
VIII. English Language Arts, Grade 10

A. Composition

B. Reading Comprehension

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 Reading Comprehension 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 2007 grade 10 MCAS English Language Arts Composition test and Composition 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/current.html.

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 reporting categories **Composition: Topic Development** and **Composition: Standard English Conventions**.

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 or 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/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 dictionaries was allowed for current and former 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

Works of literature often feature characters who overcome hardship and misfortune.

From a work of literature you have read in or out of school, select a character who overcomes hardship and misfortune. In a well-developed composition, explain how the character overcomes adversity and why this success is important to the work of literature.

Grade 10 Make-Up Writing Prompt

WRITING PROMPT

Often in works of literature, characters have a mixture of positive and negative traits.

From a work of literature you have read in or out of school, select a character who blends positive and negative traits. In a well-developed composition, identify the character, describe how the character demonstrates both positive and negative traits, and explain how the character's traits are important to the work of literature.

B. Reading Comprehension

The spring 2007 grade 10 MCAS English Language Arts Reading Comprehension 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/current.html.

In *Test Item Analysis Reports* and on the Subject Area Subscore pages of the MCAS *School Reports* and *District Reports*, ELA Reading Comprehension 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 Reading Comprehension 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. For further information, contact Student Assessment Services at 781-338-3625.

Reference Materials and Tools

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

READING COMPREHENSION: SESSION 1

DIRECTIONS

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

John Gill, a rock climber from Pueblo, Colorado, is considered a legend in his sport. Read “Gill,” an excerpt from a true story in the book Eiger Dreams, and learn what makes him so well respected by climbers everywhere. Answer the questions that follow.

GILL

by Jon Krakauer

Students read a selection titled “Gill” and then answered questions 1 through 9 that follow on pages 203–205 of this document.

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From EIGER DREAMS by Jon Krakauer. Copyright © 1990 by Jon Krakauer. Reprinted by permission of The Lyons Press, an imprint of The Globe Pequot Press.

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- 1 According to the excerpt, which of the following is true of bouldering?
- A. It is a mental activity as well as a physical one.
 - B. It is more dangerous than regular mountain climbing.
 - C. It appeals mainly to research mathematicians.
 - D. It emphasizes reaching one's goal instead of the process of climbing.

- 2 According to the excerpt, which of the following **best** describes how Gill approaches climbing a boulder?
- A. He solves his climbing problems one handhold at a time.
 - B. He uses his knowledge of mathematics to determine the rock's measurements.
 - C. He draws on his skills as a former gymnast.
 - D. He looks for the pattern on the rock face before climbing.

- 3 What does Gill **most likely** mean when he says in paragraph 6 that climbing has “metaphysical, mystical, and philosophical overtones”?
- A. Climbing demands many hours of training in geology.
 - B. Climbing requires careful, deliberate body building.
 - C. Climbing demands long periods of religious preparation.
 - D. Climbing is much more than just an athletic activity.

- 4 Read the sentence from paragraph 7 in the box below.

He speaks the same way he moves—slowly, deliberately, with meticulously chosen words uttered in grammatically perfect sentences.

What can the reader learn about Gill from this description?

- A. Gill doubts his ability to communicate well with others.
- B. Gill conserves energy by moving and speaking slowly.
- C. Gill is purposeful and precise in his actions.
- D. Gill is purposely reserved when meeting new people.

- 5 According to the excerpt, how are mountain climbers different from boulderers?
- A. Mountain climbers usually climb in groups, while boulderers prefer to climb alone.
 - B. Mountain climbers perform death-defying deeds, while boulderers try not to take many risks.
 - C. Mountain climbers are part of an elite group, while boulderers are just common people.
 - D. Mountain climbers are concerned with reaching the top, while boulderers focus on the act of climbing.

- 6 What is this excerpt **mainly** about?
- A. how one of the world’s greatest climbers approaches his sport
 - B. how bouldering, once reserved for mathematicians, is becoming a popular sport
 - C. how climbers can find interesting patterns in almost any rock if they concentrate
 - D. how a famous climber got started on a lifetime of bouldering

- 7 The word *nascent* is derived from the Latin verb *nasci*, which means “to be born.” Which of the following **most nearly** means the same as the word *nascent* in paragraph 1?
- A. hidden
 - B. emerging
 - C. discovered
 - D. grown
- 8 Which of the following is the **best** meaning of the word *stymied* as it is used in paragraph 2?
- A. confused
 - B. steady
 - C. stuck
 - D. energized

Question 9 is an open-response question.

