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## VIII. English Language Arts, Grade 10

A. Composition

B. Reading Comprehension

# Grade 10 English Language Arts Test

## Test Structure

The grade 10 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 **Writing** strand in the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (March 2011)
- the ELA Reading Comprehension test, which used multiple-choice and open-response questions (items) to assess learning standards from the **Reading** and **Language** strands in the *Massachusetts Curriculum Framework for English Language Arts and Literacy*

## A. Composition

The spring 2017 grade 10 ELA Composition test was based on learning standards in the grades 6–12 **Writing** strand of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (March 2011). The learning standards for the grades 6–12 **Writing** strand appear on pages 53–59 of the *Framework*, which is available on the Department website at [www.doe.mass.edu/frameworks/current.html](http://www.doe.mass.edu/frameworks/current.html).

Each grade 10 ELA writing prompt requires students to write a literary analysis (coded to standard 1 in the grades 6–12 **Writing** strand in the 2011 *Framework*). All grade 10 writing prompts also assess standards 4 and 5 in the grades 6–12 **Writing** strand.

ELA Composition test results are reported under the reporting categories **Composition: Topic Development** and **Composition: Standard English Conventions**.

## Test Sessions and Content Overview

The 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 Scoring Guides for the MCAS English Language Arts Composition are available at [www.doe.mass.edu/mcas/student/elacomp\\_scoreguide.html](http://www.doe.mass.edu/mcas/student/elacomp_scoreguide.html).

## Reference Materials

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 current and former English language learner students only. No other reference materials were allowed during either ELA Composition test session.

## English Language Arts Test

### Grade 10 Writing Prompt

#### WRITING PROMPT

Often in works of literature, a character deceives or tricks other people.

From a work of literature you have read in or out of school, select a character who deceives or tricks other people. In a well-developed composition, identify the character, describe how he or she deceives other people, and explain how the character's deception is important to the work as a whole.

### Grade 10 Make-Up Writing Prompt

#### WRITING PROMPT

Often in works of literature, people make choices that have important consequences.

From a work of literature that you have read in or out of school, select a character who makes a choice that has important consequences. In a well-developed composition, identify the character's choice, describe the consequences of his or her choice, and explain how the character's experience is important to the work as a whole.

## *B. Reading Comprehension*

The spring 2017 grade 10 English Language Arts Reading Comprehension test was based on grades 6–12 learning standards in two content strands of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (March 2011) listed below. Page numbers for the learning standards appear in parentheses.

- Reading (*Framework*, pages 47–52)
- Language (*Framework*, pages 64–67)

The *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at [www.doe.mass.edu/frameworks/current.html](http://www.doe.mass.edu/frameworks/current.html).

ELA Reading Comprehension test results are reported under two MCAS reporting categories, **Reading** and **Language**, which are identical to the two framework content strands listed above.

The table at the conclusion of this chapter indicates each item’s reporting category and both the 2011 grades 6–12 *Framework* standard and the 2001 *Framework* general standard it assesses. The correct answers for multiple-choice questions are also displayed in the table.

### **Test Sessions and Content Overview**

The 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 reading passages, 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.

### **Reference Materials**

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

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 1

### DIRECTIONS

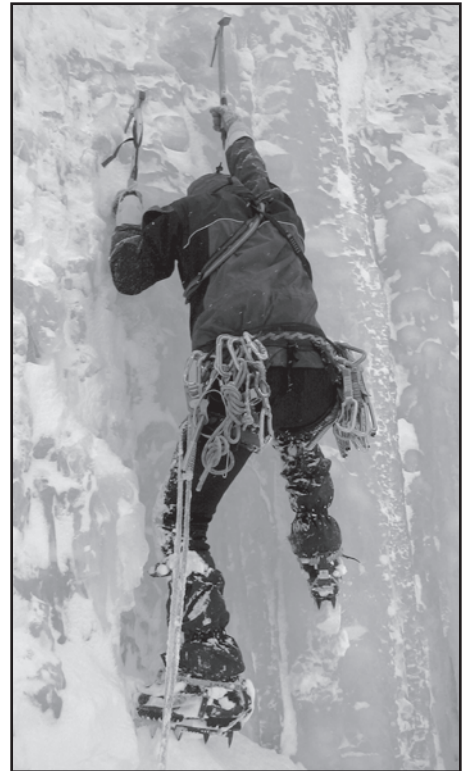
This session contains three reading selections with sixteen multiple-choice questions and two open-response questions. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

*The Sherpa people live in the Himalayan Mountains of Nepal and are often hired to assist in major expeditions to the tops of the world's largest peaks. The book *Buried in the Sky* describes an attempt made by a group of climbers in 2008 to reach the summit of K2, a peak in the Karakoram mountain range. Read the excerpt about two of the Sherpas that survived that climb and answer the questions that follow.*

### from **BURIED IN THE SKY**

*by Peter Zuckerman and Amanda Padoan*

- 1 Hanging off the face of a cliff, an ice axe the only thing between him and death, a Sherpa climber named Chhiring Dorje swung to the left. A massive ice boulder ripped off above, hurtling toward him.
- 2 It was the size of a refrigerator.
- 3 The underbelly caught, and the mass flipped, cartwheeling down. It tore past, skimming Chhiring's shoulder, then vanished.
- 4 *Brooof.* It slammed into something below, shattering.
- 5 The mountain shook with the impact. Powder shot up in a column.
- 6 It was about midnight on August 1, 2008, and Chhiring had only a hazy idea of where he was: on or near the Bottleneck of K2, the deadliest stretch of the most dangerous mountain. At roughly the cruising altitude of a Boeing 737, the Bottleneck stretched away from him into the darkness below. In the starlight, the channel seemed bottomless as wisps of fog slithered into the abyss. Above, a lip of ice curled like the barrel of a crashing wave.
- 7 Oxygen depletion had turned Chhiring's mind to mush. Hunger and exhaustion had broken his body. When he opened his mouth, his tongue froze; when he gasped for breath, the moistureless air scoured his throat and lashed his eyes.
- 8 Chhiring felt robotic, cold, too tired to think of what he'd sacrificed to get to K2. The Sherpa mountaineer, who had summited Everest ten times, had been consumed by the mountain for



decades. A far more difficult peak than Everest, K2's summit is one of the most prestigious prizes in high-altitude mountaineering. Chhiring had gone despite his wife's tears. Despite the climb costing more money than his father had made in forty years. Despite his Buddhist *lama*<sup>1</sup> warning him that K2's goddess would never tolerate the climb.

9 Chhiring had made it to the summit of K2 that evening without using bottled oxygen, vaulting him into an elite group of the most successful mountaineers, but the descent wasn't turning out as planned. He had dreamed of the achievement, a heroic reception, even fame. None of that mattered now. Chhiring had a wife, two daughters, a thriving business, and a dozen relatives who depended on him. All he wanted was to get home. Alive.

10 Normally, descent would be safer. Climbers usually go down during the early afternoon when it's warmer and daylight shows the way. They rappel, leapfrogging off the ice while attached to a fixed line to control their speed. In avalanche-prone areas around the Bottleneck, climbers descend as quickly as possible. This cuts exposure time, minimizing the chance of getting buried. Getting down fast was what Chhiring had planned on, depended on.

11 Now it was black and moonless. The fixed lines had vanished, severed by falling ice. Turning back wasn't an option. Without rope to catch him, Chhiring had only his axe to arrest a fall. And more than one life was in play: another climber was hanging from his harness.

12 The man suspended below him was Pasang Lama. Three hours earlier, Pasang had given up his ice axe to help more vulnerable climbers. He had thought he could survive without it. Like Chhiring, Pasang had planned to rappel down the mountain using the fixed lines.

