
VIII. English Language Arts, Grade 10

A. Composition

B. Language and Literature

Grade 10 English Language Arts Test

Test Structure

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

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

A. Composition

The spring 2006 Grade 10 MCAS English Language Arts Composition Test and Make-Up Test were based on learning standards in the **Composition** strand of the Massachusetts *English Language Arts Curriculum Framework* (2001). The learning standards appear on pages 72–83 of the *Framework*, which is available on the Department Web site at www.doe.mass.edu/frameworks/ela/0601.pdf.

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

Test Sessions and Content Overview

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

Reference Materials and Tools

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

Cross-Reference Information

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

English Language Arts Composition, Grade 10

Grade 10 Writing Prompt

WRITING PROMPT

Works of literature often feature characters with the ability to inspire or lead others.

From a work of literature you have read in or out of school, select a character with the ability to inspire or lead others. In a well-developed composition, identify the character, describe how the character inspires or leads others, and explain why this character's ability is significant to the meaning of the work of literature.

Grade 10 Make-Up Writing Prompt

WRITING PROMPT

Works of literature often feature characters that question the values of the societies in which they live.

From a work of literature you have read in or out of school, select a character who questions the values of the society in which he or she lives. In a well-developed composition, identify the character, describe what the character questions about society, and explain why the character's questioning is important to the meaning of the work of literature.

B. Language and Literature

The spring 2006 Grade 10 MCAS English Language Arts Language and Literature Test was based on learning standards in the two content strands of the Massachusetts *English Language Arts Curriculum Framework* (2001) listed below. Page numbers for the learning standards appear in parentheses.

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

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

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

Test Sessions and Content Overview

The MCAS grade 10 ELA Language and Literature Test included three separate test sessions. Sessions 1 and 2 were both administered on the same day, and Session 3 was administered on the following day. Each session included selected readings, followed by multiple-choice and open-response questions. Common reading passages and test items are shown on the following pages as they appeared in test booklets. Due to copyright restrictions, certain reading passages cannot be released to the public on the Web site. 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 limited English proficient students only, during all three ELA Language and Literature sessions. No other reference materials were allowed during any ELA Language and Literature test session.

Cross-Reference Information

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

English Language Arts

LANGUAGE AND LITERATURE: SESSION 1

DIRECTIONS

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

Imagine always seeing the letters of the alphabet in color or seeing shapes whenever you listen to music. This is the world some people experience. Find out more about this phenomenon by reading the Smithsonian magazine article “For Some, Pain Is Orange.” Then answer the questions that follow.

For Some, Pain Is Orange

PERSONS WITH SYNESTHESIA EXPERIENCE “EXTRA” SENSATIONS.
THE LETTER T MAY BE NAVY BLUE; A SOUND CAN TASTE LIKE PICKLES

BY SUSAN HORNIK

- 1 WHEN NEW YORK ARTIST Carol Steen was 7 and learning to read, she exclaimed to a classmate as they walked home from school, “Isn’t *A* the prettiest pink you’ve ever seen?” Her little chum responded with a withering look. “You’re weird,” she said.
- 2 Shabana Tajwar was a bit older when she discovered that her world was more colorful than most. In 1991, as a 20-year-old intern, she and a group of friends were trying to remember someone’s name over lunch. “I knew the name was green. It started with *F* and *F* is green,” says Tajwar, now an environmental engineer. “But when I mentioned that, everyone said, ‘What are you talking about?’” She shrugs. “I was sort of in shock. I didn’t know everyone didn’t see things the same way.”
- 3 While most of us experience the world through orderly, segregated senses, for some people two or more sensations are commingled.¹ For Steen and Tajwar, hearing a name or seeing a letter or word in black and white causes an involuntary sensation of color. To Tajwar the letter *T* is always navy blue. “I don’t see the actual letter as colored,” she says. “I see the color flash, sort of in my mind’s eye.” Steen not only delights in pink *A*’s and gold *Y*’s, she experiences colored taste as well. “I see the most brilliant blue after I eat a salty pretzel,” she says.
- 4 Others with synesthesia—from the Greek *syn*, meaning together, and *aisthesis*, perception—may feel or taste sounds, or hear or taste shapes. The chords of a strumming guitar may be a soft brushing sensation at the back of an ankle, a musical note may taste like pickles, a trumpet may sound “pointed,” the taste of chicken may feel “round.” A teenager once confessed that her boyfriend’s kiss made her see “orange-sherbet foam.”
- 5 Even more baffling to outsiders: while synesthetes’ perceptions are consistent over time, they are not shared. Letters, for instance, don’t evoke the same color for everyone. Steen jokes that her good friend and fellow synesthete Patricia Duffy is “great” but misguided. “She thinks *L* is pale yellow, not black with blue highlights,” says Steen with a grin, as she pours a mug full of coffee in her downtown New York loft. Separately, over lunch in a sunny bistro, Duffy, a language instructor at the United Nations, confides, “Some of Carol’s colors are so wrong!”
- 6 Even relatives who have synesthesia—it seems to run in families—see things differently. The Russian novelist Vladimir Nabokov tells in