- **Read the question carefully.**
- **Explain your answer.**
- **Add supporting details.**
- **Double-check your work.**

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

- 9 Based on the excerpt, explain how Gill finds climbing boulders and solving mathematics equations to be similar. Use relevant and specific information from the excerpt to support your answer.

Do you have memories of an older relative or friend? In this excerpt from Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood, Judith Ortiz Cofer recalls childhood memories of her grandmother's house. Read to find out what she remembers about her grandmother. Then answer the questions that follow.

More Room

by JUDITH ORTIZ COFER

1 **m**y grandmother's house is like a chambered nautilus; it has many rooms, yet it is not a mansion. Its proportions are small and its design simple. It is a house that has grown organically, according to the needs of its inhabitants. To all of us in the family it is known as *la casa de Mamá*. It is the place of our origin; the stage for our memories and dreams of Island life.

2 I remember how in my childhood it sat on stilts; this was before it had a downstairs—it rested on its perch like a great blue bird—not a flying sort of bird, more like a nesting hen, but with spread wings. Grandfather had built it soon after their marriage. He was a painter and housebuilder by trade—a poet and meditative man by nature. As each of their eight children were born, new rooms were added. After a few years, the paint didn't exactly match, nor the materials, so that there was a chronology to it, like the rings of a tree, and Mamá could tell you the history of each room in her *casa*, and thus the genealogy of the family along with it.

3 Her own room is the heart of the house. Though I have seen it recently—and both woman and room have diminished in size, changed by the new perspective of my eyes, now capable of looking over countertops and tall beds—it is not this picture I carry in my memory of Mamá's *casa*. Instead, I see her room as a queen's chamber where a small woman loomed large, a throne room with a massive four-poster bed in its center, which stood taller than a child's head. It was on this bed, where her own children had been born, that the smallest grandchildren were allowed to take naps in the afternoons; here too was where Mamá secluded herself to dispense private advice to her daughters, sitting on the edge of the bed, looking down at whoever sat on the rocker where generations of babies had been sung to sleep. To me she looked like a wise empress right out of the fairy tales I was addicted to reading.

4 Though the room was dominated by the mahogany four-poster, it also contained all of Mamá's symbols of power. On her dresser there were not cosmetics but jars filled with herbs: *yerba* we were all subjected to during childhood crises. She had a steaming cup for anyone who could not, or would not, get up to face life on any given day. If the acrid aftertaste of her cures for malingering did not get you out of bed, then it was time to call *el doctor*.

5 And there was the monstrous chifforobe she kept locked with a little golden key she did not hide. This was a test of her dominion over us; though my cousins and I wanted a look inside that massive wardrobe more than anything, we never reached for that little key lying on top of her Bible on the dresser. This was also where she placed her earrings and rosary when she took them off at night. God's word was her security system. This chifforobe was the place where I imagined she kept jewels, satin

slippers, and elegant silk, sequined gowns of heartbreaking fineness. I lusted after those imaginary costumes. I had heard that Mamá had been a great beauty in her youth, and the belle of many balls. My cousins had ideas as to what she kept in that wooden vault: its secret could be money (Mamá did not hand cash to strangers, banks were out of the question, so there were stories that her mattress was stuffed with dollar bills, and that she buried coins in jars in her garden under rose-bushes, or kept them in her inviolate chifferobe); there might be that legendary gun salvaged from the Spanish-American conflict over the Island. We went wild over suspected treasures that we made up simply because children have to fill locked trunks with something wonderful.

...

“More Room” is reprinted with permission from the publisher of *Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood* by Judith Ortiz Cofer (Arte Público Press — University of Houston, 1990).

