
V. English Language Arts, Grade 10

- A. Composition
- B. Language and Literature

Grade 10 English Language Arts Test

Test Structure

The Grade 10 MCAS English Language Arts Test was presented in the following two parts:

- the ELA Composition Test, which used a writing prompt to assess learning standards from the Massachusetts *English Language Arts Curriculum Framework*'s Composition strand
- the ELA Language and Literature Test, which used multiple-choice and open-response questions (items) to assess learning standards from the *Curriculum Framework's* Language and Reading and Literature strands

A. Composition

The spring 2005 Grade 10 MCAS English Language Arts Composition Test and Make-Up Test were based on learning standards in the Composition strand of the Massachusetts *English Language Arts Curriculum Framework* (2001). The learning standards appear on pages 72–83 of the *Framework*, which is available on the Department Web site at www.doe.mass.edu/frameworks/ela/0601.pdf.

In *Test Item Analysis Reports* and on the *Subject Area Subscore* pages of the MCAS *School Reports* and *District Reports*, ELA Composition test results are reported under the Composition reporting category.

Test Sessions and Content Overview

The MCAS ELA Composition Test included two separate test sessions, administered on the same day with a short break between sessions. During the first session, each student wrote an initial draft of a composition in response to the appropriate writing prompt on the next page. During the second session, each student revised his/her draft and submitted a final composition, which was scored in the areas of Topic Development and Standard English Conventions. The MCAS Writing Score Guide (Composition Grade 10) is available at www.doe.mass.edu/MCAS/student/2004/scoring10.doc.

Reference Materials and Tools

At least one English-language dictionary per classroom was provided for student use during ELA Composition test sessions. The use of bilingual word-to-word dictionaries was allowed for limited English proficient students only. No other reference materials or tools were allowed during either ELA Composition test session.

Cross-Reference Information

Framework general standards 19–22 are assessed by the ELA Composition.

English Language Arts Composition, Grade 10

Grade 10 Writing Prompt

WRITING PROMPT

Often, works of literature include characters that change as a result of a particular event.

From a work of literature you have read in or out of school, select a character that has been changed by a particular event. In a well-developed composition, identify the character, describe the event, and explain why the character's change is important to the work of literature.

Grade 10 Make-Up Writing Prompt

WRITING PROMPT

Honor can have different meanings for different people. Literature is full of characters that can be considered honorable.

From a work of literature you have read in or out of school, select a character that is honorable. In a well-developed composition, identify the character, describe what makes the character honorable, and explain why the character's honor is important to the work of literature.

B. Language and Literature

The spring 2005 Grade 10 MCAS English Language Arts Language and Literature Test was based on learning standards in the two content strands of the Massachusetts *English Language Arts Curriculum Framework* (2001) listed below. Page numbers for the learning standards appear in parentheses.

- Language (*Framework*, pages 19–26)
- Reading and Literature (*Framework*, pages 35–64)

The *English Language Arts Curriculum Framework* is available on the Department Web site at www.doe.mass.edu/frameworks/ela/0601.pdf.

In *Test Item Analysis Reports* and on the *Subject Area Subscore* pages of the MCAS *School Reports* and *District Reports*, ELA Language and Literature test results are reported under two MCAS reporting categories: **Language and Reading and Literature**, which are identical to the two *Framework* content strands listed above.

Test Sessions and Content Overview

The MCAS grade 10 ELA Language and Literature Test included three separate test sessions. Sessions 1 and 2 were both administered on the same day, and Session 3 was administered on the following day. Each session included selected readings, followed by multiple-choice and open-response questions. Common reading passages and test items are shown on the following pages as they appeared in test booklets. Due to copyright restrictions, certain reading passages cannot be released to the public on the Web site. All of these passages appear in the printed version of this document.

Reference Materials and Tools

The use of bilingual word-to-word dictionaries was allowed for limited English proficient students only, during all three ELA Language and Literature sessions. No other reference materials were allowed during any ELA Language and Literature test session.

Cross-Reference Information

The table at the conclusion of this chapter indicates each item's reporting category and the *Framework* general standard it assesses. The correct answers for multiple-choice questions are also displayed in the table.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 1

DIRECTIONS

This session contains three reading selections with sixteen multiple-choice questions and two open-response questions. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

Many people will never come face-to-face with a skunk because skunks and people tend to avoid one another. However, for one scientist who studies skunks, their spray is not a factor. Jerry Dragoo is a skunk's best friend, doing whatever he can to help the species. Read more about this remarkable scientist in "Skunk Man," and answer the questions that follow.