¹ *commingled* — mixed together

his memoirs about playing with a set of wooden blocks when he was 7 years old. He complained to his mother that the letters on the blocks weren't the right colors. She was sympathetic. She, too, objected to the shades—though she also disagreed with some of her son's color choices. According to one study, only one letter elicits consensus among a majority of synesthetes; apparently some 56 percent see *O* as a shade of white. For Nabokov, it radiated the hue of an “ivory-backed hand-mirror.”

7 People with synesthesia have described their unusual perceptions to intrigued but baffled researchers for more than 200 years. At times they were viewed as mentally defective, at other times idealized as artistically gifted. Often, they weren't believed at all. Only in the past decade or so, using controlled studies, in-depth interviews and computer-aided visual tests, have scientists begun to identify and catalog the staggering variety of these automatically induced sensations. “We've gone to great lengths to identify the range of forms,” says Peter Grossenbacher, a cognitive neuroscientist² and one of the foremost U.S. researchers on synesthesia. “We understand it's a real experience. But we don't know yet how it comes to pass.”

8 Already, scientists have discovered that synesthetes frequently have more than one form of the trait. Carol Steen's tall-windowed loft—part living space, part art studio—is jammed with her synesthesia-inspired paintings and sculptural models. Pulling letters painted on business-card-size pieces of paper off a shelf, she struggles to make clear the unique sensations that color her life and work. “It's like viewing the world in multimedia,” she says. “I want to show other people what I'm seeing.”

9 What Steen is seeing is not only color triggered by certain sounds, smells and flavors; when listening to music, she also sees shapes, which are reflected in her sculpture.

10 Steen also feels pain in color. When on vacation in British Columbia two years ago, she jumped down from a rock and tore a ligament. “All I saw was orange,” she says. “It was like wearing orange sunglasses.” In her paintings she depicts similar color sensations that she experiences during acupuncture. One abstract oil shows a green slash arcing through a field of red; in another a tiny red triangle drifts off into the distance on a sea of bright blue.

11 Researcher Peter Grossenbacher and a small cadre of scientists in this country, the United Kingdom, Canada, Germany and elsewhere are currently doing research with volunteers to try to figure out why Steen sees orange when the rest of us just ache. So far, they agree that synesthesia is more common in women than in men and is an international phenomenon. Grossenbacher primarily employs sophisticated screening and interviewing methods. Others, bolstered by dramatic advances in imaging techniques, are observing the neural activity of synesthetes and measuring the unique ways their brains respond to stimuli. In the process, they are shedding light on how we all perceive the world around us.

12 “It's the only way I know of perceiving,” Steen points out. “If someone said they were going to take it away, it would be like saying they were going to cut off my leg.” Although Steen delights in exploring her sensations, others remain ambivalent. When she was 20 and eating dinner with her family, Steen mentioned that the number 5 was yellow. “No,” her father said. “It's yellow ocher.”