-
- 10 Which of the following **best** expresses a theme in the excerpt?
- A. Living in the past prevents people from growing.
 - B. Good behavior brings happiness and prosperity.
 - C. Memory helps people stay connected to things they cherish.
 - D. Adults often forget their childhood memories.
- 11 In paragraph 2, the speaker states that the house had a “chronology to it.” What is the **most likely** meaning of the phrase?
- A. Its architecture reveals the cultural and social history of its time.
 - B. Its changing structure reflects the history of its occupants.
 - C. It contains objects from many different cultures throughout history.
 - D. Its simple design and small size reflect the family’s history.

- 12 In paragraph 3, what does the author mean by the statement “both woman and room have diminished in size”?
- A. Mamá and her room have faded from the author’s memory.
 - B. Mamá and her room have deteriorated with age.
 - C. Mamá and her room are physically smaller than they used to be.
 - D. Mamá and her room appear smaller to the author as an adult.

- 13 In the excerpt, what is the effect of the author’s use of images such as “queen’s chamber,” “throne room,” and “sequined gowns of heartbreaking fineness”?
- A. It indicates Mamá was old-fashioned.
 - B. It suggests the family’s elevated status.
 - C. It shows that Mamá was powerful.
 - D. It reveals the family’s ties to royalty.

How much of what we learn adequately explains the world around us? Read the poem “When I Heard the Learn’d Astronomer” to learn what the poet has to say about this question. Answer the questions that follow.

When I Heard the Learn’d Astronomer

- 1 When I heard the learn’d astronomer,
- 2 When the proofs, the figures, were ranged in columns
before me,
- 3 When I was shown the charts and diagrams, to add,
divide, and measure them,
- 4 When I, sitting, heard the astronomer where he lectured
with much applause in the lecture room,
- 5 How soon unaccountable I became tired and sick,
- 6 Till rising and gliding out I wander’d off by myself,
- 7 In the mystical* moist night air, and from time to time,
- 8 Look’d up in perfect silence at the stars.

—Walt Whitman

* *mystical* — mysterious

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- 14 Which of the following statements represents the **main** theme of the poem?
- A. Science cannot fully express the wonder of the world.
 - B. Nature is one's best source of recreation.
 - C. Technology causes more problems than it solves.
 - D. Learning causes one to become ill and fatigued.
- 15 In line 5, what is conveyed by the phrase "tired and sick"?
- A. the speaker's sorrow and loss experienced in his life
 - B. a sense of approaching danger
 - C. a sense of the speaker's poor health
 - D. the speaker's boredom and disappointment with the lecture
- 16 What is the **main purpose** of the phrase "perfect silence" in the last line of the poem?
- A. to explain why he has to leave the lecture room
 - B. to convey a sense of loneliness and sorrow
 - C. to contrast with the sounds in the lecture room
 - D. to highlight the pleasure of science and learning
- 17 What do the last three lines of the poem suggest?
- A. the importance of personal experience with nature
 - B. the dangers of losing track of time
 - C. the importance of learning about astronomy
 - D. the dangers of wandering off alone
- 18 Which of the following is the **best** synonym for the word *learn'd* as it is used in line 1?
- A. aware
 - B. remembered
 - C. knowledgeable
 - D. invented

Question 19 is an open-response question.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

Write your answer to question 19 in the space provided in your Student Answer Booklet.

- 19 In the poem, a shift occurs at the end of line 4.
- a. Explain what happens before and after the shift.
 - b. Explain what causes the shift.

Use relevant and specific information from the poem to support your answer.

English Language Arts

READING COMPREHENSION: SESSION 2

DIRECTIONS

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

The novel Girl With a Pearl Earring is set in Holland in the 1600s. In this excerpt, sixteen-year-old Griet is confronted with a surprising development in her life. Learn what causes the turn of events and how she deals with it. Read the excerpt and answer the questions that follow.

GIRL WITH A PEARL EARRING

by *Tracy Chevalier*

Students read a selection titled *Girl With a Pearl Earring* and then answered questions 20 through 27 that follow on pages 215–217 of this document.

Due to copyright restrictions, the selection cannot be released to the public over the Internet. For more information, see the copyright citation below.

From GIRL WITH A PEARL EARRING by Tracy Chevalier, copyright © 1999 by Tracy Chevalier. Used by permission of Plume, an imprint of Penguin Group (USA) Inc.

