

## **PART III**

### **READING FOR INFORMATION**

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# TEST FORMAT

The reading for information portion of the reading and writing across the disciplines assessment is a new section and similar to the reading comprehension subtest of The Connecticut Mastery Test. It presents students with authentic readings from various sources related to different disciplines. All readers interact with text to construct meaning for themselves as they read. Readers begin to form an initial understanding of the text, make connections with their lives or other material, begin to develop an interpretation of the text and make judgments or take a critical stance. The reading for information across the disciplines test assesses the abilities of students to interpret and develop a critical stance about nonfiction.

The reading for information across the disciplines test will require the integration of reading strategies in all content areas to ensure that students read critically in order to learn. The introduction of appropriate reading strategies will help students become successful as they read and respond to new and difficult texts. All subject-area teachers may use the strategies included in this section of the handbook. The intent is not to create reading teachers, but to help teachers understand how to help students read in all disciplines. A difficulty a student encounters in math, science or social studies often is directly related to a problem with reading comprehension. Using any of the strategies with the content of a course may help to overcome the difficulty.

The following illustrates what occurs during these interactions and may be used in designing reading instruction to create an awareness of these interactions.

## **Developing an Interpretation**

The reader will interpret and/or explain the text and connect the text to outside knowledge.

- Make connections between the text and outside experiences and knowledge.
- Identify or infer the author's use of structure/organizational patterns.
- Draw conclusions about the author's purpose in including or omitting specific details in a written work.
- Use evidence from the text to draw and/or support a conclusion.

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## **Demonstrating a Critical Stance**

The reader will elaborate on the text and make judgments about the text's quality and themes.

- Use information from the text to make a prediction based on what is read.
- Analyze the author's craft, including use of literary devices.
- Evaluate explicit and implicit information and themes within a written work.
- Select, synthesize and/or use relevant information within a written work to include in a response to or extension of the work.
- Demonstrate an awareness of values, customs, ethics and beliefs included in a written work.

The reading for information test presents three different nonfiction passages (e.g., textbook material, newspapers, journals) including multiple-choice and open-ended test items to assess student understanding of the material. Test items will assess two levels of comprehension (*developing interpretation* and *demonstrating a critical stance*). Forty-five minutes are allocated for this test.

In summary, the reading for information test will consist of:

- three pieces of authentic nonfiction material approximately a page to a page-and-one-half in length, such as magazine articles, newspaper articles, editorials, documents, letters, journals or diaries, and reports; and
- a combination of 12 multiple-choice and six short-answer questions for all three passages to assess how well students develop interpretation and demonstrate a critical stance.

# RUBRICS

## Developing An Interpretation

### Score Point 0

The response demonstrates limited or no exploration or development of ideas presented in the text. The response shows little, if any, understanding of the text. The response may be illogical, vague or irrelevant.

*The response may include incomplete or limited references, connections between ideas in the text or references to prior knowledge and/or experiences.*

### Score Point 1

The response demonstrates some exploration or development of ideas presented in the text. A fundamental understanding is indicated by the inclusion of some relevant information from the text.

*The extension of ideas lacks depth, although the response may include some inferences, connections between the ideas in the text, or references to prior knowledge and/or experiences.*

### Score Point 2

The response demonstrates an exploration or development of ideas presented in the text. A strong, conceptual understanding is indicated by the inclusion of specific and relevant information from the text.

*This extension of ideas may include extensive and/or insightful inferences, connections between ideas in the text, references to prior knowledge and/or experiences.*

## Demonstrating A Critical Stance

### Score Point 0

The response demonstrates a cursory examination of the text, but does not move beyond the boundaries of the text. There is little or no consideration of how, why or for whom the text was written.

*The response shows little or no ability to evaluate explicit and implicit information and/or makes superficial judgments about the text, the author's craft, including literary devices. The response may be simplistic and unsupported, illogical, vague or irrelevant.*

### Score Point 1

The response demonstrates a sufficient, though limited examination of the text and makes some attempt to use this information to move beyond the boundaries of the text. The response may include consideration of how, why or for whom the text was written.