² *cognitive neuroscientist* — a scientist who studies processes of the brain

“For Some, Pain Is Orange” by Susan Hornik, from *Smithsonian*, February 2001. Reprinted with permission of the author. All rights reserved.

- 1 How does the author use the title of the article?
- A. to indicate that some people feel more pain than others do
 - B. to explain why some people like the color orange
 - C. to suggest new research about synesthesia
 - D. to attract the attention of readers who are unaware of synesthesia
- 2 The experiences reported in paragraphs 1 and 2 of the article **most likely** indicate which of the following?
- A. Synesthetes tend to associate identical colors with the same letters.
 - B. Most synesthetes do not want to mention their unusual experiences to other people.
 - C. Synesthetes may not realize their experiences are unlike those of other people.
 - D. Most synesthetes experience synesthesia for the first time when they begin to learn letters.
- 3 Based on the article, which of the following **best** describes the relationship between Carol Steen and Patricia Duffy?
- A. They are relatives who share an unusual characteristic.
 - B. They are strangers who understand one another's problems.
 - C. They are acquaintances who disagree about most things.
 - D. They are friends who experience synesthesia in different ways.
- 4 According to paragraph 7, what do the findings of Peter Grossenbacher indicate about synesthetes?
- A. Synesthetes are actually experiencing the sensations they report.
 - B. Synesthetes are usually artistically gifted people.
 - C. Synesthetes experience very similar kinds of sensations.
 - D. Synesthetes have little difficulty convincing others of their perceptions.

- 5 According to the article, why did Carol Steen become an artist?
- A. Her paintings helped her understand her synesthesia.
 - B. Her view of the world made her especially talented.
 - C. She wanted to share with others how she sees the world.
 - D. She wanted to contribute to research about synesthesia.

- 6 According to the article, which of the following is **not** being used to study synesthesia?
- A. interviewing synesthetes
 - B. studying the brains of synesthetes
 - C. performing computer-aided synesthetic tests
 - D. helping subjects to experience synesthesia

- 7 Based on the article, which of the following would be an example of synesthesia?
- A. feeling sick when being exposed to a bad odor
 - B. tasting salt when eating a pretzel
 - C. seeing color when hearing a bell ring
 - D. calling a circle a triangle when asked its shape

- 8 Read the sentence from paragraph 6 in the box below.

According to one study, only one letter elicits consensus among a majority of synesthetes; apparently some 56 percent see *O* as a shade of white.

Which of the following is the **best** definition of the word *consensus* as used in the sentence?

- A. recognition
- B. permission
- C. compliance
- D. agreement

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

- 9 Based on the article, explain how synesthesia affects the lives of those who experience it. Use relevant and specific information from the article to support your answer.

This excerpt is from the short story “The Third and Final Continent” found in the book Interpreter of Maladies. It tells about the life of a young Indian man who is looking back on when he first immigrated to the United States. The man fondly speaks of Mrs. Croft, an elderly lady from whom he rented a room for six weeks before his new wife, Mala, arrived. The excerpt begins as the narrator reflects on his wife’s arrival in America. Read the excerpt and answer the questions that follow.

from THE THIRD AND FINAL CONTINENT

by Jhumpa Lahiri

Students read the selection “The Third and Final Continent” and then answered questions 10 through 13 that follow on the next page 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.

Excerpt from “The Third and Final Continent” from INTERPRETER OF MALADIES by Jhumpa Lahiri, copyright © 1999 by Jhumpa Lahiri. Used by permission of Houghton Mifflin Company. All rights reserved.