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- 20 In the excerpt, the action is seen through Griet's eyes. What does this help the reader do?
- A. to understand her mother's actions
 - B. to feel sympathy for her
 - C. to foreshadow the ending
 - D. to appreciate the talent of Vermeer
- 21 In the excerpt, Griet's narration contains a great deal of visual imagery. What does this reveal about her?
- A. Griet often describes scenes for her father.
 - B. Griet enjoys looking at the fine possessions of the rich people.
 - C. Griet notices details the way an artist would.
 - D. Griet is learning to paint scenes on tiles.
- 22 Reread paragraph 15. What does the fact that Catharina's expression "flickered like a candle" reveal about her?
- A. She is uneasy.
 - B. She is demanding.
 - C. She is jealous.
 - D. She is exhausted.
- 23 In paragraphs 16 through 24, what can the reader tell from the fact that the man asks questions, while Griet does not?
- A. He does not know how to make soup, and she does.
 - B. He has a position of authority, and she does not.
 - C. He does not want to hire her, but she needs the job.
 - D. He is friendly and talkative, but she is shy.

- 24 Read the sentence from paragraph 24 in the box below.

He arched his eyebrows, as if he had not expected such a response.

What does the sentence suggest about Vermeer?

- A. He is surprised Griet can cook.
- B. He recognizes Griet's artistic instincts.
- C. He thinks Griet is being rude.
- D. He is interested in Griet's soup recipe.

- 25 In the excerpt, which of Vermeer's actions suggests that he thinks like an artist?

- A. He calls the vegetables by their colors instead of their names.
- B. He calms his wife when she knocks the knife off the table.
- C. He asks Griet to clean his studio.
- D. He allows his wife to make the decision to hire Griet.

- 26 According to the excerpt, what consolation does the father have about Griet's job?

- A. He thinks she will learn to paint.
- B. He thinks her employer will be good to her.
- C. He believes she will make a lot of money.
- D. He hopes she will learn to be a good maid.

Question 27 is an open-response question.

- Read the question carefully.
- Explain your answer.
- Add supporting details.
- Double-check your work.

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

- 27 Based on the excerpt, describe Griet's character. Use relevant and specific information from the excerpt to support your answer.

English Language Arts

READING COMPREHENSION: 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.

America's Test Kitchen shares the results of its approach to making foolproof traditional recipes. The following article includes tips and information for preparing New England clam chowder. Read the article and answer the questions that follow.

NEW ENGLAND CLAM CHOWDER

WHAT WE WANTED: A delicious, traditional chowder that was economical, would not curdle,¹ and could be prepared quickly.

- W**e love homemade clam chowder almost as much as we love good chicken soup. After all, our test kitchen is located just outside of Boston, in the heart of chowder country. But we must confess that many cooks (including some that work in our test kitchen) don't make their own chowder. While they might never buy chicken soup, they seem willing to make this compromise. We wondered why.
- Time certainly isn't the reason. You can prepare clam chowder much more quickly than you can a pot of good chicken soup. The reason why many cooks don't bother making their own clam chowder is the clams. First of all, clams can be expensive. Second, clams are not terribly forgiving—you must cook them soon after their purchase (chickens can be frozen), and then the chowder itself must be quickly consumed (again, chicken soup can be frozen or at least refrigerated for another day). Last, chowders are more fragile (and thus more fickle) than most soups. Unless

the chowder is stabilized in some way, it's likely to curdle, especially when brought to a boil.

- Before testing chowder recipes, we explored our clam options. Chowders are typically made with hard-shell clams (rather than soft-shell clams, such as steamers), so we purchased (from smallest to largest) cockles, littlenecks, cherrystones, and chowder clams, often called quahogs (pronounced ko-hogs).
- Although they made delicious chowders, we eliminated littlenecks and cockles, both of which were just too expensive to toss into a chowder pot. Chowders made with the cheapest clams, however, weren't satisfactory. The quahogs we purchased for testing were large (4 to 5 inches in diameter), tough, and strong flavored. Their oversized bellies (and the contents therein) gave the chowder an overbearing mineral taste, detracting from its smooth, rich flavor.
- Though only a little more expensive than quahogs, cherrystones offered good value and flavor. The chowder made from these slightly smaller clams was distinctly clam flavored, without an inky aftertaste. Because there are no industry sizing standards for

¹ *curdle* — to thicken into clots

each clam variety, you may find some small quahogs labeled cherrystones or large cherrystones labeled quahogs. Regardless of designation, clams much over 4 inches in diameter will deliver a distinctly metallic, inky-flavored chowder.