Skunk Man

JERRY DRAGOON IS UNIQUELY
QUALIFIED FOR HIS STINKY JOB

BY STEVE KEMPER

- 1 **T**HE FIRST TIME I MEET JERRY DRAGOON, he doesn't stink. That will change, but at the moment, sitting in his office at the University of New Mexico in Albuquerque, he seems like just another assistant professor of biology dressed in jeans and cowboy boots. Except that his Western belt buckle, instead of displaying the usual turquoise or embossed-silver design, depicts a spotted skunk standing on its forelegs.
- 2 The buckle signifies Dragoo's passion. He studies skunks; his research has changed science's view of them. He rescues, rehabilitates and relocates skunks. He responds to half a dozen e-mails every day from all over the country asking about skunks. (Question: "My pet skunk tears up the carpet. What should I do?" Answer: "Put down tile. Skunks are diggers.") When Dragoo goes home at night, he lives with skunks—four in his backyard, three in his house. All of them are fully loaded, and they occasionally discharge their weapons in the living room. "My wife has a problem with that," Dragoo admits.
- 3 Though skunks are one of the most recognizable animals in America, the field of skunk studies is not crowded. Notwithstanding such beloved cartoon and film characters as Pepe Le Pew and Flower (Bambi's friend), real skunks do not show up on any favorite-critter lists. Yet in the 1800s and early 1900s, skunk fur was prized by clothiers and was often marketed as "Alaskan sable."
- 4 Jerry Dragoo is genetically outfitted for intimacy with skunks. Now 40, he remembers the day he discovered his fated field of study. As an undergraduate, he was drawn to the mustelids, the carnivorous weasel family that includes badgers, otters, minks and wolverines. "Small ferocious animals," he says. "I liked that, being kind of small myself." The mustelids also included a mild-mannered oddball (a description that also fits Dragoo), the skunk.
- 5 When a professor asked Dragoo to research spotted skunks, he was a little disappointed. After capturing his first one in a wire live trap, he sat there making field notes. When he rose abruptly, he felt a drizzle. He looked up. No clouds. He looked down

and saw oily yellow spots on his notes. Olfactory data. He sniffed tentatively, but didn't smell anything. "And I thought, 'Why do skunks have such a bad name?' But three days later, when I came back to school, they kicked me out of the building." Dragoo, it turns out, has almost no sense of smell. He found his calling and has pursued it ever since.

6 Soon after arriving at Fort Hays State University in Kansas, where he got his master's degree in biology, he skinned a road-killed skunk. The department chairman quickly got wind of it and phoned in his reaction: "You will not skin skunks in this building." Dragoo got the same indignant order shortly after starting work on his doctorate at Texas A & M, where he studied, among other things, hog-nosed skunks. By then he was fearless. Instead of collecting his research animals with traps, he was running them down and grabbing their tails, with predictable consequences.

7 "People ask how many times I've been sprayed, and I tell them six or seven." He pauses. "Per animal." Not long ago a hooded skunk nailed him nine times in less than ten seconds, a feat that filled him with admiration. Do his colleagues find him hard to work with? "I've heard that," he deadpans.¹ He has been kicked out of meetings, shunned in public places and evicted from apartments. "If people smell a skunk and I'm around," he says, "I get blamed. Most of the time I'm guilty. But not every time," he adds, his tail up a little.

A NEW BRANCH ON THE TREE

...

8 Dragoo's major contribution to skunk studies stems from his work as an evolutionary biologist. He's interested in the genetic differences and similarities among related species, which helps explain how they are related. In the early 1990s, he began sequencing particular genes in skunks and other mustelids to see how the subfamilies overlapped.

9 "But I couldn't get the skunks to group with the mustelids," he says. Assuming that he had done something wrong, Dragoo started over but got the same results. That's when he realized that at some point millions of years ago, North American skunks (striped, hooded, spotted and hog-nosed) and the Asian stink badger had branched off from the tree of life to form their own distinct family.

10 A new family classification is rare, so Dragoo's 1997 paper, coauthored by Rodney Honeycutt of Texas A & M, created a stir. Says Don Wilson, senior scientist and curator of mammals at the Smithsonian's National Museum of Natural History: "The molecular evidence is pretty convincing."

11 Now Dragoo is applying for funding to study the ecology of rabies in skunks. Skunks are a major carrier of the disease, but Dragoo says animal-control officers and homeowners are more frightened of them than they need to be, since not all skunks are rabid and rabies is treatable. This spells big trouble for many innocent animals. Dragoo cites a baby skunk that some children found in their yard and spent time petting before he was called. The local animal-control officer then insisted that Dragoo turn it over to be killed and tested for rabies. The results were negative.

