	The narrator was wary of caring for a dog because of the many responsibilities.
"The next day James was gone to Brazil or Argentina, leaving me with the dog." (paragraph 4)	"People spoke to me who would not have before. . . ." (paragraph 7)
"At first I believed that the appearance of love from a dog is only a strategy. . . ." (paragraph 8)	"We went out each day to chase the pigeons. . . ." (paragraph 8)
"There is an understanding. And I think this becomes something like love." (paragraph 8)	



**5. Part A**

In the passage from “Ulysses and the Dogman,” how do the narrator’s choices reveal his feelings about dogs?

- A. The repetition of the unusual word “dogmen” hints at the deep affection the narrator holds for the men who walk dogs.
- B. The humorous lists of dogs and their walkers indicate the enjoyment the narrator experiences as he watches them all.
- C. The numerous mentions of dogs kept on leashes suggest the narrator’s sadness at the animals’ lack of freedom.
- D. The vivid descriptions of dogs as self-centered and prone to excess reflect the narrator’s scorn of demanding pets.

**Part B**

Which quotation from the passage from “Madame Lazarus” **best** reveals the narrator’s true feelings about dogs?

- A. “I had long associated terriers with the barking arts. . . .” (paragraph 3)
- B. “She sniffed at the toys and the bed, waiting for my decision.” (paragraph 3)
- C. “The look with the eyebrows was sometimes skeptical about my actions. . . .” (paragraph 8)
- D. “I told the groomer no more—she is too dignified for this.” (paragraph 8)

**6. Part A**

In the passage from “Madame Lazarus,” how do the author’s choices affect the way in which the narrator’s character develops?

- A. The use of direct quotations creates a sense of intimacy with the narrator and advances the development of the plot.
- B. The use of specific details about a developing relationship with a pet aids the reader in gaining insights into the narrator’s personality.
- C. The unexpected appearance of the hawk in an urban landscape creates a conflict in the narrator that enhances the plot.
- D. The first-person point of view focuses attention on the narrator and distracts the reader from understanding the relationship with a pet.

**Part B**

Which quotation from the passage from “Ulysses and the Dogman” uses the same literary device as the answer to Part A?

- A. “DO YOU know the time of the dogmen?” (paragraph 1)
- B. “These are half-mutinous dogmen, not quite Circe-ized, and you will do well not to kick their charges. . . .” (paragraph 7)
- C. “His expression was melancholic, his manner depressed. He was leashed to a vile white dog. . . .” (paragraph 11)
- D. “At a corner nearest to his apartment house the dogman turned down a side street, hoping for fewer witnesses to his ignominy.” (paragraph 12)

**7. Part A**

As it is used in paragraph 4 of the passage from “Madame Lazarus,” what is the meaning of the phrase **not a sure thing**?

- A. someone who is unreliable
- B. someone who lacks self-confidence
- C. false statement
- D. irregular schedule

**Part B**

Which quotation from the passage **best** supports the answer to Part A?

- A. “She sat down, as if she knew that would help her case.” (paragraph 3)
- B. “The next day James was gone. . . .” (paragraph 4)
- C. “He had an import business, and was often away.” (paragraph 4)
- D. “. . . there a hawk circled, eying Cordelia like a snack.” (paragraph 5)

8. Provide an objective summary of the passage from “Madame Lazarus” by dragging and dropping **three** statements about the passage into the table. Place the statements in the order in which they occur in the passage.

The narrator describes a transition in the relationship with Cordelia.

The narrator evaluates Cordelia’s newly purchased toys.

The narrator explores the city with Cordelia.

The narrator selects a new name for the dog.

James travels abroad, leaving Cordelia with the narrator.

Cordelia acts contrary to the narrator’s expectations.

Summary