6 Some recipes suggest shucking² raw clams and then adding the raw clam bellies to the pot. Other recipes steam the clams open. We tested both methods and found that steaming the clams open is far easier than shucking them. After seven to nine minutes over simmering water, clams open as naturally as budding flowers. Ours did not toughen up as long as we pulled them from the pot as soon as they opened and didn't let them cook too long in the finished chowder.

7 Although many chowder recipes instruct the cook to soak the clams in salt water spiked with cornmeal or baking powder to remove grit, we found the extra step of purging or filtering hard-shell clams to be unnecessary. All of the hard-shells we tested were relatively clean, and what little sediment there was sank to the bottom of the steaming liquid. Getting rid of the grit was as simple as leaving the last few tablespoons of broth in the pan when

TECHNIQUE: Scrubbing Clams



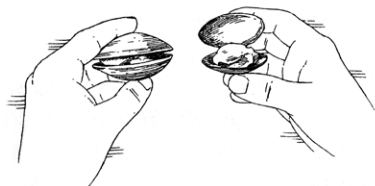
Many recipes instruct the cook to scrub clams. Don't skip this step; many clams have bits of sand embedded in their shells that can ruin a pot of chowder. We like to scrub clams under cold, running water using a soft brush, sometimes sold in kitchen shops as a vegetable brush.

pouring it from the pot. If you find that your clam broth is gritty, strain it through a coffee filter.

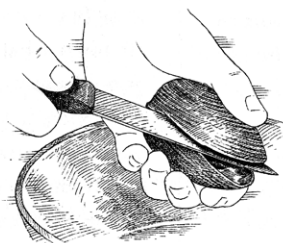
8 At this point, we turned our attention to texture. We wanted a chowder that was thick but still a soup rather than a stew. Older recipes call for thickening clam chowder with crumbled biscuits; bread crumbs and crackers are modern stand-ins.

9 Chowders thickened with bread crumbs failed to impress. We wanted a smooth,

TECHNIQUE: Steaming Clams for Chowder



1. Steam clams until they just open, as shown on the left, rather than completely open, as shown at the right.



2. Using a paring knife, open the clams carefully, holding each one over a bowl to catch any juices that are released.



3. When open, discard the top shell and use the knife to sever the muscle that connects the clam to the bottom shell.

² *shucking* — removing the shell from

creamy soup base for the potatoes, onions, and clams, but no matter how long the chowder simmered, neither the bread crumbs nor crackers ever completely dissolved into the cooking liquid. Heavy cream alone, by contrast, did not give the chowder enough body. We discovered fairly quickly that flour was necessary not only as a thickener but also as a stabilizer; unthickened chowders separate and curdle.

10 Most recipes for chowder call for potatoes, some of them calling specifically for starchy baking potatoes, which tend to break down when boiled and so can double as a thickener. In our tests, these potatoes did not break down sufficiently but instead simply became soft and mushy. We found waxy red boiling potatoes to be best for creamy-style chowders. They have a firm but tender texture, and their red skins look appealing.

11 We now had two final questions to answer about New England clam chowder. First, should it include salt pork or bacon, and, if the latter, did the bacon need to be blanched?³ Second, should the chowder be enriched with milk or cream?

12 Salt pork and bacon both come from the pig's belly. Salt pork is cured in salt, while bacon is smoked, and salt pork is generally fattier than bacon. Salt pork is the more traditional choice in chowder recipes,

although bacon has become popular in recent decades, no doubt because of its availability. Jasper White writes in *Fifty Chowders* (Scribners, 2000), his definitive book on the subject, that chowders made years ago with salt pork often had a smoky flavor because they were also cooked over an open hearth. For modern cooks, bacon adds both the pork and the smoky flavor.