*The response shows some ability to evaluate explicit and implicit information and/or makes plausible judgments about the text. It may include an evaluation of the author's craft, including literary devices, and/or a projection of the implications raised by the text.*

### Score Point 2

The response demonstrates a thoughtful and thorough examination of the text and the ability to use this information to move beyond the boundaries of the text. The response may include consideration of how, why or for whom the text was written.

*The response shows the ability to evaluate explicit and implicit information and/or makes insightful judgments about the text. It may include an evaluation of the author's craft, including literary devices, and/or a projection of the implications raised by the text.*

## SAMPLE TEST ITEMS

The following samples illustrate the application of the criteria included in the rubric. They are included for use in the classroom but, more importantly, as models for developing instructional strategies and questions using curriculum-related materials. The more inclusion of these strategies ensures that students internalize them and will perform independently.

### Sample One

U.S. NEWS & WORLD REPORT

5/28/98

V124 NO.20

### Shake, rattle, and please buy my product

#### Madison Avenue pays big bucks for tunes

BY JOHN MARKS

Record company boss Miles Copeland recently invited nearly 100 songwriters to his château in the South of France for two weeks of music, foie gras, and fellowship. When songwriter Pat MacDonald showed up for the annual event, he was asked the same old question: Why in the name of Elvis Presley won't he let his songs be used in television commercials?

In 1986, Bausch & Lomb offered MacDonald \$150,000 for the rights to use his Top 40 hit "The Future's So Bright I Gotta Wear Shades" to advertise its Ray-Ban line of sunglasses. But the singer-songwriter, then fronting a band called Timbuk 3, said no deal. A few years later, Clairol upped the ante to \$450,000 for another of his songs, "Hairstyles and Attitudes." MacDonald turned that down, too. And last year, the artist rejected a \$500,000 offer from fast-food giant McDonald's, once again for "The Future's So Bright." The company hinted that it might go as high as a million, but MacDonald still won't budge—even though his only permanent address is a rented motel room in Austin, Texas. "I'm constantly feeling like somehow I have to justify my choice to people," says the scruffy, soft-spoken MacDonald.

As anyone who owns a TV set can surmise, few musicians today seem to share MacDonald's disdain for "selling out." With in-house jingles like Burger King's "Hold the pickles, hold the lettuce" considered passé, advertising agencies increasingly are paying astronomical sums for pop songs, and rock stars from David Bowie to Mick Jagger are cashing in. By building their ad campaigns around real songs, companies believe they can create an instant emotional connection between their product and millions of music-loving TV viewers.

The average hit now costs Madison Avenue \$250,000. But for the right tune, firms are willing to pay much more. Online company Excite recently spent \$7 million on an ad campaign featuring Jimi Hendrix's "Are You Experienced?" Microsoft is reported to have spent as much as \$12 million on the Rolling Stones' "Start Me Up." And Nike paid \$700,000 for the rights to the Verve's recent hit "Bitter Sweet Symphony."

Once an ad agency has chosen a song to fit its campaign, the tricky business of licensing begins. To broker the deal, most agencies work with one of a few major firms, like the Harry Fox Agency, which represents around 18,000 publishers. If a song is likely to become identified with the product (one famous example: Carly Simon's "Anticipation" and ketchup), the publisher will want more money. The broadcast arena and the stature of the product can also affect the licensing fee.

Often, the owner of the rights to the song can block its use. The family of Hendrix, for example, closely monitors the licensing of his music, frequently refusing the rights when requests are deemed inappropriate. Some, like MacDonald, deny use altogether. This was so important to the songwriter that the last time he negotiated his contract with the Copeland Group, he had a clause inserted granting himself the right of refusal—a move that cost him other points in the contract, including money. Other artists are similarly stubborn: Neither Bruce Springsteen nor Paul Simon allows his music to be used in TV commercials.