13 When the ropes through the Bottleneck disappeared, Pasang had figured it was his time to die. Stranded, he was unable to climb up or down without help. Why would anyone try to save him? A climber who attached himself to Pasang would surely fall, too. Using an ice axe to check the weight of one mountaineer skidding down the Bottleneck is nearly impossible. Stopping two bodies presents twice the difficulty, twice the risk. A rescue would be suicidal, Pasang thought. Mountaineers are supposed to be self-sufficient. Any pragmatic person would leave him to die.

14 As expected, one Sherpa already had. Pasang assumed Chhiring would do the same. Chhiring and Pasang were on separate teams. Chhiring had no obligation to help. But now Pasang hung three yards below him, attached to Chhiring's harness by a tether.

15 After dodging the block of ice, the two men bowed their heads and silently negotiated with the mountain goddess. She responded a few seconds later. The sound was electronic, the amplified pluck of a rubber band run through distortion pedals. *Zoing*. It continued, echoing louder, longer, faster, lower-pitched, from the left, from the right. The climbers knew what it meant. The ice around them was calving.<sup>2</sup> With each *zoing*, fractures zigzagged across the glacier, ready to drop cinder blocks of ice.

16 If the men sensed one coming, they could shuffle to the side and contort themselves away. Failing that, they could sustain a hit. But eventually a mass the size of a bus would break off. Not much to do when that happens, except pray. Chhiring and Pasang had to get down before the falling ice crushed them.

<sup>1</sup> *lama* — a Tibetan Buddhist priest

<sup>2</sup> *calving* — the breaking off of chunks of ice at the edge of a glacier

- 17 *Chuck*. Chhiring hacked his axe into the ice. *Shink*. He kicked, stabbing the ice with his crampons.<sup>3</sup> He descended like this for a few feet—*chuck, shink, shink, chuck, shink, shink*—and jammed himself against the slope so that the man attached to him could move to the same rhythm.
- 18 Pasang punched the hard ice with his fist, trying to compact it into a dent he could grip. Shallow and slick, the hold couldn't bear his weight. As Pasang extended his leg downward, he leaned on the safety tether that tied him to Chhiring. *Shink*. Pasang kicked in his crampons, relieving the pressure on the tether.
- 19 The weight on the rope threatened to pry Chhiring off the mountain's face, but he managed to cling on as they maneuvered around the bulges, cracks, dips, and lumps. Sometimes he and Pasang went side by side, holding hands, coordinating their movements. At other times Pasang went first, while Chhiring braced in a holding position with the axe and controlled the safety tether between them.
- 20 Rocks and chunks of ice spun at them, dinging their helmets, but they were halfway down and thought they'd survive. The night was windless—minus four degrees Fahrenheit—almost warm for K2. The lights of high camp were smoldering below. Chhiring and Pasang didn't expect it to happen.
- 21 A chunk of ice or rock knocked Pasang on the head. Batted off the ice, he swung like a piñata.
- 22 The force of Pasang's body on the rope peeled Chhiring from the slope.
- 23 The men tore downward.
- 24 Chhiring gripped his axe with both hands and slammed it into the mountain. The blade wouldn't catch. It cut surgically through the snow.
- 25 Sliding faster, Chhiring heaved his chest against the adze<sup>4</sup> of his axe, digging into the slope. No good. Chhiring fell faster, another seven yards, another ten.
- 26 Pasang punched the slope with his fists and tried to grip, but his fingers skated along the ice.
- 27 The men dropped farther into the darkness.
- 28 Their shrieks, muffled by snow, must have funneled up the Bottleneck to the southeast face, but the survivors there heard nothing. They were deaf to the thud of falling bodies. All of them were lost. Dazed and hallucinating, some wandered off-route. Others calmed themselves enough to make a measured decision between two grim options: free-climb down the Bottleneck in the darkness or bivouac<sup>5</sup> in the Death Zone.
- 29 Gerard McDonnell, who hours before had become the first Irishman to summit K2, cut a shallow ledge to sit on and another to brace his feet. Patience wouldn't stop an avalanche, but at least he had a perch to wait out the night.
- 30 Another climber, an Italian named Marco Confortola, squished in beside him. To stay awake, they forced themselves to sing. With hoarse voices, the men crooned the songs they could remember, anything to avoid dying in their sleep.
- 31 Earlier, a French summitter had made a promise to his girlfriend. "I'll never leave you again," Hugues d'Aubarède had told her via satellite phone. "I'm finished now. This time next year, we'll all be at the beach." That night, he slid down the Bottleneck to his death. His Pakistani high-altitude porter, Karim Meherban, strayed off-route, reaching the crown of the glacier that hulks over the Bottleneck. He slumped down and waited to freeze.

<sup>3</sup> *crampon* — a metal plate with spikes that is fixed to a boot for climbing on ice

<sup>4</sup> *adze* — a curved blade for cutting ice

<sup>5</sup> *bivouac* — to make a temporary camp without tents or cover

- 32 Farther down, a Norwegian newlywed had just lost her husband to several tons of ice. This climb had been their honeymoon. Now she was clawing down the mountain without him.
- 33 Many of the alpinists considered themselves to be among the best in the world. They hailed from France, Holland, Italy, Ireland, Nepal, Norway, Pakistan, Serbia, South Korea, Spain, Sweden, and the United States. Some had risked everything to scale K2. Their climb had devolved into a catastrophe. The final toll was bleak: within twenty-seven hours, eleven climbers had died in the deadliest single disaster in K2's history.
- 34 What had gone wrong? Why had the climbers continued up when they knew they'd never make it down before nightfall? How had they made so many simple mistakes, such as failing to bring enough rope?
- 35 The story became an international media sensation, landing on the covers of the *New York Times*, *National Geographic Adventure*, *Outside*, and in more than a thousand other publications. It ricocheted around the blogosphere and inspired speculation, documentaries, a stage-play revival, memoirs, and talk shows.
- 36 Some considered the climb an example of hubris, a waste of life fueled by machismo or madness: thrill-seekers trying too hard to get noticed by corporate sponsorship; lunatics climbing in a final act of escape; oblivious Westerners exploiting the lives of impoverished Nepalis and Pakistanis in a bid for glory; the media feeding off deaths to sell papers and products; gawkers observing the spectacle for entertainment.
- 37 "You want to risk your life?" a response to one of the *New York Times* stories said. "Then do it in service of your country, or family, or neighborhood. Climbing K2 or Everest is a selfish stunt that benefits nothing." . . .
- 38 Other people saw courage: explorers pitted against the adversity of nature; lost souls embracing risk to find meaning in an empty world.
- 39 "Climbing can expand the view of human potential for all of us," read a letter to the media from Phil Powers, executive director of the American Alpine Club.
- 40 Paraphrasing Teddy Roosevelt, another letter read, "Far better to dare mighty things, to win glorious triumphs, even though checkered by failure, than to rank with those poor spirits who neither enjoy nor suffer because they live in a gray twilight that knows not victory nor defeat."
- 41 Others raised basic questions: What do men and women do when they are on top of a mountain, dying? And why are some people driven to take such risks?
- 42 Before they were trapped on the mountaintop; before the deaths and funerals; before the rescues and reunions; before the fistfights and friendships; before the recriminations and reconciliations—everything had seemed perfect. The equipment was checked and rechecked; the routes, established; the weather, cooperative; the teams, intact. The moment they had spent so much time and training and money to reach—summit day—had finally come. They were going to conquer K2, stand on top of the most vicious mountain on earth, howl in triumph, unfurl their flags, and call their sweethearts.
- 43 Chhiring and Pasang, as they fell into the blackness, must have wondered: How did this happen?

*Buried in the Sky: The Extraordinary Story of the Sherpa Climbers on K2's Deadliest Day* by Peter Zuckerman and Amanda Padoan. Text copyright © 2012 by Peter Zuckerman and Amanda Padoan. Reprinted by permission of W.W. Norton & Company, Inc. Photograph courtesy of Bernhard/Wikimedia Commons.