¹ *deadpans* — says something without expression or emotion

BE PATIENT, THEY'LL LEAVE

- 12 Each year between May and September, when adult female skunks and their litters forage widely, Dragoo gets calls from homeowners who want to know how to get rid of them. He has heard of people trying mothballs, loud music, or rags soaked in ammonia to encourage skunks to leave. But he tries to convince callers to be patient, because skunks are fun to watch, they won't spray unless they feel threatened (and even then they usually try to escape first), they eat lots of mice and bugs, and they usually move on.
- 13 When nuisance skunks are trapped, injured or orphaned, Dragoo is often asked to get them. He drives the captured animals to his house in Tijeras—his station wagon carries an unmistakable tang—and puts them in one of the large holding cages in his backyard. He and his profoundly tolerant wife, Gwen, who is the head veterinary technician at the Albuquerque Biological Park, fatten young animals for a month or two on fruit, vegetables, eggs, tuna, a little dog and cat food, yogurt, cheese, an occasional frozen mouse, cereal, tomato hornworms, moths and June bugs that stray into the house, and anything else that comes to hand. Skunks, to state the obvious, are omnivores, though they do draw the line at lima beans.
- 14 When independence day rolls around, Dragoo lets the animals go in the nearby Cibola National Forest. But first they must be caught. "Hi, kids!" Dragoo says. "Who wants to be first?" He grabs one by the tail and puts it in a pet carrier. The cage's other resident runs from Dragoo, sometimes hissing or charging forward, then stamping its front feet. As Dragoo closes in, this striper whirls and squirts. Bull's-eye! But Dragoo, unfazed, grabs it by the tail and stuffs it into the carrier. "I'm happy when they spray me," he says, "because that means they have some fear of humans."
- 15 He captures the last two without incident. En route to the forest, the skunks are silent and, more important, odorless. Dragoo is neither. "You stink," Gwen says amiably. The smell coming off him, acrid² and almost palpable,³ contains a hint of horseradish. Gwen says it reminds her of gasoline. Dragoo grins and says, "Rose petals."
- . . .

² *acrid* — having a sharp pungent taste or smell

³ *palpable* — discernible by touch; tangible

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- 1 What is this article **mainly** about?
- A. the consequences of getting too close to a skunk
 - B. the unpleasant smell of a skunk's spray
 - C. the rehabilitation and release of sick or injured skunks
 - D. the dedication of a researcher to skunks
- 2 Which of the following **best** summarizes paragraph 1?
- A. Jerry Dragoo appears to be an ordinary person.
 - B. Jerry Dragoo collects turquoise and silver belt buckles.
 - C. Assistant professors usually wear western clothing in New Mexico.
 - D. Biology professors often display unusual behavior.

Read the sentences from paragraph 7 in the box below.

"If people smell a skunk and I'm around," he says, "I get blamed. Most of the time I'm guilty. But not every time," he adds, his tail up a little.

- 3 What is the author implying?
- A. Dragoo likes skunks because he shares similar behaviors with them.
 - B. Skunks in the wild become irritated very easily.
 - C. Dragoo feels a bit annoyed when he is unjustly blamed for unpleasant odors.
 - D. People react like skunks when they are threatened.
- 4 According to the article, in what way is Jerry Dragoo uniquely suited for his job?
- A. He studied mustelids as an undergraduate.
 - B. He enjoys having skunks as pets.
 - C. He has a very limited sense of smell.
 - D. He is an evolutionary biologist.

5 According to the article, what is Professor Dragoo’s most important accomplishment?

- A. He has persuaded people to be more tolerant of skunks.
- B. He has reclassified skunks into their own genetic family.
- C. He has rescued many skunks in urban environments.
- D. He has begun to study the ecology of rabies in skunks.

6 In the article, why is Gwen Dragoo described as “profoundly tolerant”?

- A. She is head veterinary technician at the Albuquerque Biological Park.
- B. She helps feed many injured and orphaned animals.
- C. She helps Dragoo release the skunks in the Cibola National Forest.
- D. She endures the odor of the skunks in her house and on her husband.

7 Which of the following **best** describes the mood of the article?

- A. sad
- B. dull
- C. lighthearted
- D. peaceful

8 In the article, what is the purpose of the words and sentences that the author puts in parentheses?

- A. to define terms and words
- B. to emphasize certain ideas
- C. to explain a difficult concept
- D. to provide more information

Write your answer to open-response question 9 in the space provided in your Student Answer Booklet.

- 9 Describe how Professor Dragoo shows his affection for skunks. Use relevant and specific information from the article to support your answer.

William Shakespeare's The Tragedy of Macbeth is a story of greed and dangerous ambition. In this soliloquy—one of the most famous passages in English literature—Macbeth, the king of Scotland, has just learned of the death of his wife Lady Macbeth, who had encouraged him in his deadly quest for power. Read the soliloquy and use the information to answer the questions that follow.

from Macbeth

by William Shakespeare

- To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
5 The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
10 Signifying nothing.

In the public domain.