- 10 Which of the following quotations from the excerpt **best** supports a tone of nostalgia?
- A. “. . . I took pictures of her posing in front of the Prudential building . . .” (lines 8–9)
 - B. “I told her about my voyage on the *SS Roma* . . .” (line 11)
 - C. “Mala and I live in a town about twenty miles from Boston . . .” (lines 21–22)
 - D. “. . . I return instantly to those six weeks as if they were only the other day . . .” (line 34)
- 11 Based on the excerpt, how are the narrator and his son alike?
- A. Both knew Mrs. Croft.
 - B. Both are ambitious.
 - C. Both went to Harvard.
 - D. Both are adventurous.
- 12 Which of the following details from the excerpt **best** shows that the narrator has accepted life in America?
- A. “I like to think of that moment in Mrs. Croft’s parlor . . .” (line 1)
 - B. “We bought an Instamatic camera with which to document our life . . .” (line 8)
 - C. “. . . we have decided to grow old here.” (line 26)
 - D. “. . . there are times when it is beyond my imagination.” (line 49)
- 13 Which of the following is the **best** definition of the word *inconceivable* as it is used in line 39?
- A. not thought out
 - B. lacking in importance
 - C. impossible to believe
 - D. unlikely to change

Read this excerpt from the play *Life of Henry V* by William Shakespeare to find out how King Henry V inspires his officers on the eve of battle. Answer the questions that follow.

LIFE OF HENRY V

by William Shakespeare

Act IV [Scene III. *France. The English camp.*]

*Enter Gloucester, Bedford, Exeter, Erpingham
with all his Host, Salisbury, and Westmoreland.*¹

Gloucester. Where is the King?

Bedford. The King himself is rode to view their battle.

Westmoreland. Of fighting men they have full three-score thousand.²

Exeter. There's five to one; besides they all are fresh.

5 *Salisbury.* God's arm strike with us! 'Tis a fearful odds.
God bye you, Princes all; I'll to my charge.
If we no more meet, till we meet in heaven,
Then joyfully, my noble Lord of Bedford,
My dear Lord Gloucester, and my good Lord Exeter,
10 And my kind kinsman, warriors all, adieu!

Bedford. Farewell, good Salisbury, and good luck go with thee!

Exeter. Farewell, kind lord. Fight valiantly today;
And yet I do thee wrong to mind thee of it,
For thou art framed of the firm truth of valor.

15 [Exit Salisbury.]

Bedford. He is as full of valor as of kindness,
Princely in both.

Enter the King.

Westmoreland. O that we now had here
20 But one ten thousand of those men in England
That do no work today!

¹ *Enter . . . Westmoreland* — Gloucester and Bedford are the brothers of King Henry; Exeter is the King's uncle; Erpingham and his Host are officers in the King's army; Earls Salisbury and Westmoreland are also in attendance

² *three-score thousand* — 60,000

King. What's he that wishes so?
My cousin Westmoreland? No, my fair cousin.
If we are marked to die, we are enow
25 To do our country loss; and if to live,
The fewer men, the greater share of honor.
God's will! I pray thee wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
30 It earns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honor,
I am the most offending soul alive.
No, faith, my coz,³ wish not a man from England.
35 God's peace! I would not lose so great an honor
As one man more methinks would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
40 Let him depart; his passport shall be made,
And crowns⁴ for convoy put into his purse;
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the Feast of Crispian:⁵
45 He that outlives this day, and comes safe home,
Will stand a-tiptoe when this day is named,
And rouse him at the name of Crispian.
He that shall see this day, and live old age,
Will yearly on the vigil feast his neighbors
50 And say, "Tomorrow is Saint Crispian."
Then will he strip his sleeve and show his scars,
And say, "These wounds I had on Crispin's day."
Old men forget; yet all shall be forgot,
But he'll remember, with advantages,
55 What feats he did that day. Then shall our names,
Familiar in his mouth as household words—
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester—
Be in their flowing cups freshly rememb' red.

³ *coz* — cousin; close friend

⁴ *crowns* — British coin

⁵ *Feast of Crispian* — a day to honor Saint Crispian

60 This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be rememberèd—
We few, we happy few, we band of brothers;
65 For he today that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition.⁶
And gentlemen in England, now abed,
Shall think themselves accursed they were not here;
70 And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

Enter Salisbury.

Salisbury. My sovereign lord, bestow yourself with speed:
The French are bravely in their battles set
75 And will with all expedience charge on us.

King. All things are ready, if our minds be so.

Westmoreland. Perish the man whose mind is backward now!

King. Thou dost not wish more help from England, coz?

Westmoreland. God's will, my liege! would you and I alone,
80 Without more help, could fight this royal battle!