- 1 What is the **main** purpose of paragraphs 1–5?
- A. to provide background information for the reader
  - B. to grab the reader’s attention by starting in the middle of an incident
  - C. to introduce an unfamiliar topic by relating it to the reader’s experience
  - D. to give the reader context with a detailed description of the individuals involved
- 2 In paragraphs 1–4, what is the **main** impact of the verbs “hurtling,” “cartwheeling,” “skimming,” and “shattering”?
- A. They show how thrilling it can be to climb a tall mountain.
  - B. They highlight the athletic ability of the climbers.
  - C. They emphasize the danger of the situation.
  - D. They indicate the large number of boulders.
- 3 According to the excerpt, one potential effect of the low oxygen levels at high altitudes is that climbers may
- A. become colder.
  - B. feel unusually relaxed.
  - C. get short bursts of energy.
  - D. have difficulty thinking clearly.
- 4 What is the effect of the repetition of “despite” in paragraph 8?
- A. to show that Chhiring was determined to make the climb
  - B. to suggest that several people had decided to climb K2
  - C. to emphasize that Chhiring was unaware of the challenges of the climb
  - D. to reveal that few people understood the financial costs of climbing K2

5 Based on paragraphs 8 and 9, how did Chhiring's attitude about the climb change?

- A. He realized he might not survive.
- B. He resented the mountain for causing suffering.
- C. He questioned his faith in the mountain goddess.
- D. He understood the mistakes his companions made.

6 What is the **main** effect of paragraphs 22–27 being short in length?

- A. It reflects the volume of the men's cries.
- B. It emphasizes the speed of the men's fall.
- C. It suggests the blows of axes hitting the ice.
- D. It reveals the distance between the climbers.

7 Read the sentence from paragraph 6 in the box below.

Above, a lip of ice curled like the barrel of a crashing wave.

In the sentence, the authors' use of simile **mainly** helps the reader imagine

- A. the feel of the ice.
- B. the color of the ice.
- C. the shape of the ice.
- D. the sound of the ice.

8 In paragraph 11, what is the meaning of the word *arrest*?

- A. to slow or stop
- B. to seize or enclose
- C. to manage or direct
- D. to notice or consider

**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 the risks and rewards of climbing mountains such as K2. Support your answer with relevant and specific information from the excerpt.

*In this excerpt from Elektra, an ancient Greek play, Elektra believes her brother Orestes is dead, but makes a surprising discovery. Elektra and Orestes have always blamed their stepfather Aegisthus and their mother for their father's death. Read the excerpt and answer the questions that follow.*

## ELEKTRA

*Translated by Robert Bagg and James Scully*

### CHARACTERS

Elektra  
Orestes  
Chorus Leader

**ELEKTRA**

Then where *is* my dead brother buried?

**ORESTES**

Nowhere. The living don't inhabit tombs.

**ELEKTRA**

Young man, what are you saying?

**ORESTES**

Nothing . . . that isn't true.

**ELEKTRA**

5 He's alive?

**ORESTES**

If I am. Alive.

**ELEKTRA**

He . . . is *you*?

**ORESTES**

*(removes and hands ELEKTRA his signet ring)*

Look at this signet. Our father's.

10 Tell me if I speak true.

**ELEKTRA**

O day . . . of light!

**ORESTES**

Mine too.

**ELEKTRA**

Your voice! It's you. You're here!

**ORESTES**

I'll never be anywhere else.

- 15 *ELEKTRA* throws her arms around *ORESTES*, embracing him for a while, then stands close to him, looking into his eyes. . . .

**ELEKTRA**

It's you I'm clinging to.

**ORESTES**

Don't ever not . . . hold me.

**ELEKTRA**

*(turning to address CHORUS)*

- 20 Dearest friends, dear citizens,  
look! It's Orestes! Who deceived us  
into thinking him dead, yet by that  
deception, he lives again!

**CHORUS LEADER**

We see him, daughter.

- 25 After so much has happened to you both  
your happiness has us crying with joy.

**ELEKTRA**

Son of the father I loved,  
you're here at last! Come  
to find those you love!

**ORESTES**

- 30 I'm here. But say nothing. Yet.

**ELEKTRA**

Why not?

**ORESTES**

We'd better keep it quiet.  
Someone inside might hear us.

**ELEKTRA**

Artemis\* knows, eternal virgin that she is,  
35 those housebound women don't scare me.  
They're worthless—dead weight on the Earth.

**ORESTES**

Women are warlike too.  
I believe you've experienced that.

**ELEKTRA**

Yes I have. And you bring me back  
40 to a bitterness nothing can hide.  
One I can't outlive or forget.

**ORESTES**

That I know just as well as you.  
So when the trouble starts  
remember all they did.

. . .

**ELEKTRA**

45 Brother, your voice was one  
I never thought I'd hear again.  
I suppressed what I felt,  
kept quiet, didn't shout  
when I first heard its sound.  
50 Now that I'm holding you,  
I see your face light up, the face  
that in the depths of my grief  
I could never forget.

**ORESTES**

*(abruptly, refocused on his task)*

55 Let go of it. No excess words.  
Don't explain how evil  
our mother is, or how Aegisthus  
siphons off Father's wealth,  
wasting it on pointless  
60 opulence—don't, because  
you won't know when to stop.  
Just tell me what I need to know *now*—

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\* *Artemis* — ancient Greek goddess of the hunt

when the coast will be clear  
or where we can ambush  
65 our enemies—so our  
arrival freezes their laughter.  
Make sure your mother doesn't  
guess your intentions.  
Don't let your face glow  
70 when you enter the palace.  
Stick to your grief,  
pretend my false death  
really happened.  
When we're victorious,  
75 *then* we can laugh, breathe  
easy, and celebrate freely.

**ELEKTRA**

Brother, what pleases you pleases me.  
You brought me joy when I had none.  
And I'll accept nothing for myself,  
80 no matter how much it might mean,  
if it would inconvenience you.  
Doing so would put me in the way  
of the god who's befriending us.  
You know how things stand here.  
85 Aegisthus is somewhere outside.  
Mother's inside. But don't worry.  
She'll never see my face light up.  
My hatred for her runs too deep.  
Since you've come home, I feel  
90 so much joy it makes me cry.  
How could I not? One moment  
you're dead, the next, you're not!  
You've made me believe *anything*  
can happen. If Father reappeared  
95 alive I wouldn't think I'd gone  
crazy, I'd believe what I saw.  
Now you've come so amazingly back  
home, tell me what you'd have me do.  
If you'd never come, one of two  
100 things would have happened. I'd have  
killed my way to freedom, or died trying.

- 10 In lines 2–18, Orestes’s incomplete sentences **most likely** show his
- A. careful disclosure of information.
  - B. worry about his family’s condition.
  - C. enthusiasm about his sister’s questions.
  - D. continued concern about starting conflict.
- 11 Based on the excerpt, what does the phrase “O day . . . of light!” in line 11 **most likely** symbolize?
- A. a change in the weather
  - B. a quick passage of time
  - C. a joyful moment
  - D. a new location
- 12 Which sentence **best** states a theme of the excerpt?
- A. Violence is an easy way to gain power.
  - B. Planning requires patience and caution.
  - C. Competition causes tension between loved ones.
  - D. Knowledge is gained through curiosity and creativity.
- 13 In lines 45–53, which of the following details provides a clue to the meaning of the word *suppressed*?
- A. “. . . never thought I’d hear again.”
  - B. “kept quiet, didn’t shout”
  - C. “. . . first heard its sound.”
  - D. “I could never forget.”