- 10 What is the effect of the repetition in line 1?
- A. It shows that the speaker looks forward to the future.
 - B. It emphasizes that each day is the same as the next.
 - C. It reminds the audience that time passes without notice.
 - D. It expresses curiosity about what the next day will bring.
- 11 In line 5, what does the metaphor “brief candle” suggest?
- A. The speaker is on his deathbed.
 - B. The speaker fears being alone.
 - C. The speaker believes life is short.
 - D. The speaker prefers darkness to light.

Read the lines from the soliloquy in the box below.

... it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

- 12 What does Macbeth mean in these lines?
- A. He believes people should be humble.
 - B. He is retelling stories of others.
 - C. He believes life has no meaning.
 - D. He is surprised that he is still alive.
- 13 Which of the following is **closest** in meaning to the word *syllable* as it is used in line 3?
- A. song
 - B. speech
 - C. motion
 - D. moment

Poet Theodore Roethke describes a night spent on a train traveling through a remote section of the United States. Read the poem “Night Journey” to learn what emotional effect the sights and sounds have on him. Answer the questions that follow.

Night Journey

- Now as the train bears west,
Its rhythm rocks the earth,
And from my Pullman berth*
I stare into the night
5 While others take their rest.
Bridges of iron lace,
A suddenness of trees,
A lap of mountain mist
All cross my line of sight,
10 Then a bleak wasted place,
And a lake below my knees.
Full on my neck I feel
The straining at a curve;
My muscles move with steel,
15 I wake in every nerve.
I watch a beacon swing
From dark to blazing bright;
We thunder through ravines
And gullies washed with light.
20 Beyond the mountain pass
Mist deepens on the pane;
We rush into a rain
That rattles double glass.
Wheels shake the roadbed stone,
25 The pistons jerk and shove,
I stay up half the night
To see the land I love.

—Theodore Roethke

* Pullman berth — a sleeping compartment on a train

- 14 How does the poet help the reader understand that the view from the train is changing rapidly?
- A. by using technical railroad terms
 - B. by using short lines
 - C. by using a nighttime setting
 - D. by using passive voice
- 15 What does the poet **most likely** mean when he writes “Bridges of iron lace” in line 6?
- A. bridges that are cold and fragile
 - B. bridges that are light and dark
 - C. bridges that have history and value
 - D. bridges that have strength and elegance

- 16 What does the speaker mean when he says in line 14, “My muscles move with steel”?
- A. His body feels powerful.
 - B. He exercises his body.
 - C. His body responds to the motion.
 - D. He stretches in his Pullman berth.
- 17 What idea is conveyed by the shift to the pronoun “we” in lines 18 and 22?
- A. The other passengers are waking up.
 - B. The man and machine are briefly one.
 - C. The train is increasing its speed.
 - D. The man is dependent on trains.

Write your answer to open-response question 18 in the space provided in your Student Answer Booklet.

- 18** Explain how the poem builds to its concluding line. Use relevant and specific information from the poem to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 2

DIRECTIONS

This session contains one reading selection with eight multiple-choice questions and one open-response question. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

In nineteenth century society, the girls in a family were expected to marry according to their age, the oldest first, and so on. This excerpt from Jane Austen's novel, Pride and Prejudice, describes a party attended by Jane Bennet, her younger sister Elizabeth, and their potential suitors, Mr. Bingley and Mr. Darcy. Read the excerpt and use the information to answer the questions that follow.

Pride and Prejudice

by Jane Austen

- 1 Mr. Bingley was good looking and gentlemanlike; he had a pleasant countenance,¹ and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien;² and the report which was in general circulation within five minutes after his entrance, of his having ten thousand³ a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.
- 2 Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield.⁴ Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour, was sharpened into particular resentment, by his having slighted one of her daughters.
- 3 Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it.
- 4 “Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”
- 5 “I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with.”
- 6 “I would not be so fastidious as you are,” cried Bingley, “for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty.”