13 We made clam chowder with both salt pork and bacon, and tasters liked both versions. Frankly, we ended up using such small amounts of pork in our final recipe that either salt pork or bacon is fine. Bacon is more readily available and, once bought, easier to use up. Blanching the bacon makes it taste more like salt pork, but we rather liked the subtle smokiness of the chowder made with unblanched bacon.

14 As for the cream versus milk issue, we found that so much milk was required to make the chowder look and taste creamy that it began to lose its clam flavor and became more like mild bisque⁴ or the clam equivalent of oyster stew. Making the chowder with almost all clam broth (5 cups of the cooking liquid from the steaming clams), then finishing the stew with a cup of cream, gave us what we were looking for: a rich, creamy chowder that tasted distinctly of clams.

FOOD FACT: Chowder

Historically, chowder was improvised according to available seasonal ingredients. In France, fishermen would toss a portion of the day's catch into a *chaudiere*, a large, three-legged iron cooking pot. Hence the name chowder.

Today, the term chowder is used to refer to a soup thickened with potatoes and often cream. Bacon plays an important role in almost all chowder recipes. Along the East Coast, there are two styles of clam chowder – those made with dairy, popular in Massachusetts and Maine (we generally call these soups New England clam chowders) and those made with tomatoes. This second style was first popularized in Rhode Island but eventually became known as Manhattan clam chowder.

³ *blanched* — boiled briefly

⁴ *bisque* — thick cream soup

- 28 What is the author's **most likely** purpose for beginning the article with a description of a puzzling fact?
- A. to prove a point that is often disputed
 - B. to establish a pattern for the rest of the article
 - C. to explain the motivation for the research that follows
 - D. to present different perspectives about cooking to readers
- 29 According to paragraph 2, what is one reason most cooks do not make their own clam chowder?
- A. Buying clams can be costly.
 - B. Finding clams can be difficult.
 - C. Preparing clams for the soup is time consuming.
 - D. Removing clams from their shells is challenging.
- 30 According to paragraphs 4 and 5, why did the testers choose cherrystone clams for their clam chowder recipe?
- A. They are less expensive than the larger clams.
 - B. They are easier to clean than the soft-shelled clams.
 - C. They are better tasting than the less expensive clams.
 - D. They are more plentiful than the more expensive clams.
- 31 According to paragraph 9, what is the **best** thickening agent for clam chowder?
- A. flour
 - B. potatoes
 - C. bread crumbs
 - D. crumbled biscuits
- 32 What is the **main** purpose of the information in the box titled "FOOD FACT: Chowder"?
- A. to describe the origins of chowder
 - B. to describe thickeners used in chowder
 - C. to compare the kinds of potatoes used in chowder
 - D. to contrast cream and tomatoes as bases for chowder
- 33 Which of the following statements **best** characterizes the article's main conclusion?
- A. Good clam chowder can be prepared at home.
 - B. The best clam chowder is made in New England.
 - C. Amateur cooks should experiment with chowder techniques.
 - D. Test kitchen cooks are undecided about the best chowder recipe.

- 34 Which of the following is the **best** synonym for the word *overbearing* as it is used in paragraph 4?
- A. delicate
 - B. dominant
 - C. satisfying
 - D. interesting
- 35 To whom does the pronoun *we* refer throughout the article?
- A. food critics
 - B. clam fishermen
 - C. test kitchen staff
 - D. restaurant owners

Question 36 is an open-response question.

- **Read the question carefully.**
- **Explain your answer.**
- **Add supporting details.**
- **Double-check your work.**

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

- 36 Using the information from the article, describe how you could use the authors' discoveries to make clam chowder at home. Support your answer with relevant and specific details from the article.

In this chapter from *Mythology*, author Edith Hamilton retells the story of King Ceyx and his faithful wife, Queen Alcyone. Read the myth and answer the questions that follow.