This 1991 essay by Derek Bok, then president of Harvard University, was prompted by the display of Confederate flags (symbols of the South during the Civil War) hung from a window of a Harvard dormitory. Read “Protecting Freedom of Expression on the Campus” and answer the questions that follow.

### *Protecting Freedom of Expression on the Campus*

by Derek Bok

- 1 For several years, universities have been struggling with the problem of trying to reconcile the rights of free speech with the desire to avoid racial tension. In recent weeks, such a controversy has sprung up at Harvard. Two students hung Confederate flags in public view, upsetting students who equate the Confederacy with slavery. A third student tried to protest the flags by displaying a swastika.<sup>1</sup>
- 2 These incidents have provoked much discussion and disagreement. Some students have urged that Harvard require the removal of symbols that offend many members of the community. Others reply that such symbols are a form of free speech and should be protected.
- 3 Different universities have resolved similar conflicts in different ways. Some have enacted codes to protect their communities from forms of speech that are deemed to be insensitive to the feelings of other groups. Some have refused to impose such restrictions.
- 4 It is important to distinguish between the appropriateness of such communications and their status under the First Amendment. The fact that speech is protected by the First Amendment does not necessarily mean that it is right, proper, or civil. I am sure that the vast majority of Harvard students believe that hanging a Confederate flag in public view—or displaying a swastika in response—is insensitive and unwise because any satisfaction it gives to the students who display these symbols is far outweighed by the discomfort it causes to many others.
- 5 I share this view and regret that the students involved saw fit to behave in this fashion. Whether or not they merely wished to manifest their pride in the South—or to demonstrate the insensitivity of hanging Confederate flags, by mounting another offensive symbol in return—they must have known that they would upset many fellow students and ignore the decent regard for the feelings of others so essential to building and preserving a strong and harmonious community.
- 6 To disapprove of a particular form of communication, however, is not enough to justify prohibiting it. We are faced with a clear example of the conflict between our commitment to free speech and our desire to foster a community founded on mutual respect. Our society has wrestled with this problem for many years. Interpreting the First Amendment, the Supreme Court has clearly struck the balance in favor of free speech.

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<sup>1</sup> *swastika* — an ancient symbol used as the emblem of Nazi Germany

- 7 While communities do have the right to regulate speech in order to uphold aesthetic standards (avoiding defacement of buildings) or to protect the public from disturbing noise, rules of this kind must be applied across the board and cannot be enforced selectively to prohibit certain kinds of messages but not others.
- 8 Under the Supreme Court’s rulings, as I read them, the display of swastikas or Confederate flags clearly falls within the protection of the free-speech clause of the First Amendment and cannot be forbidden simply because it offends the feelings of many members of the community. These rulings apply to all agencies of government, including public universities.
- 9 Although it is unclear to what extent the First Amendment is enforceable against private institutions, I have difficulty understanding why a university such as Harvard should have less free speech than the surrounding society—or than a public university.
- 10 One reason why the power of censorship is so dangerous is that it is extremely difficult to decide when a particular communication is offensive enough to warrant prohibition or to weigh the degree of offensiveness against the potential value of the communication. If we begin to forbid flags, it is only a short step to prohibiting offensive speakers.
- 11 I suspect that no community will become humane and caring by restricting what its members can say. The worst offenders will simply find other ways to irritate and insult.
- 12 In addition, once we start to declare certain things “offensive,” with all the excitement and attention that will follow, I fear that much ingenuity will be exerted trying to test the limits, much time will be expended trying to draw tenuous<sup>2</sup> distinctions, and the resulting publicity will eventually attract more attention to the offensive material than would ever have occurred otherwise.
- 13 Rather than prohibit such communications, with all the resulting risks, it would be better to ignore them, since students would then have little reason to create such displays and would soon abandon them. If this response is not possible—and one can understand why—the wisest course is to speak with those who perform insensitive acts and try to help them understand the effects of their actions on others.
- 14 Appropriate officials and faculty members should take the lead, as the Harvard House Masters have already done in this case. In talking with students, they should seek to educate and persuade, rather than resort to ridicule or intimidation, recognizing that only persuasion is likely to produce a lasting, beneficial effect. Through such effects, I believe that we act in the manner most consistent with our ideals as an educational institution and most calculated to help us create a truly understanding, supportive community.

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<sup>2</sup> *tenuous* — having little substance; weak

“Protecting Freedom of Expression on the Campus” by Derek Bok, from *The Boston Globe* (May 25, 1991). Copyright © 1991 by Derek Bok. Reprinted by permission of the author.

- 14 What is **mainly** accomplished in paragraph 2?
- A. The two sides of the argument are presented.
  - B. The majority view of the argument is explained.
  - C. The details that support the argument are provided.
  - D. The opinion of the author regarding the argument is established.

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

The fact that speech is protected by the First Amendment does not necessarily mean that it is right, proper, or civil.

What is the **main** idea of the sentence?

- A. Free speech in public and free speech in schools are similar.
- B. There is a difference between lawful behavior and respectful behavior.
- C. There are many cases of free speech that have been challenged already.
- D. Standards for determining the rules of polite behavior change constantly.

- 16 What is the author's **main** point in paragraphs 8 and 9?
- A. Harvard will impose no restrictions on free speech.
  - B. Harvard will ask the courts to rule on free speech laws.
  - C. Harvard will not encourage protests about issues of free speech.
  - D. Harvard will examine the issues of free speech with other institutions.

- 17 Which of the following statements from the essay **best** expresses the author's viewpoint on the issue of free speech?
- A. "These incidents have provoked much discussion and disagreement." (paragraph 2)
  - B. "To disapprove of a particular form of communication, however, is not enough to justify prohibiting it." (paragraph 6)
  - C. "These rulings apply to all agencies of government, including public universities." (paragraph 8)
  - D. "The worst offenders will simply find other ways to irritate and insult." (paragraph 11)

Question 18 is an open-response question.

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

**Write your answer to question 18 in the space provided in your Student Answer Booklet.**

- 18** Describe the persuasive techniques the author uses in the essay. Support your answer with relevant and specific information from the essay.

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 2

### DIRECTIONS

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

*In this excerpt from the novel *The Fault in Our Stars*, teenagers Augustus (Gus) Waters and Hazel Lancaster—who are both battling terminal illnesses—have dinner in a romantic restaurant in Amsterdam. During an earlier conversation, Hazel had quoted to Gus lines from the poem “The Love Song of J. Alfred Prufrock.” Read the excerpt from the novel and the selection from the poem and answer the questions that follow.*

### from **THE FAULT IN OUR STARS**

by John Green

- 1 Augustus pointed up at the trees and asked, “Do you see that?”
- 2 I did. There were elm trees everywhere along the canals, and these seeds were blowing out of them. But they didn’t look like seeds. They looked for all the world like miniaturized rose petals drained of their color. These pale petals were gathering in the wind like flocking birds—thousands of them, like a spring snowstorm.
- 3 The old man who’d given up his seat saw us noticing and said, in English, “Amsterdam’s spring snow. The *iepen* throw confetti to greet the spring.”
- 4 We switched trams, and after four more stops we arrived at a street split by a beautiful canal, the reflections of the ancient bridge and picturesque canal houses rippling in water.
- 5 Oranje\* was just steps from the tram. The restaurant was on one side of the street; the outdoor seating on the other, on a concrete outcropping right at the edge of the canal. The hostess’s eyes lit up as Augustus and I walked toward her. “Mr. and Mrs. Waters?”
- 6 “I guess?” I said.
- 7 “Your table,” she said, gesturing across the street to a narrow table inches from the canal. “The champagne is our gift.”
- 8 Gus and I glanced at each other, smiling. Once we’d crossed the street, he pulled out a seat for me and helped me scoot it back in. There were indeed two flutes of champagne at our white-tableclothed table. The slight chill in the air was balanced magnificently by the sunshine; on one side of us, cyclists pedaled past—well-dressed men and women on their way home from work, improbably attractive blond girls riding sidesaddle on the back of a friend’s bike, tiny helmetless kids bouncing around in plastic seats behind their parents. And on our other side, the canal water was choked with millions of the confetti seeds. Little boats were moored at the brick banks, half full of rainwater, some of them near sinking. A bit farther down the canal, I could see houseboats floating on pontoons, and in the middle of the canal, an open-air, flat-bottomed boat decked out with lawn chairs and a portable stereo idled toward us. Augustus took his flute of champagne and raised it. I took mine, even though I’d never had a drink aside from sips of my dad’s beer.