¹ countenance — facial expression

² mien — way of behaving that expresses one's personality

³ ten thousand — an income that would make him wealthy in that era

⁴ Netherfield — Mr. Bingley’s home

- 7 “You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.
- 8 “Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.”
- 9 “Which do you mean?” and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable; but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.”
- 10 Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story however with great spirit among her friends; for she had a lively, playful disposition, which delighted in any thing ridiculous.
- 11 The evening altogether passed off pleasantly to the whole family. Mrs. Bennet had seen her eldest daughter much admired by the Netherfield party. Mr. Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much gratified by this, as her mother could be, though in a quieter way. Elizabeth felt Jane’s pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate enough to be never without partners, which was all that they had yet learnt to care for at a ball. They returned therefore in good spirits to Longbourn, the village where they lived, and of which they were the principal inhabitants. They found Mr. Bennet still up. With a book he was regardless of time; and on the present occasion he had a good deal of curiosity as to the event of an evening which had raised such splendid expectations. He had rather hoped that all his wife’s views on the stranger would be disappointed; but he soon found that he had a very different story to hear.
- 12 “Oh! my dear Mr. Bennet,” as she entered the room, “we have had a most delightful evening, a most excellent ball. I wish you had been there. Jane was so admired, nothing could be like it. Every body said how well she looked; and Mr. Bingley thought her quite beautiful, and danced with her twice. Only think of *that* my dear; he actually danced with her twice; and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her; but, however, he did not admire her at all: indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So, he enquired who she was, and got introduced, and asked her for the two next. Then, the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the Boulanger —”⁵
- 13 “If he had had any compassion for *me*,” cried her husband impatiently, “he would not have danced half so much! For God’s sake, say no more of his partners. Oh! that he had sprained his ankle in the first dance!”
- 14 “Oh! my dear,” continued Mrs. Bennet, “I am quite delighted with him. He is so excessively handsome! and his sisters are charming women. I never in my life saw any thing more elegant than their dresses. I dare say the lace upon Mrs. Hurst’s gown —”
- 15 Here she was interrupted again. Mr. Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit and some exaggeration, the shocking rudeness of Mr. Darcy.
- 16 “But I can assure you,” she added, “that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set downs. I quite detest the man.”

⁵ Boulanger — a dance

- 19 According to the excerpt, what was **most** important to Mrs. Bennet during the party?
- A. her friends
 - B. her appearance
 - C. her daughters
 - D. her wealth
- 20 According to the excerpt, which of the following would **best** describe Mr. Bingley?
- A. ill-tempered
 - B. lazy
 - C. good-natured
 - D. shy
- 21 In paragraph 1, what does the word *report* mean?
- A. a printed document
 - B. a detailed statement
 - C. the result of research
 - D. the prevailing gossip
- 22 The narrator notes that Mr. Darcy seems better looking to other guests once they learn he has “ten thousand a year.” What is the narrator poking fun at?
- A. Darcy’s appearance
 - B. Darcy’s friends
 - C. the guests’ shallowness
 - D. the guests’ manners

23 In the excerpt, Mr. Darcy spends **most** of his time doing which of the following?

- A. sitting in a corner
- B. moving about restlessly
- C. getting to know people
- D. dancing with suitable women

24 What does Mr. Bingley mean by calling his friend Darcy *fastidious* in paragraph 6?

- A. difficult to please
- B. concerned with honor
- C. obsessed with wealth
- D. ready to argue

25 In paragraph 9, why is the word *me* italicized?

- A. to emphasize Mr. Darcy’s anger
- B. to emphasize Mr. Darcy’s wealth
- C. to emphasize Mr. Darcy’s discomfort
- D. to emphasize Mr. Darcy’s superiority

26 Which word **best** describes Mrs. Bennet’s tone in paragraph 12?

- A. bored
- B. excited
- C. annoyed
- D. surprised

Write your answer to open-response question 27 in the space provided in your Student Answer Booklet.

- 27 In this excerpt, how do Mr. Bingley and Mr. Darcy differ from one another, both in the way they view others and in the way others view them? Use relevant and specific information from the excerpt to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 3

DIRECTIONS

This session contains two reading selections with twelve multiple-choice questions and one open-response question. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

Using the proper tools can make any home improvement project easier. However, when painting, many people do not give a second thought to choosing a paintbrush. Quality does make a difference in paintbrushes. To learn more, read this excerpt from a chapter in The Complete Guide to Home Repair and Maintenance and answer the questions that follow.