CEYX AND ALCYONE

by Edith Hamilton

- 1 Ceyx, a king in Thessaly,¹ was the son of Lucifer, the light-bearer, the star that brings in the day,² and all his father's bright gladness was in his face. His wife Alcyone was also of high descent; she was the daughter of Aeolus, King of the Winds. The two loved each other devotedly and were never willingly apart. Nevertheless, a time came when he decided he must leave her and make a long journey across the sea. Various matters had happened to disturb him and he wished to consult the oracle,³ men's refuge in trouble. When Alcyone learned what he was planning she was overwhelmed with grief and terror. She told him with streaming tears and in a voice broken with sobs, that she knew as few others could the power of the winds upon the sea. In her father's palace she had watched them from her childhood, their stormy meetings, the black clouds they summoned and the wild red lightning. "And many a time upon the beach," she said, "I have seen the broken planks of ships tossed up. Oh, do not go. But if I cannot persuade you, at least take me with you. I can endure whatever comes to us together."
- 2 Ceyx was deeply moved, for she loved him no better than he loved her, but his purpose held fast. He felt that he must get counsel from the oracle and he would not hear of her sharing the perils of the voyage. She had to yield and let him go alone. Her heart was so heavy when she bade him farewell it was as if she foresaw what was to come. She waited on the shore watching the ship until it sailed out of sight.
- 3 That very night a fierce storm broke over the sea. The winds all met in a mad hurricane, and the waves rose up mountain-high. Rain fell in such sheets that the whole heaven seemed falling into the sea and the sea seemed leaping up into the sky. The men on the quivering, battered boat were mad with terror, all except one who thought only of Alcyone and rejoiced that she was in safety. Her name was on his lips when the ship sank and the waters closed over him.
- 4 Alcyone was counting off the days. She kept herself busy, weaving a robe for him against his return and another for herself to be lovely in when he first saw her. And many times each day she prayed to the gods for him, to Juno most of all. The goddess was touched by those prayers for one who had long been dead. She summoned her messenger Iris and ordered her to go to the house of Somnus, God of Sleep, and bid him send a dream to Alcyone to tell her the truth about Ceyx.

¹ *Thessaly* — region of northern Greece

² *the star that brings in the day* — a reference to the planet Venus as seen at dawn

³ *oracle* — a person, such as a priest or priestess of ancient Greece, through whom a deity is believed to speak

- 5 The abode of Sleep is near the black country of the Cimmerians,⁴ in a deep valley where the sun never shines and dusky twilight wraps all things in shadows. No cock crows there; no watchdog breaks the silence; no branches rustle in the breeze; no clamor of tongues disturbs the peace. The only sound comes from the gently flowing stream of Lethe, the river of forgetfulness, where the waters murmuring entice to sleep. Before the door poppies bloom, and other drowsy herbs. Within, the God of Slumber lies upon a couch downy-soft and black of hue. There came Iris in her cloak of many colors, trailing across the sky in a rainbow curve, and the dark house was lit up with the shining of her garments. Even so, it was hard for her to make the god open his heavy eyes and understand what he was required to do. As soon as she was sure he was really awake and her errand done, Iris sped away, fearful that she too might sink forever into slumber.
- 6 The old God of Sleep aroused his son, Morpheus, skilled in assuming the form of any and every human being, and he gave him Juno's orders. On noiseless wings Morpheus flew through the darkness and stood by Alcyone's bed. He had taken on the face and form of Ceyx drowned. Naked and dripping wet he bent over her couch. "Poor wife," he said, "look, your husband is here. Do you know me or is my face changed in death? I am dead, Alcyone. Your name was on my lips when the waters overwhelmed me. There is no hope for me any more. But give me your tears. Let me not go down to the shadowy land unwept." In her sleep Alcyone moaned and stretched her arms out to clasp him. She cried aloud, "Wait for me. I will go with you," and her cry awakened her. She woke to the conviction that her husband was dead, that what she had seen was no dream, but himself. "I saw him, on that very spot," she told herself. "So piteous he looked. He is dead and soon I shall die. Could I stay here when his dear body is tossed about in the waves? I will not leave you, my husband; I will not try to live."
- 7 With the first daylight she went to the shore, to the headland where she had stood to watch him sail away. As she gazed seaward, far off on the water she saw something floating. The tide was setting in and the thing came nearer and nearer until she knew it was a dead body. She watched it with pity and horror in her heart as it drifted slowly toward her. And now it was close to the headland, almost beside her. It was he, Ceyx, her husband. She ran and leaped into the water, crying, "Husband, dearest!"—and then oh, wonder, instead of sinking into the waves she was flying over them. She had wings; her body was covered with feathers. She had been changed into a bird. The gods were kind. They did the same to Ceyx. As she flew to the body it was gone, and he, changed into a bird like herself, joined her. But their love was unchanged. They are always seen together, flying or riding the waves.
- 8 Every year there are seven days on end when the sea lies still and calm; no breath of wind stirs the waters. These are the days when Alcyone broods over her nest floating on the sea. After the young birds are hatched the charm is broken; but each winter these days of perfect peace come, and they are called after her, Alcyon, or, more commonly, Halcyon days.