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\* Oranje — name of a restaurant

9 “Okay,” he said.

10 “Okay,” I said, and we clinked glasses. I took a sip. The tiny bubbles melted in my mouth  
and journeyed northward into my brain. Sweet. Crisp. Delicious. “That is really good,” I  
said. “I’ve never drunk champagne.”

11 A sturdy young waiter with wavy blond hair appeared. He was maybe even taller than  
Augustus. “Do you know,” he asked in a delicious accent, “what Dom Pérignon said after  
inventing champagne?”

12 “No?” I said.

13 “He called out to his fellow monks, ‘Come quickly: I am tasting the stars.’ Welcome to  
Amsterdam. Would you like to see a menu, or will you have the chef’s choice?”

14 I looked at Augustus and he at me. “The chef’s choice sounds lovely, but Hazel is a  
vegetarian.” I’d mentioned this to Augustus precisely once, on the first day we met.

15 “This is not a problem,” the waiter said.

16 “Awesome. And can we get more of this?” Gus asked, of the champagne.

17 “Of course,” said our waiter. “We have bottled all the stars this evening, my young  
friends. Gah, the confetti!” he said, and lightly brushed a seed from my bare shoulder. “It  
hasn’t been so bad in many years. It’s everywhere. Very annoying.”

18 The waiter disappeared. We watched the confetti fall from the sky, skip across the ground  
in the breeze, and tumble into the canal. “Kind of hard to believe anyone could ever find  
that annoying,” Augustus said after a while.

19 “People always get used to beauty, though.”

20 “I haven’t gotten used to you just yet,” he answered, smiling. I felt myself blushing.  
“Thank you for coming to Amsterdam,” he said.

21 “Thank you for letting me hijack your wish,” I said.

22 “Thank you for wearing that dress which is like whoa,” he said. I shook my head, trying  
not to smile at him. . . . “Hey, how’s that poem end?” he asked.

23 “Huh?”

24 “The one you recited to me on the plane.”

25 “Oh, ‘Prufrock’? It ends, ‘We have lingered in the chambers of the sea / By sea-girls  
wreathed with seaweed red and brown / Till human voices wake us, and we drown.’”

26 Augustus pulled out a cigarette and tapped the filter against the table. “Stupid human  
voices always ruining everything.”

27 The waiter arrived with two more glasses of champagne and what he called “Belgian  
white asparagus with a lavender infusion.”

28 “I’ve never had champagne either,” Gus said after he left. “In case you were wondering  
or whatever. Also, I’ve never had white asparagus.”

29 I was chewing my first bite. “It’s amazing,” I promised.

30 He took a bite, swallowed. “God. If asparagus tasted like that all the time, I’d be a  
vegetarian, too.” Some people in a lacquered wooden boat approached us on the canal below.  
One of them, a woman with curly blond hair, maybe thirty, drank from a beer then raised  
her glass toward us and shouted something.

31 “We don’t speak Dutch,” Gus shouted back.

32 One of the others shouted a translation: “The beautiful couple is beautiful.”

. . .

33 We were both really full, but dessert—a succulently rich *crèmeux* surrounded by passion  
fruit—was too good not to at least nibble, so we lingered for a while over dessert, trying  
to get hungry again. The sun was a toddler insistently refusing to go to bed: It was past  
eight thirty and still light.

34 Out of nowhere, Augustus asked, “Do you believe in an afterlife?”

35 “I think forever is an incorrect concept,” I answered.

36 He smirked. “You’re an incorrect concept.”

37 “I know. That’s why I’m being taken out of the rotation.”

38 “That’s not funny,” he said, looking at the street. Two girls passed on a bike, one riding  
sidesaddle over the back wheel.

39 “Come on,” I said. “That was a joke.”

40 “The thought of you being removed from the rotation is not funny to me,” he said.  
“Seriously, though: afterlife?”

41 “No,” I said, and then revised. “Well, maybe I wouldn’t go so far as no. You?”

42 “Yes,” he said, his voice full of confidence. “Yes, absolutely. Not like a heaven where  
you ride unicorns, play harps, and live in a mansion made of clouds. But yes. I believe in  
Something with a capital S. Always have.”

43 “Really?” I asked. I was surprised. I’d always associated belief in heaven with, frankly,  
a kind of intellectual disengagement. But Gus wasn’t dumb.

44 “Yeah,” he said quietly. “I believe in that line from *An Imperial Affliction*. ‘The risen sun  
too bright in her losing eyes.’ That’s God, I think, the rising sun, and the light is too bright  
and her eyes are losing but they aren’t lost. I don’t believe we return to haunt or comfort  
the living or anything, but I think something becomes of us.”

45 “But you fear oblivion.”

46 “Sure, I fear earthly oblivion. But, I mean, not to sound like my parents, but I believe  
humans have souls, and I believe in the conservation of souls. The oblivion fear is something  
else, fear that I won’t be able to give anything in exchange for my life. If you don’t live  
a life in service of a greater good, you’ve gotta at least die a death in service of a greater  
good, you know? And I fear that I won’t get either a life or a death that means anything.”

47 I just shook my head.

48 “What?” he asked.

49 “Your obsession with, like, dying for something or leaving behind some great sign of  
your heroism or whatever. It’s just weird.”

50 “Everyone wants to lead an extraordinary life.”

51 “Not everyone,” I said, unable to disguise my annoyance.

52 “Are you mad?”

53 “It’s just,” I said, and then couldn’t finish my sentence. “Just,” I said again. Between us  
flickered the candle. “It’s really mean of you to say that the only lives that matter are the  
ones that are lived for something or die for something. That’s a really mean thing to say to  
me.”

54 I felt like a little kid for some reason, and I took a bite of dessert to make it appear  
like it was not that big of a deal to me. “Sorry,” he said. “I didn’t mean it like that. I was  
just thinking about myself.”

55 “Yeah, you were,” I said.

*from* The Love Song of J. Alfred Prufrock

And indeed there will be time  
For the yellow smoke that slides along the street  
Rubbing its back upon the window-panes;  
There will be time, there will be time  
5 To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands  
That lift and drop a question on your plate;  
Time for you and time for me,  
10 And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

In the room the women come and go  
Talking of Michelangelo.

15 And indeed there will be time  
To wonder, “Do I dare?” and, “Do I dare?”  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair—  
(They will say: “How his hair is growing thin!”)  
20 My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin—  
(They will say: “But how his arms and legs are thin!”)  
Do I dare  
Disturb the universe?  
25 In a minute there is time  
For decisions and revisions which a minute will reverse.

. . .

And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep . . . tired . . . or it malingers,  
30 Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,



35 I am no prophet—and here’s no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid.

. . .

No! I am not Prince Hamlet, nor was meant to be;  
40 Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and meticulous;  
45 Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous—  
Almost, at times, the Fool.

I grow old . . . I grow old . . .  
I shall wear the bottoms of my trousers rolled.

50 Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves  
55 Combing the white hair of the waves blown back  
When the wind blows the water white and black.

We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.

—*T. S. Eliot*

*The Fault in Our Stars* by John Green. Copyright © 2012 by John Green. Reprinted by permission of Writers House.