from CHOOSING AND CARING FOR PAINTBRUSHES

by Bernard Gladstone

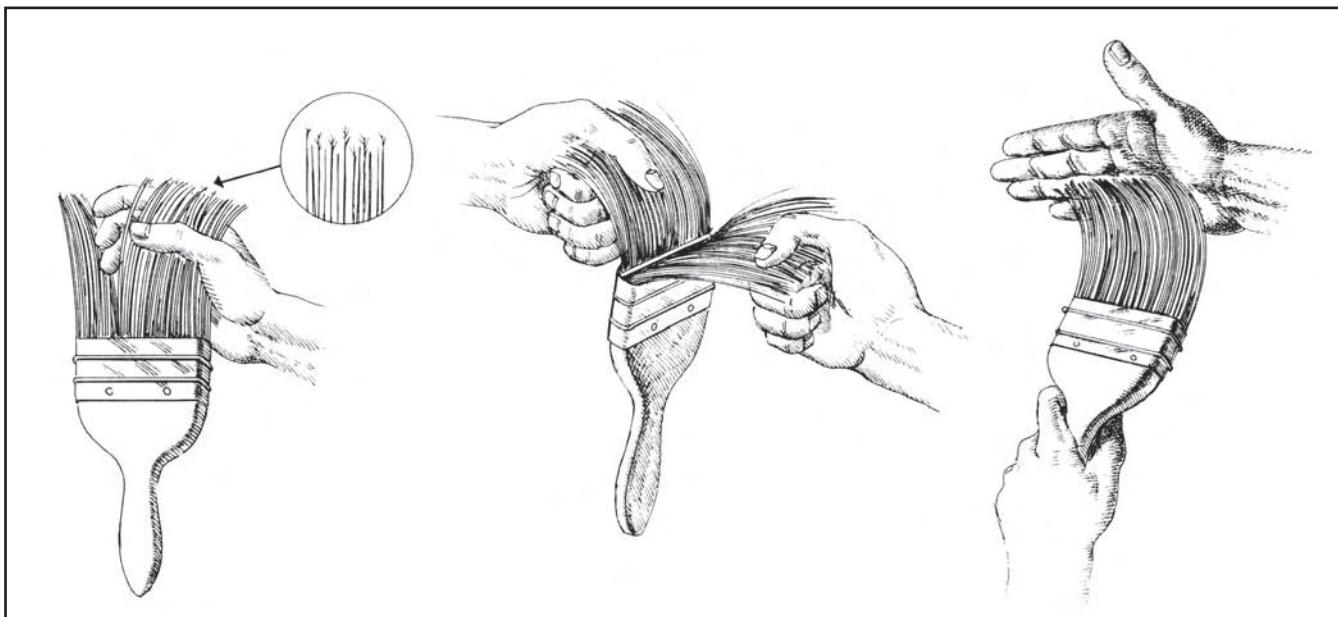
- 1 Brushes are still probably the most versatile and useful applicators for home painting. Rollers, pads, and spray cans are faster and easier in many cases, but a brush is still the only painting tool for every surface and almost every kind of house paint (there are some fast-drying commercial and industrial finishes that cannot be applied by brush; they must be sprayed).
- 2 As with most other tools, a poor-quality brush will make a good job almost impossible—regardless of the quality of the paint or finish applied. On the other hand, a good-quality brush not only will do a much better job, it will last longer and enable you to finish the job faster. So it is really foolish economy to buy cheap “throwaway” brushes simply to save you the job of cleaning the brush afterward—you won’t have to clean the brush, but you may very well have to do the whole job over.
- 3 All good-quality paintbrushes contain a high percentage of bristles with “flagged” or split ends—the more the better. Good-quality Chinese hog bristle is naturally tapered and split at the ends—which is why these bristles were for years considered the best for top-quality paint and varnish brushes. However, these days most brushes are made of synthetic¹ or man-made bristles, and manufacturers have developed techniques to imitate the flagged and split ends characteristic of natural bristle.
- 4 Although top-quality Chinese hog bristle works well with most oil-base and synthetic coatings, it is not as suited to water-thinned (latex) paints and finishes. The bristles are porous and absorb water readily, so latex finishes make them swell. This distorts the shape of the brush and ruins its sharp “cutting” edge, and the brush becomes so soft and floppy that smooth application becomes almost impossible. Also, hog bristles tend to wear rapidly on rough surfaces.
- 5 Nylon bristles, first introduced after World War II when Chinese bristle disappeared from the market, do not lose their springiness in water-thinned paints, and they stand up well on rough surfaces. The better-quality nylon bristles are tapered and flagged for smooth coverage, but nylon tends to soften after a while in hot weather or direct sun. Also, nylon loses much of its springiness in shellac, lacquer, and other quick-drying “synthetic” finishes.

¹ synthetic — artificial

- 6 The newest type of synthetic bristle is polyester filament²—an extremely versatile material that does not lose its resiliency³ with the water-thinned (latex) or solvent-thinned (oil, shellac, or lacquer) coatings normally used around the house—including the quick-drying synthetic finishes. In addition, it retains its springiness even in the hottest weather.
- 7 Like nylon, polyester is made with flagged or split ends to ensure even application of any paint or finish, but it does not quite have nylon's durability on rough, coarse surfaces. To compensate for this, some manufacturers make brushes with a blend of nylon and polyester bristles—nylon around the outside to take the hard wear, and polyester on the inside to provide smooth application and the best working qualities.

8 Here are some other points to check when shopping for a good-quality paintbrush:

1. Hold the brush up to a bright light to see how much of the bristle is flagged or split, and if the bristles are tapered and varied in length.
2. All brushes need some sort of block in the center to provide a “pocket” for holding paint, but some manufacturers use the block as a way of padding out the brush to make it look thicker. Separate the bristles and look down the center to make certain that the block in the middle is not so thick as to deceive you into thinking you are getting a lot more bristles than you actually are.
3. Holding the brush by the handle, press the tips of the bristles against your hand to see if this creates a clean, sharp edge for easy trimming or “cutting.” Also, test the bristles for a springy feel and a natural tendency to fan out to a straight edge.