Many artists don't have much control over what happens to their music. Often, a music publisher owns the rights and can sell them over the objections of the artist. This can get very messy, as it did recently for the Verve, a British band. The Verve does not own the rights to its own "Bitter Sweet Symphony" because the song contains a sample from a classical rendition of the Rolling Stones song, "The Last Time," which belongs

to publisher ABKCO. In an attempt to keep ABKCO from selling the song indiscriminately to the highest bidder, the Verve sold its master recording to Nike for \$700,000; of this, ABKCO received \$350,000, and the Verve \$175,000. There was a silver lining: After the commercial's debut, the Verve's album shot up the charts.

That, says Copeland, should be a lesson to MacDonald. "He needs \$100 for groceries," says the executive, "and I tell him, do one commercial, and you could buy a damn house and live happily ever after." But the songwriter won't compromise because he feels that his songs would be ruined for him, as Lou Reed's "Walk on the Wild Side" was for MacDonald, by its use in a Honda commercial.

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# “Shake, Rattle, and Please Buy My Product”

## Developing an Interpretation (Multiple-Choice)

1. There is enough evidence in the article to conclude that the most complicated part of the entire process is:
  - a. selecting the tune
  - b. locating the publisher
  - c. licensing the song \*
  - d. choosing the broadcast area
2. In paragraph 3, which begins with “as anyone who ...”, the underlined phrase “MacDonald’s disdain” is used to mean:
  - a. fear
  - b. scorn\*
  - c. distrust
  - d. insight
3. The author provides evidence that:
  - a. artists have complete control over their songs
  - b. companies will pay astronomical amounts of money for a Top-40 hit\*
  - c. artists who die give up the rights to their songs
  - d. the Rolling Stones make more money from record sales

## Developing an Interpretation (Open-Ended)

4. This article suggests that using a song in a commercial may affect how people regard the song and the musicians. Give examples of this from the article.
5. Contrast Pat MacDonald with Mick Jagger.
6. Describe the factors that may affect the licensing fee and explain why.

## Demonstrating a Critical Stance (Multiple-Choice)

7. Based on information in this article, it is fair to assume that the recording artist of a commercially used song:
  - a. wrote the song especially for television
  - b. received offers from several companies
  - c. may have disapproved of its use\*
  - d. wanted more money than he was offered

8. The article implies that advertisers are more likely to go after songs that:
  - a. have emotional appeal\*
  - b. they like personally
  - c. they can secure at a low cost
  - d. can be associated with a single product only
  
9. The article suggests that consumers are responsible for the new trend in commercials because they no longer:
  - a. watch television commercials
  - b. care about the quality of the product
  - c. buy a product unless they like the commercial
  - d. want to hear commercial jingles \*
  
10. The author presumed the reader already knew that:
  - a. many artists relinquished control over their music
  - b. pop songs are used in commercials \*
  - c. Microsoft paid \$12 million to use “Start Me Up”
  - d. the business of licensing a song can be tricky
  
11. There is enough information in the article to conclude that in the future:
  - a. Bruce Springsteen will be represented by the Harry Fox Agency
  - b. David Bowie will be featured in a Nike ad
  - c. Pat MacDonald will again refuse to sell the rights to his music\*
  - d. Paul Simon will sign a contract with the Copeland Group

### **Demonstrating a Critical Stance (Open-Ended)**

12. What does the article suggest are some of the negative outcomes when songwriters sell the rights to their songs for television commercials?
  
13. What possible implications could television advertisers’ willingness to pay such large sums for song rights have for the future of advertising?
  
14. According to the article, why is it important to create a connection between products and music?
  
15. In paragraph three, which begins “As anyone ...”, why did the author use the phrase “selling out” to describe some musicians? Explain your thinking.
  
16. What reason could Pat MacDonald have for rejecting a \$500,000 offer from fast-food giant McDonald’s for the rights to “The Future’s So Bright”? Explain your thinking.
  
17. What lesson can be learned from reading this article?

## Smart Shopping

BY JERRY DEMUTH

### SMART CARDS ACCEPTED HERE

Have you ever wondered what it might be like to live in a cashless society? Currently, New Yorkers are getting a taste of what *could* be the way of the future: smart cards. The New York City Smart Card Program, sponsored by Chase Manhattan and Citibank along with Mondex (the maker of the smart card), MasterCard and Visa, began in October and will run until April. The program is designed to test how viable U.S. consumers and merchants would find smart cards for everyday purchases. The smart cards are about the size of credit cards with a microchip on the front, which enables users to conduct electronic cash transactions, and a magnetic strip on the back, to allow for ATM (automatic teller machine) or debit functions.