“The Love Song of J. Alfred Prufrock” by T. S. Eliot. In the public domain.

- 19 What is the **main** purpose of paragraphs 1–5 in the excerpt?
- to suggest the theme
  - to establish the setting
  - to introduce the characters
  - to clarify the point of view
- 20 Based on the conversation in paragraphs 50–53 of the excerpt, what is the **most likely** reason Hazel feels annoyed?
- She thinks Augustus is making fun of her serious attitude.
  - She wants Augustus to fight harder to recover from his illness.
  - She thinks Augustus is implying her life has been unimportant.
  - She wants Augustus to stop talking about a difficult subject.
- 21 Based on the excerpt and the poem, what do Augustus, Hazel, and the speaker in the poem have in common?
- They all feel life is meant to be celebrated.
  - They are all resisting changes in their lives.
  - They are all confronting their own mortality.
  - They all feel disoriented in an unfamiliar place.
- 22 Read the descriptions from the excerpt and the poem in the box below.
- We watched the confetti fall from the sky, skip across the ground in the breeze, and tumble into the canal. (paragraph 18 of the excerpt)
  - And the afternoon, the evening, sleeps so peacefully! / Smoothed by long fingers, / Asleep . . . tired . . . (lines 27–29 of the poem)
- Which of the following words **best** describes the mood created by the descriptions?
- serene
  - hopeful
  - reassuring
  - sentimental

- 23 Read lines 31 and 32 from the poem in the box below.

Should I, after tea and cakes and ices, /  
Have the strength to force the moment  
to its crisis?

Which event from the excerpt is **best** reflected in the lines?

- A. when Augustus and Hazel are first seated at the restaurant
- B. when Augustus comments on the dress Hazel is wearing
- C. when Hazel recites part of the poem to Augustus
- D. when Augustus and Hazel discuss their ideas about an afterlife

- 24 Read the lines from the excerpt and the poem in the box below.

- “But you fear oblivion.”  
(paragraph 45 of the excerpt)
- I have seen the moment of my greatness flicker, / And I have seen the eternal Footman hold my coat, and snicker, (lines 36 and 37 of the poem)

In the lines, “oblivion” and “the eternal Footman” **most likely** symbolize

- A. death.
- B. disease.
- C. ignorance.
- D. helplessness.

- 25 In paragraph 51 of the excerpt, Hazel comments that “not everyone” wants to lead an extraordinary life. Which lines from the poem **best** express the same idea?

- A. “In the room the women come and go / Talking of Michelangelo.”  
(lines 13 and 14)
- B. “No! I am not Prince Hamlet, nor was meant to be; / Am an attendant lord, one that will do” (lines 39 and 40)
- C. “. . . Do I dare to eat a peach? / I shall wear white flannel trousers, and walk upon the beach.” (lines 50 and 51)
- D. “I have seen them riding seaward on the waves / Combing the white hair of the waves blown back”  
(lines 54 and 55)

26 Read the descriptions in the box below.

- The sun was a toddler insistently refusing to go to bed . . . (paragraph 33 of the excerpt)
- . . . there will be time / For the yellow smoke that slides along the street / Rubbing its back upon the window-panes; (lines 1–3 of the poem)

Which literary technique is used in the descriptions?

- A. simile
- B. hyperbole
- C. alliteration
- D. personification

27 Read the statements from the excerpt and the poem in the box below.

- “No,” I said, and then revised. “Well, maybe I wouldn’t go so far as no. You?” (paragraph 41 of the excerpt)
- And time yet for a hundred indecisions, / And for a hundred visions and revisions, (lines 10 and 11 of the poem)

Based on the statements, what does the word *revise* mean?

- A. to defend
- B. to excuse
- C. to modify
- D. to support

Question 28 is an open-response question.

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

Write your answer to question 28 in the space provided in your Student Answer Booklet.

- 28 Explain how the speaker in the poem reflects **both** Augustus’s and Hazel’s views about life. Support your answer with relevant and specific details from **both** the excerpt and the poem.

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 3

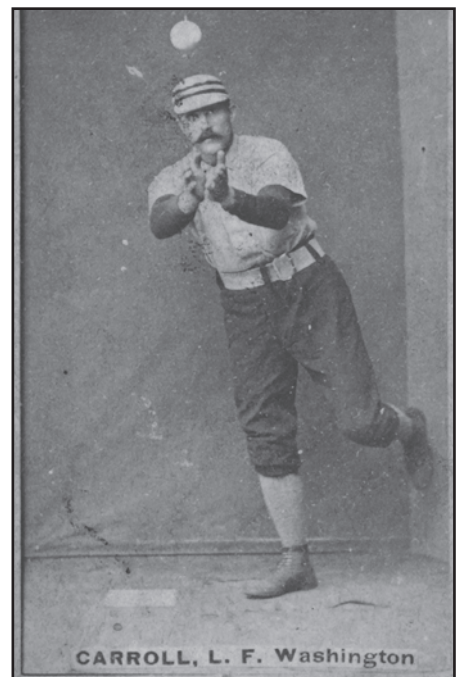
### DIRECTIONS

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

Read the excerpt from a book about the early days of professional baseball and answer the questions that follow.

from **Fifty-Nine in '84**  
by Edward Achorn

- 1 Ballplayers knew full well what miseries they risked by playing such a game. There was little protective equipment—no batting helmets, no batting gloves, not even fielding gloves, which did not come into universal use until the 1890s. Fielders caught the hard ball *barehanded*—taking stinging, hard throws and spearing hot line drives with their unprotected or, as they put it, “meat” hands. Everybody knew that was a hazardous business. “The ball is a combination of cast iron and India rubber nearly as hard as a cannon ball, and propelled as rapidly,” one writer observed in 1884, only half joking. “To occupy the grand stand of a base ball park is a dangerous proceeding, while the players take the ball and their lives in their hands at the same time.” In 1882, a thrown ball shattered the left forefinger of Phillies shortstop Mike Moynahan, and the mangled digit had to be amputated at the first joint. Moynahan, undeterred by the loss, returned to the game as soon as the stump healed over.
- 2 The barehanded outfielders in the 1880s were every bit as good as the top fielders of the twentieth century, Chicago sportswriter Byron E. Clarke asserted, with this major difference: “they got hurt more and were always getting their fingers broken.” Cliff Carroll, the graceful left fielder of the Providence club from 1882 through 1886, displayed his mauled and misshapen hands in a 1911 newspaper photo, under the heading “FAMOUS NATIONAL LEAGUER CARRIES PROOF OF LONG CAREER ON DIAMOND.” Barehanded play made for a nerve-rattling brand of baseball, since no one could feel certain that a sprinting fielder would hold on to a spinning fly ball or a wicked liner.
- 3 To survive in baseball in that era, professionals needed more than talent. Cunning and fearlessness were prerequisites. Most club owners limited their rosters to twelve or thirteen players, about all they could afford on the slim profits that went with drawing two thousand customers per game. If a man was not up to the intimidating task of standing at the plate while fastballs whistled past his unprotected head, or catching blazing line drives with his bare hands, or making quick decisions on the fly, he was liable to be abruptly replaced. So men played with abandon, suffering constant scrapes and bruises and subjecting themselves to broken bones, torn



Cliff Carroll

ligaments, and gashes from shoe spikes. A long season of it placed a severe strain on even the most resilient players. Most were addicts of what they called “fruit cake,” or chewing tobacco, and they spat streams of brown spit everywhere while fueling themselves on nicotine, which helped to relieve pain. The bitter, prematurely aged faces that stare out from early team photos and baseball cards bespeak the stress and physical toll men endured in that profession.