King. Why, now thou hast unwished five thousand men!
Which likes me better than to wish us one.
You know your places: God be with you all!

...

⁶*gentle his condition* — improve his status

- 14 According to the excerpt, why are the king's officers initially discouraged?
- A. They will have to fight on St. Crispin's Day.
 - B. They know many of their men are too afraid to fight.
 - C. They are greatly outnumbered by the French.
 - D. They doubt the king is able to lead them.
- 15 Based on the excerpt, what is the **main** idea of the king's speech?
- A. The English army has more men coming to fight the French.
 - B. A good leader is important in battle.
 - C. Fighting on St. Crispin's Day will bring good luck.
 - D. Honor is to be gained in the battle.
- 16 In lines 44 through 63, why does the king repeatedly refer to Crispin?
- A. to compare himself to a saint
 - B. to give his speech a holy tone
 - C. to persuade the men that their heroism will never be forgotten
 - D. to prepare the soldiers for the fact that they might be killed

-
- 17** Based on the excerpt, what effect does the king’s speech have on Westmoreland?
- A. It makes him afraid of looking like a coward.
 - B. It inspires him to fight the battle.
 - C. It helps him accept the possibility of his death.
 - D. It shows him that no one understands the danger.
- 18** The word *valor* comes from the Latin verb *valere*, which means “to be strong.” Which of the following **best** defines the word *valor* as it is used in line 14?
- A. courage
 - B. desire
 - C. patience
 - D. wisdom
-

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

- 19** Explain how the excerpt shows that the king is an effective leader. Use relevant and specific information from the excerpt to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 2

DIRECTIONS

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

Don Quixote is a Spanish gentleman who is obsessed with becoming a knight, traveling the world righting any wrongs he encounters. To prepare himself, he has read many books on knighthood. He has read constantly, both night and day, and in so doing has slowly lost his mind. This excerpt from the book Don Quixote tells about his encounter with what he believes are giants. Read to find out what happens and answer the questions that follow.

Don Quixote

by Miguel de Cervantes
translated by Edith Grossman

Students read a selection titled “Don Quixote” and then answered questions 20 through 28 that follow on the next pages of this document.

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Pages 58–60 from DON QUIXOTE by MIGUEL DE CERVANTES. A new translation by Edith Grossman. Introduction by Harold Bloom. Translation copyright © 2003 by Edith Grossman; introduction copyright © 2003 by Harold Bloom. Reprinted by permission of HarperCollins Publishers, Inc.

- 20 According to the excerpt, why does Don Quixote think he should fight the giants?
- A. He believes he is defending the poor.
 - B. He believes he is performing God's will.
 - C. He needs experience to prepare for stronger enemies.
 - D. He needs to train Rocinante for future battles.
- 21 Based on the excerpt, why is it ironic that Don Quixote is referred to as Sancho Panza's "master"?
- A. Sancho has more common sense than Don Quixote.
 - B. Sancho is the same age as Don Quixote.
 - C. Sancho lacks respect for Don Quixote.
 - D. Sancho makes all the decisions for Don Quixote.
- 22 According to the excerpt, what does Don Quixote think when the windmill drops him to the ground?
- A. There were never any giants.
 - B. The windmill is a giant that has defeated him.
 - C. Someone turned the giants into windmills.
 - D. All the giants have run away from his attack.
- 23 Based on the excerpt, how does Sancho Panza's language differ from that of his master's?
- A. Sancho's language is less direct.
 - B. Sancho's language is less elaborate.
 - C. Sancho's language is more forceful.
 - D. Sancho's language is more challenging.