“Consumers can go to an ATM or specially equipped telephone and have money from their bank accounts downloaded directly onto the chip and use it like cash,” explains Charlotte Newton, vice-president of consumer affairs with MasterCard International. “The cash amount is transferred from chip to chip with no clearinghouse,” unlike a debit card. (Debit and credit cards need to connect to a central network while smart cards carry all the information needed to make the transaction.)

These “test” cards are being distributed by Chase Manhattan and Citibank to about 25,000 Upper West Side customers, although other area residents who wish to participate can request stand-alone smart cards from either institution. More than 500

merchants and over 50,000 cardholders are expected to participate in this program. The local merchants who will accept the smart cards include Burger King, The Athlete’s Foot, and Barnes and Noble, as well as independent stores such as newsstands, dry cleaners and laundromats. When a cardholder makes a purchase with the card from one of the participating retail locations, the value of the purchase will be deducted directly from the card’s electronic cash value by the merchant’s terminal. In order to keep track of the balance on the card, the cards come equipped with a balance reader. “The balance reader will bring up the last 10 transactions, which helps you budget,” says Newton.

Another benefit of the card is its security feature. The balance reader allows the users to lock and unlock the card’s microchip. “So it’s safer than cash because it’s able to be locked,” says Marianne Fulgenzi, vice president of consumer publicity programs for MasterCard International. But what if you lose the card? Unfortunately, the card is *very* cash-like in that matter. “If you lose it, you lose it. It can be returned to the bank, however,” points out Fulgenzi. “Cards that are being lost are being returned to banks more often than not,” she adds.

Currently, the banks charge no fees for the cards, but neither Newton nor Fulgenzi is sure what will happen in the future. As for the program spurring the start of a cashless society, well, it remains to be seen. “It’s true you see less cash, but you never really see a cashless society. It’s just a matter of convenience for people,” says Fulgenzi.

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## “Smart Shopping”

1. The author provides evidence that smart cards are:
  - a. handier than cash\*
  - b. easier to use than credit cards
  - c. replacing money at banks
  - d. safer than checking accounts
  
2. The article implies that, if the smart card system becomes common practice, financial institutions may begin to:
  - a. discriminate against teenagers
  - b. design larger cards
  - c. charge a user fee\*
  - d. eliminate some merchants
  
3. The driving force behind the smart card system is:
  - a. privacy
  - b. safety
  - c. convenience\*
  - d. thrift
  
4. The technological development that makes the smart card possible is the:
  - a. ATM machine
  - b. credit card
  - c. microchip\*
  - d. telephone
  
5. According to the article, what benefit does the smart card offer the consumer?
  
6. What questions should consumers ask themselves before obtaining a smart card? Support your response with information from the article.
  
7. Using information from the article, explain how money loaded onto a smart card is like actual cash.
  
8. The author of the article **probably** wants the reader to:
  - a. use electronic bill-paying services
  - b. understand how smart cards work\*
  - c. stop using cash for purchases
  - d. sign up for a Citibank smart card

9. The **main** advantage of the smart card over the standard credit card is that the smart card:
- does not encourage debt\*
  - cannot be lost
  - does not require affiliation with a bank
  - cannot be refused by merchants
10. Based on information in the article, the reader can infer that **one** reason consumers may be ready for the smart card system is that they are:
- dissatisfied with current banking and credit systems
  - already familiar with credit cards and ATM machines\*
  - looking for a way to eliminate check writing
  - accustomed to spending large amounts of money
11. If all merchants accepted smart cards, what possible implications could this have for the future? Explain your thinking by supporting your answer with information from the article.
12. What reasons could Chase Manhattan and Citibank have had to choose New York City to try out the smart card system? Support your answer with information from the article.
13. Using information from the article, explain what you think might be some of the dangers of a totally cashless society.