- 4 Like most working Americans, players had no union and thus few protections against the will of management. They were “owned” by their club, blocked from signing with a team willing to pay them more. If they attempted to break their contract or otherwise failed to toe the line, they could be placed on the owners’ dreaded blacklist and effectively banished for life. If an injury waylaid them, management could, and often did, halt their pay, as Cleveland center fielder Al Hall discovered when he shattered his leg in a ghastly collision with teammate Pete Hotaling on May 13, 1880. Hall received the courtesy of an ambulance ride to Cincinnati Hospital but from then on was on his own, without salary or medical insurance. He never played again, and died in a Pennsylvania insane asylum five years later. From the owners’ perspective, a man who could not play deserved no pay.
- 5 No matter how long a player served his team, he received no pension and was on his own once the cheering stopped. Some ballplayers were educated in college or trades and could look forward to some sort of career after baseball. Some had the native sense to set aside part of their money for the harsh world that awaited them. But all too many lacked both education and sense, blowing everything they earned, and more, on women and drink while the going was good. The *New York Times*, among others, was distinctly unimpressed, describing the typical ballplayer as a “worthless, dissipated gladiator; not much above the professional pugilist<sup>1</sup> in morality and respectability.” Boisterous and arrogant, clueless about how to behave in polite company, ballplayers were “more or less despised and looked down upon,” recalled Sam Crane. “They graduated from the ‘dump’ and the big salaries they received gave them an altogether exaggerated opinion of their own importance.” Mothers were horrified when their sons revealed a burning ambition to join these traveling hooligans. The courtly Connie Mack helped make baseball respectable and was an American icon by the time he retired as manager of the Philadelphia Athletics in 1950, but when he got his start in the 1880s some of his higher-toned neighbors considered it a step *down* for an Irish immigrant’s son and shoe factory worker to become a professional ballplayer. “Baseball was mighty glamorous and exciting to me,” he remembered, “but there is no use in blinking at the fact that at that time the game was thought, by solid, respectable people, to be only one degree above grand larceny, arson and mayhem, and those who engaged in it were beneath the notice of decent society.”
- 6 However dishonorable and dangerous this profession was, young men struggled to get into it, because the alternatives were often even less pleasant. They hailed from the hard-luck farms of the Midwest, the claustrophobic coal mines of western Pennsylvania, the sweatshops of New England, the festering slums of New York and Philadelphia and San Francisco. They were all too aware that their fellow workingmen frequently ended up smothered, crushed, or horribly mutilated in industrial accidents—some 35,000 Americans killed and 536,000 injured each year, on average, from 1880 to 1900, by one estimate. Daily newspapers were filled with stories of on-the-job horrors—severed fingers and hands, scalding burns, and cracked skulls. There was no safety net for the injured or

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<sup>1</sup> pugilist — boxer

the poor, other than meager handouts by local churches or by corrupt politicians and gang bosses who expected some favor in return. Those lucky enough to avoid injury on the job might put in ten or even twelve hours a day in a factory doing tiresome, repetitive tasks that made their neck, arms, and back ache, or outdoors performing hard labor such as digging ditches, carting bricks, or laying rail, often under a blazing sun. Construction jobs in the cold, wind, and ice were even worse—though a man felt fortunate to get any work at all in winter, the season of dread and starvation.

- 7 With the money they earned, blue-collar workers could do little more than survive. In 1880, a long, hard day's work earned a farm laborer a pittance, an average of \$1.31. Blacksmiths made \$2.28 per day, on average; carpenters, \$2.42; masons, \$2.79; printers, \$2.18; woolen-mill operatives, \$1.24; shoemakers, \$1.76. By those standards, a ballplayer's salary of \$1,000 to \$2,000 a year—roughly \$10 to \$20 per game—was princely. But it was not just the money that drew young men to baseball. Decent society might disparage the profession, but there were thousands of Americans who keenly appreciated the talent, guts, and artistry required to survive at the game's highest level. The sport offered many men born into the working class their only means of rising above the common herd, of winning respect in a money-obsessed society. Fastidious mothers, college presidents, and snobby editors at the *Times* might view a professional ballplayer with nothing but disdain, but, as the *Buffalo Commercial Advertiser* observed, the “small boy worships him, the young girls dote on him, and his friends and neighbors look upon him as immense, perfectly elegant, the howlingest kind of a swell.”<sup>2</sup>

<sup>2</sup> *swell* — slang for a fashionably dressed gentleman

*Fifty-Nine in '84* by Edward Achorn. Text copyright © 2010 by Edward Achorn. Reprinted by permission of HarperCollins Publishers. Baseball card portrait of Cliff Carroll courtesy of the Library of Congress.



- 29 Read the sentence from paragraph 2 in the box below.

Barehanded play made for a nerve-rattling brand of baseball, since no one could feel certain that a sprinting fielder would hold on to a spinning fly ball or a wicked liner.

What does the sentence imply about baseball at that time?

- A. Players were known for their catching skills.
- B. The game could be difficult for spectators to follow.
- C. Players were forced to make quick decisions in the field.
- D. The game could be unpredictable for everyone involved.

- 30 What do the details in paragraph 3 **mainly** suggest about players of the era?

- A. They were often unable to play due to accidents.
- B. They were mentally as well as physically tough.
- C. They were allowed to deliberately harm other players.
- D. They were generally older than players in other sports.

- 31 Based on paragraph 4, what is implied by the use of the word “owned”?
- A. the power of club management
  - B. the generosity of club management
  - C. the protective nature of club management
  - D. the legal responsibilities of club management
- 32 Based on paragraph 5, what was **most** surprising about baseball as a profession?
- A. Players could be successful but were criticized by society.
  - B. Players were glorified by fans but rejected by their families.
  - C. Players were able to go to school but did not use their education.
  - D. Players could earn a lot of money but were not widely recognized.
- 33 What does the final sentence of the excerpt emphasize about professional ballplayers of the time?
- A. They were known for their rowdy lifestyle.
  - B. People held different opinions about them.
  - C. They were dedicated to improving their reputations.
  - D. People feared that children would be corrupted by them.

- 34 In the excerpt, what are the author's **main** sources of support?
- A. economic data and news reports
  - B. medical records and observations
  - C. sports statistics and player records
  - D. quotations from players and owners

- 35 Read the sentences from paragraph 3 in the box below.

To survive in baseball in that era, professionals needed more than talent. Cunning and fearlessness were prerequisites. Most club owners limited their rosters to twelve or thirteen players, about all they could afford on the slim profits that went with drawing two thousand customers per game.

- Which word from the sentences provides a context clue for the meaning of the word *prerequisites*?
- A. “needed”
  - B. “limited”
  - C. “profits”
  - D. “customers”

**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 question 36 in the space provided in your Student Answer Booklet.**

- 36** Based on the excerpt, explain the challenges faced by early professional baseball players. Support your answer with relevant and specific information from the excerpt.