² *filament* — a very thin strand

³ *resiliency* — flexibility; suppleness

4. Select a brush wide enough to minimize the back-and-forth brushing you will have to do, but not so wide and heavy that you can't handle it easily. A 1½-inch or 2-inch brush is generally right for windows and similar narrow trim; a 2-inch or 2½-inch brush is better for baseboards, doorframes, and similar woodwork; a 3-inch

brush is about right for doors, cabinets, shelves, and most furniture.

5. Handle sizes and shapes vary, but don't let anyone tell you that one is definitely better than another. When you have a choice, select the handle that feels most comfortable when held in a normal working position.

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- 28** What is the author's purpose in writing this excerpt?
- A. to persuade readers to buy only expensive paintbrushes
 - B. to entertain readers with stories about painting
 - C. to show readers how to use a paintbrush correctly
 - D. to inform readers about different kinds of paintbrushes

- 29** According to the excerpt, why are high-quality paintbrushes better than cheap ones?
- A. They do not have to be cleaned as often.
 - B. They may be discarded after each use.
 - C. They can be used with both oil- and water-based paints.
 - D. They are more likely to produce a good paint job.

- 30 According to the excerpt, what is the advantage of paintbrushes with flagged or split ends?
- A. They do not take as long to clean as other brushes.
 - B. They enable a smoother paint application.
 - C. They do not absorb water and lose their shape.
 - D. They contain more bristles than other paintbrushes.
- 31 According to the excerpt, for which of the following jobs would a Chinese hog bristle brush work **best**?
- A. oil paint on a smooth surface
 - B. oil paint on a rough surface
 - C. latex paint on a smooth surface
 - D. latex paint on a rough surface

- 32 Based on the excerpt, which of the following **best** describes latex paints?
- A. top-quality
 - B. commercial
 - C. porous
 - D. water-based
- 33 According to the excerpt, why do good-quality paintbrushes need to have a center pocket?
- A. to hold paint
 - B. to pad the brush
 - C. to separate the bristles
 - D. to make the brush longer

- 34 According to the excerpt, what is the **best** criterion for selecting a paintbrush handle?
- A. flexibility
 - B. comfort
 - C. durability
 - D. length

- 35 In the excerpt, why does the author put several words in quotation marks?
- A. to indicate spoken words
 - B. to emphasize painting techniques
 - C. to emphasize common mistakes
 - D. to indicate painting terminology

Write your answer to open-response question 36 in the space provided in your Student Answer Booklet.

- 36 Explain why the surface to be painted, paint type, and width of brush should be considered when choosing the best paintbrush for a particular paint project. Use relevant and specific information from the excerpt to support your answer.

May Day, the first day of May, is a traditional celebration of springtime that marks the passing of winter. Many cultures mark this occasion with elaborately organized festivities. To learn how the Norsemen of a thousand years ago celebrated May Day, read the Norse myth “The Many Deaths of Winter.” Answer the questions that follow.

The Many Deaths of Winter

*From the Norse myth
Retold by James Baldwin*

- 1 Siegfried, when he came to Gunther’s castle, thought of staying there but a few days only. But the king and his brothers made everything so pleasant for their honored guest that weeks slipped by unnoticed, and still the hero remained in Burgundy.
- 2 Spring had fairly come, and the weeping April clouds had given place to the balmy skies of May. The young men and maidens, as was their custom, made ready for the May-day games; and Siegfried and his knights were asked to take part in the sport.
- 3 On the smooth greensward, which they called Nanna’s carpet, beneath the shade of ash trees and elms, he who played Old Winter’s part lingered with his few attendants. These were clad in the dull gray garb which becomes the sober season of the year, and were decked with yellow straw, and dead, brown leaves. Out of the wood came the May king and his followers, clad in the gayest raiment, and decked with evergreens and flowers. With staves¹ and willow withes² they fell upon Old Winter’s champions and tried to drive them from the sward. In friendly fray they fought, and many mishaps fell to both parties. But at length the May king won; and grave Winter, battered and bruised, was made prisoner, and his followers were driven from the field. Then, in merry sport, sentence was passed on the luckless fellow, for he was found guilty of killing the flowers and of covering the earth with hoar frost;³ and he was doomed to a long banishment from music and the sunlight. The laughing party then set up a wooden likeness of the worsted⁴ winter king, and pelted it with stones and turf; and when they were tired they threw it down and put out its eyes and cast it into the river. And then a pole, decked with wild flowers and fresh green leaves, was planted in the midst of the sward, and all joined in merry dance around it. And they chose the most beautiful of all the maidens to be the Queen of May, and they crowned her with a wreath of violets and yellow buttercups; and for a whole day all yielded fealty⁵ to her and did her bidding.⁶
- 4 It was thus that May Day came in Burgundy.