- 24 Based on the excerpt, how does Sancho demonstrate his loyalty for Don Quixote?
- A. He supports Don Quixote's plan to make a new lance.
 - B. He lets Don Quixote convince him that the windmills are giants.
 - C. He is tolerant of Don Quixote's foolish actions.
 - D. He believes everything Don Quixote says.
- 25 According to the excerpt, which of the following does Don Quixote believe is unacceptable behavior for himself?
- A. eating and drinking while riding his horse
 - B. complaining about pain from an injury received in battle
 - C. telling Sancho stories about other brave knights
 - D. traveling and seeking to defeat evil
- 26 According to the excerpt, what does Don Quixote **most** want?
- A. to be a good master to his squire Sancho
 - B. to become wealthy by killing giants
 - C. to enjoy the small pleasures in life
 - D. to find adventures that will bring him glory
- 27 Which of the following is the **best** synonym for the word *enmity* as it is used in paragraph 13?
- A. hatred
 - B. sympathy
 - C. pain
 - D. indifference

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

- 28 Explain how the author creates a humorous tone in the excerpt. Use relevant and specific information from the excerpt to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 3

DIRECTIONS

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

Poet Anne Sexton writes about feeding gulls in her poem “Torn Down from Glory Daily.” Read the poem to find out her observations on the experience and answer the questions that follow.

TORN DOWN FROM GLORY DAILY

All day we watched the gulls
striking the top of the sky
and riding the blown roller coaster.
Up there
5 godding¹ the whole blue world
and shrieking at a snip of land.

Now, like children,
we climb down humps of rock
with a bag of dinner rolls,
10 left over,
and spread them gently on a stone,
leaving six crusts for an early king.

A single watcher comes hawking in,
rides the current round its hunger
15 and hangs
carved in silk
until it throbs up suddenly,
out, and one inch over water;
to come again
20 smoothing over the slap tide.
To come bringing its flock, like a city
of wings that fall from the air.
They wait, each like a wooden decoy²
or soft like a pigeon or
25 a sweet snug duck:
until one moves, moves that dart-beak
breaking over. It has the bread.
The world is full of them,
a world of beasts
30 thrusting for one rock.

¹ *godding* — a participle suggesting a god-like presence

² *decoy* — a living or artificial animal used to lure animals into a trap

Just four scoop out the bread
and go swinging over Gloucester³
to the top of the sky.
Oh see how
35 they cushion their fishy bellies
with a brother's crumb.

—Anne Sexton

³ *Gloucester* — a town on the Massachusetts coast

“Torn Down from Glory Daily” from *The Complete Poems* by Anne Sexton, copyright © 1981 by Linda Gray Sexton and Loring Conant, Jr., executors of the Will of Anne Sexton. Used by permission of Houghton Mifflin Company. All rights reserved.

- 29 Read lines 1–3 in the box below.

All day we watched the gulls
striking the top of the sky
and riding the blown roller coaster.

What image do the lines **most likely** suggest?

- A. gulls bobbing on the waves
- B. gulls being carried by wind currents
- C. gulls chasing people on the beach
- D. gulls diving into the ocean

- 30 Which of the following is the **best** summary of stanza 2?

- A. The speaker and others put leftover bread out for the gulls.
- B. A group of children sits on some rocks at the beach and eats rolls.
- C. A mother and her children take a bag of bread to the beach.
- D. A family picnicking at the beach sits on the rocks.

- 31 In stanza 4, what is the effect of the metaphor “city of wings”?

- A. It indicates gulls living in an urban area.
- B. It suggests a large number of gulls in a group.
- C. It emphasizes the gulls’ power and strength.
- D. It points out the competitiveness of the gulls.

- 32 Read lines 34–36 in the box below.

Oh see how
they cushion their fishy bellies
with a brother’s crumb.

What do the lines **most likely** suggest?

- A. The gulls have to compete with each other to survive.
- B. The gulls float on the water to look for fish.
- C. The gulls use the bread to make their nests.
- D. The gulls search for food with their families.

Plagiarism can be a major problem for students when they write reports or research papers. Read the following excerpt “Avoiding Plagiarism” from the book Strategies for Successful Writing for guidelines on what needs to be credited to the original writer. Then answer the questions that follow.

Avoiding Plagiarism

by James A. Reinking, Andrew W. Hart, and Robert von der Osten

Students read a selection titled “Avoiding Plagiarism” and then answered questions 33 through 40 that follow on the next pages of this document.