⁴ *Cimmerians* — an ancient people living north of the Black Sea in what is now southern Russia

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- 37 According to paragraph 2, why does Ceyx refuse to allow Alcyone to accompany him?
- A. Ceyx fears that Alcyone is likely to bring him misfortune.
 - B. Ceyx wants Alcyone to manage the household in his absence.
 - C. Ceyx believes Alcyone is forbidden to seek advice from the oracle.
 - D. Ceyx wishes to prevent Alcyone from being exposed to any danger.
- 38 According to paragraphs 6–7, what motivates Alcyone to return to the headland?
- A. She plans to take a journey across the sea.
 - B. She hopes to find a cure for her sleeplessness.
 - C. She wishes to ask the oracle about her dream.
 - D. She wants to be close to her drowned husband.
- 39 Which of the following ideas is **most clearly** supported by the myth?
- A. defiance of the will of the gods
 - B. admiration for devotion between mortals
 - C. appreciation of the beauty found in nature
 - D. hopelessness of achieving human perfection
- 40 According to the information in paragraph 8, which of the following is the **best** synonym for the word *halcyon*?
- A. joyful
 - B. reborn
 - C. serene
 - D. unending

**Grade 10 English Language Arts
Reading Comprehension
Spring 2007 Released Items:
Reporting Categories, Standards, and Correct Answers**

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
1	203	<i>Reading and Literature</i>	8	A
2	203	<i>Reading and Literature</i>	8	D
3	204	<i>Reading and Literature</i>	13	D
4	204	<i>Reading and Literature</i>	8	C
5	204	<i>Reading and Literature</i>	8	D
6	204	<i>Reading and Literature</i>	8	A
7	205	<i>Language</i>	4	B
8	205	<i>Language</i>	4	C
9	205	<i>Reading and Literature</i>	13	
10	207	<i>Reading and Literature</i>	11	C
11	207	<i>Reading and Literature</i>	12	B
12	208	<i>Reading and Literature</i>	12	D
13	208	<i>Reading and Literature</i>	15	C
14	210	<i>Reading and Literature</i>	11	A
15	210	<i>Reading and Literature</i>	14	D
16	210	<i>Reading and Literature</i>	14	C
17	210	<i>Reading and Literature</i>	14	A
18	210	<i>Language</i>	4	C
19	211	<i>Reading and Literature</i>	14	
20	215	<i>Reading and Literature</i>	12	B
21	215	<i>Reading and Literature</i>	15	C
22	215	<i>Reading and Literature</i>	15	A
23	215	<i>Reading and Literature</i>	12	B
24	216	<i>Reading and Literature</i>	12	B
25	216	<i>Reading and Literature</i>	12	A
26	216	<i>Reading and Literature</i>	12	B
27	217	<i>Reading and Literature</i>	12	
28	221	<i>Reading and Literature</i>	15	C
29	221	<i>Reading and Literature</i>	8	A
30	221	<i>Reading and Literature</i>	8	C
31	221	<i>Reading and Literature</i>	8	A
32	221	<i>Reading and Literature</i>	13	A
33	221	<i>Reading and Literature</i>	8	A
34	222	<i>Language</i>	4	B
35	222	<i>Language</i>	5	C
36	222	<i>Reading and Literature</i>	8	
37	225	<i>Reading and Literature</i>	16	D
38	225	<i>Reading and Literature</i>	16	D
39	225	<i>Reading and Literature</i>	16	B
40	225	<i>Language</i>	4	C

* 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.