¹ *staves* — narrow strips of wood that form the side of a barrel or tub

² *withes* — tough, supple twigs used for binding things together

³ *hoar frost* — frozen dew that forms a white coating on a surface

⁴ *worsted* — defeated

⁵ *fealty* — allegiance

⁶ *bidding* — a demand that something be done

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37 Which of the following phrases from the myth tells the reader that the games have taken place each year for many years?

- A. “weeks slipped by unnoticed”
(paragraph 1)
- B. “weeping April clouds” (paragraph 2)
- C. “as was their custom” (paragraph 2)
- D. “the sober season of the year”
(paragraph 3)

38 In the myth, what do the flowers symbolize?

- A. items of clothing
- B. the return of spring
- C. items for decoration
- D. the return of Siegfried

39 Which of the following **best** explains why the battle in the myth is called a “friendly fray”?

- A. Gunther invites Siegfried to take part.
- B. The fighting is not meant to hurt anyone.
- C. People who know one another have gone to war.
- D. Old Winter and the May king know each other well.

40 In the myth, what does the destruction of the wooden likeness of the king symbolize?

- A. the death of winter
- B. the killing of the flowers
- C. the unluckiness of winter
- D. the battle between Siegfried and Gunther

Grade 10 English Language Arts
Language and Literature
Spring 2005 Released Items:
Reporting Categories, Standards, and Correct Answers

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
1	106	<i>Reading and Literature / Understanding a Text</i>	8	D
2	106	<i>Reading and Literature / Nonfiction</i>	13	A
3	106	<i>Reading and Literature / Understanding a Text</i>	8	C
4	106	<i>Reading and Literature / Understanding a Text</i>	8	C
5	107	<i>Reading and Literature / Understanding a Text</i>	8	B
6	107	<i>Reading and Literature / Style and Language</i>	15	D
7	107	<i>Reading and Literature / Style and Language</i>	15	C
8	107	<i>Language / Structure and Origins of Modern English</i>	5	D
9	108	<i>Reading and Literature / Nonfiction</i>	13	
10	110	<i>Reading and Literature / Style and Language</i>	15	B
11	110	<i>Reading and Literature / Style and Language</i>	15	C
12	110	<i>Reading and Literature / Style and Language</i>	15	C
13	110	<i>Language / Vocabulary and Concept Development</i>	4	D
14	112	<i>Reading and Literature / Poetry</i>	14	B
15	112	<i>Reading and Literature / Poetry</i>	14	D
16	112	<i>Reading and Literature / Poetry</i>	14	C
17	112	<i>Reading and Literature / Poetry</i>	14	B
18	113	<i>Reading and Literature / Poetry</i>	14	
19	116	<i>Reading and Literature / Understanding a Text</i>	8	C
20	116	<i>Reading and Literature / Fiction</i>	12	C
21	116	<i>Language / Vocabulary and Concept Development</i>	4	D
22	116	<i>Reading and Literature / Fiction</i>	12	C
23	117	<i>Reading and Literature / Fiction</i>	12	B
24	117	<i>Language / Vocabulary and Concept Development</i>	4	A
25	117	<i>Reading and Literature / Fiction</i>	12	D
26	117	<i>Reading and Literature / Style and Language</i>	15	B
27	118	<i>Reading and Literature / Fiction</i>	12	
28	121	<i>Reading and Literature / Nonfiction</i>	13	D
29	121	<i>Reading and Literature / Understanding a Text</i>	8	D
30	122	<i>Reading and Literature / Understanding a Text</i>	8	B
31	122	<i>Reading and Literature / Nonfiction</i>	13	A
32	122	<i>Language / Vocabulary and Concept Development</i>	4	D
33	122	<i>Reading and Literature / Understanding a Text</i>	8	A
34	123	<i>Reading and Literature / Understanding a Text</i>	8	B
35	123	<i>Language / Formal and Informal English</i>	6	D
36	123	<i>Reading and Literature / Nonfiction</i>	13	
37	125	<i>Reading and Literature / Myth, Traditional Narrative, and Classical Literature</i>	16	C
38	125	<i>Reading and Literature / Style and Language</i>	15	B
39	125	<i>Reading and Literature / Understanding a Text</i>	8	B
40	125	<i>Reading and Literature / Myth, Traditional Narrative, and Classical Literature</i>	16	A

* Answers are provided here for multiple-choice items only. Sample responses and scoring guidelines for open-response items, which are indicated by shaded cells, will be posted to the Department's Web site later this year.