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REINKING, JAMES A.; HART, ANDREW W.; VON DER OSTEN, ROBERT, STRATEGIES FOR SUCCESSFUL WRITING: A RHETORIC, RESEARCH GUIDE, READER, AND HANDBOOK, 5TH Edition, © 1999. Reproduced by permission of Pearson Education, Inc., Upper Saddle River, NJ.

- 33 What is the **main** idea of the excerpt?
- A. Student writers can avoid plagiarism by making sure to provide the original author's name.
 - B. Plagiarism is a complicated issue so it is best for writers to use only their own words and ideas when writing a paper.
 - C. Writers do not have to give credit for common knowledge or their own conclusions.
 - D. It is wrong to use another person's words or ideas without giving that person credit.

- 34 Read the sentence in the box below.

Charles Dickens was born in 1812.

Based on the excerpt, which of the following is the reason the statement needs no reference?

- A. It is common knowledge.
- B. It is the writer's own conclusion.
- C. It is a fact found in many sources.
- D. It is a standard term.

- 35 According to the excerpt, why do students **most** often plagiarize?
- A. They are not careful documenting their work.
 - B. They have too little time to document properly.
 - C. They do not understand what they should document.
 - D. They are too lazy to put in documentation.

- 36 Based on the excerpt, which of the following statements requires documentation?
- A. Many people enjoy visiting museums when they are on vacation.
 - B. The New York Museum of Modern Art is located in New York City.
 - C. There are many different kinds of art, from painting and sculpture to woodcuts and lithographs.
 - D. One goal of the New York Museum of Modern Art is to build close ties with museums worldwide.

- 37 What is the **most likely** reason the authors include examples based on an actual passage in the excerpt?
- A. to explain that this passage has been plagiarized in the past
 - B. to show that there is more than one way to plagiarize
 - C. to emphasize that only nonfiction can be plagiarized
 - D. to encourage using more of Buckley's work
- 38 According to the excerpt, what would the authors **most likely** tell a student who wanted to use another writer's exact words?
- A. It is a form of plagiarism and should be avoided at any cost.
 - B. It is permitted as long as the student uses quotation marks and credits the original author.
 - C. It is acceptable as long as the original author gives permission.
 - D. It is technically allowed, but it is much better for the student to use his or her own words.
- 39 What is the *debt* referred to in the first sentence of paragraph 1?
- A. the use of facts reported in many sources
 - B. the use of someone else's words
 - C. the use of information known by most people
 - D. the use of one's own conclusions

Write your answer to open-response question 40 in the space provided in your Student Answer Booklet.

- 40 What techniques do the authors use to make the information in the excerpt easier to understand? Use relevant and specific information from the excerpt to support your answer.

Grade 10 English Language Arts
Language and Literature
Spring 2006 Released Items:
Reporting Categories, Standards, and Correct Answers

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
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4	180	<i>Reading and Literature</i>	8	A
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6	181	<i>Reading and Literature</i>	13	D
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18	189	<i>Language</i>	4	A
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21	191	<i>Reading and Literature</i>	12	A
22	191	<i>Reading and Literature</i>	8	C
23	191	<i>Language</i>	6	B
24	192	<i>Reading and Literature</i>	12	C
25	192	<i>Reading and Literature</i>	12	B
26	192	<i>Reading and Literature</i>	12	D
27	192	<i>Language</i>	4	A
28	193	<i>Reading and Literature</i>	15	
29	196	<i>Reading and Literature</i>	14	B
30	196	<i>Reading and Literature</i>	14	A
31	196	<i>Reading and Literature</i>	14	B
32	196	<i>Reading and Literature</i>	14	A
33	198	<i>Reading and Literature</i>	8	D
34	198	<i>Reading and Literature</i>	13	C
35	198	<i>Reading and Literature</i>	8	C
36	198	<i>Reading and Literature</i>	13	D
37	199	<i>Reading and Literature</i>	13	B
38	199	<i>Reading and Literature</i>	13	B
39	199	<i>Language</i>	4	B
40	200	<i>Reading and Literature</i>	13	

* 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.