*The year is 1925, and Hattie, a 15-year-old African American girl from Georgia, is moving to Philadelphia with her family. Read the excerpt and answer the questions that follow.*

from *The  
Twelve  
Tribes  
of Hattie*  
by Ayana Mathis

- 1 THIRTY-TWO HOURS AFTER Hattie and her mother and sisters crept through the Georgia woods to the train station, thirty-two hours on hard seats in the commotion of the Negro car, Hattie was startled from a light sleep by the train conductor's bellow, "Broad Street Station, Philadelphia!" Hattie clambered from the train, her skirt still hemmed with Georgia mud, the dream of Philadelphia round as a marble in her mouth and the fear of it a needle in her chest. Hattie and Mama, Pearl and Marion climbed the steps from the train platform up into the main hall of the station. It was dim despite the midday sun. The domed roof arched. Pigeons cooed in the rafters. Hattie was only fifteen then, slim as a finger. She stood with her mother and sisters at the crowd's edge, the four of them waiting for a break in the flow of people so they too might move toward the double doors at the far end of the station. Hattie stepped into the multitude. Mama called, "Come back! You'll be lost in all those people. You'll be lost!" Hattie looked back in panic; she thought her mother was right behind her. The crowd was too thick for her to turn back, and she was borne along on the current of people. She gained the double doors and was pushed out onto a long sidewalk that ran the length of the station.
- 2 The main thoroughfare was congested with more people than Hattie had ever seen in one place. The sun was high. Automobile exhaust hung in the air alongside the tar smell of freshly laid asphalt and the sickening odor of garbage rotting. Wheels rumbled on the paving stones, engines revved, paperboys called the headlines. Across the street a man in dirty clothes stood on the corner wailing a song, his hands at his sides, palms upturned. Hattie resisted the urge to cover her ears to block the rushing city sounds. She smelled the absence of trees before she saw it. Things were bigger in Philadelphia—that was true—and there was more of everything, too much of everything. But Hattie did not see a promised land in this tumult. It was, she thought, only Atlanta on a larger scale. She could manage it. But even as she declared herself adequate to the city, her knees knocked under her skirt and sweat rolled down her back. A hundred people had passed her in the few moments she'd been standing outside, but none of them were her mother and sisters. Hattie's eyes hurt with the effort of scanning the faces of the passersby.
- 3 A cart at the end of the sidewalk caught her eye. Hattie had never seen a flower vendor's cart. A white man sat on a stool with his shirtsleeves rolled and his hat tipped forward against the sun. Hattie set her satchel on the sidewalk and wiped her sweaty palms on her skirt. A Negro

woman approached the cart. She indicated a bunch of flowers. The white man stood—he did not hesitate, his body didn’t contort into a posture of menace—and took the flowers from a bucket. Before wrapping them in paper, he shook the water gently from the stems. The Negro woman handed him the money. Had their hands brushed?

4 As the woman took her change and moved to put it in her purse, she upset three of the flower arrangements. Vases and blossoms tumbled from the cart and crashed on the pavement. Hattie stiffened, waiting for the inevitable explosion. She waited for the other Negroes to step back and away from the object of the violence that was surely coming. She waited for the moment in which she would have to shield her eyes from the woman and whatever horror would ensue. The vendor stooped to pick up the mess. The Negro woman gestured apologetically and reached into her purse again, presumably to pay for what she’d damaged. In a couple of minutes it was all settled, and the woman walked on down the street with her nose in the paper cone of flowers, as if nothing had happened.

5 Hattie looked more closely at the crowd on the sidewalk. The Negroes did not step into the gutters to let the whites pass and they did not stare doggedly at their own feet. Four Negro girls walked by, teenagers like Hattie, chatting to one another. Just girls in conversation, giggling and easy, the way only white girls walked and talked in the city streets of Georgia. Hattie leaned forward to watch their progress down the block. At last, her mother and sisters exited the station and came to stand next to her. “Mama,” Hattie said. “I’ll never go back. Never.”

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- 37 Read the sentence from paragraph 1 in the box below.

Hattie clambered from the train, her skirt still hemmed with Georgia mud, the dream of Philadelphia round as a marble in her mouth and the fear of it a needle in her chest.

What is the **main** effect of the figurative language in the sentence?

- A. It suggests Hattie's deep attachment to Georgia.
- B. It emphasizes the cost and inconvenience of traveling.
- C. It highlights the motivation and intentions of other passengers.
- D. It describes Hattie's mixed feelings about the move to Philadelphia.

- 38 Read the sentences from paragraph 1 in the box below.

The domed roof arched. Pigeons cooed in the rafters. Hattie was only fifteen then, slim as a finger.

Based on the excerpt, what is the **main** purpose of the sentences?

- A. to show that Hattie has much to learn
- B. to indicate that Hattie prefers to be outdoors
- C. to emphasize how vast the station seems to Hattie
- D. to suggest that the city has many opportunities for Hattie

- 39 In paragraph 4, what does Hattie's reaction to the incident with the overturned flowers **mainly** reveal?

- A. the extraordinary generosity of people in Philadelphia
- B. the small population of the town where she grew up
- C. the types of jobs she held when living in Georgia
- D. the negative experiences she had in the past

- 40 Which of the following sentences **best** states a theme of the excerpt?

- A. Hard work can lead to success.
- B. There can be hope when it is least expected.
- C. The presence of a large group can offer security.
- D. It can be important to find support during times of great challenge.

**Grade 10 English Language Arts  
Reading Comprehension  
Spring 2017 Released Items:  
Reporting Categories, Standards, and Correct Answers**

Item No.	Page No.	Reporting Category <sup>1</sup>	Standard <sup>1</sup>	Correct Answer (MC) <sup>2</sup>	2001 Standard <sup>3</sup>
1	96	Reading	RI.9-10.5	B	10.2.13
2	96	Reading	RI.9-10.4	C	10.2.13
3	96	Reading	RI.9-10.1	D	10.2.13
4	96	Reading	RI.9-10.4	A	10.2.15
5	97	Reading	RI.9-10.6	A	10.2.13
6	97	Reading	RI.9-10.5	B	10.2.13
7	97	Reading	RI.9-10.4	C	10.2.13
8	97	Language	L.9-10.4	A	10.1.04
9	98	Reading	RI.9-10.2		10.2.13
10	103	Reading	RL.9-10.5	A	10.2.16
11	103	Reading	RL.9-10.4	C	10.2.16
12	103	Reading	RL.9-10.2	B	10.2.11
13	103	Language	L.9-10.4	B	10.1.04
14	106	Reading	RI.9-10.5	A	10.2.13
15	106	Reading	RI.9-10.2	B	10.2.13
16	106	Reading	RI.9-10.1	A	10.2.13
17	106	Reading	RI.9-10.6	B	10.2.13
18	107	Reading	RI.9-10.6		10.2.13
19	113	Reading	RL.9-10.5	B	10.2.12
20	113	Reading	RL.9-10.3	C	10.2.12
21	113	Reading	RL.9-10.2	C	10.2.12
22	113	Reading	RL.9-10.4	A	10.2.15
23	114	Reading	RL.9-10.7	D	10.2.12
24	114	Reading	RL.9-10.4	A	10.2.15
25	114	Reading	RL.9-10.7	B	10.2.12
26	115	Reading	RL.9-10.4	D	10.2.15
27	115	Language	L.9-10.4	C	10.1.04
28	116	Reading	RL.9-10.7		10.2.12
29	120	Reading	RI.9-10.1	D	10.2.13
30	120	Reading	RI.9-10.2	B	10.2.13
31	121	Reading	RI.9-10.4	A	10.2.15
32	121	Reading	RI.9-10.1	A	10.2.13
33	121	Reading	RI.9-10.5	B	10.2.13
34	122	Reading	RI.9-10.8	A	10.2.13
35	122	Language	L.9-10.4	A	10.1.04
36	123	Reading	RI.9-10.2		10.2.13
37	126	Reading	RL.9-10.4	D	10.2.15
38	126	Reading	RL.9-10.5	C	10.2.12
39	126	Reading	RL.9-10.1	D	10.2.12
40	126	Reading	RL.9-10.2	B	10.2.11

<sup>1</sup> The Reporting Category and Standard columns refer to the current (2011) *Massachusetts Curriculum Framework for English Language Arts and Literacy*. More information about reporting categories for ELA is available at [www.doe.mass.edu/mcas/tdd/ela.html?section=testdesign](http://www.doe.mass.edu/mcas/tdd/ela.html?section=testdesign).

<sup>2</sup> Answers are provided here for multiple-choice items only. Sample responses and scoring guidelines for open-response items, which are indicated by the shaded cells, will be posted to the Department's website later this year.

<sup>3</sup> The Department is providing the standard from the previous (2001) curriculum framework for ELA for reference purposes.