
VIII. English Language Arts, Grade 10

A. Composition

B. Reading Comprehension

Grade 10 English Language Arts Test

Test Structure

The grade 10 MCAS English Language Arts test was presented in the following two parts:

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

A. Composition

The spring 2011 grade 10 MCAS English Language Arts Composition test and Composition Make-Up test were based on learning standards in the **Composition** strand of the Massachusetts *English Language Arts Curriculum Framework* (2001). The learning standards appear on pages 72–83 of the *Framework*, which is available on the Department website at www.doe.mass.edu/frameworks/current.html.

In test item analysis reports and on the Subject Area Subscore pages of the MCAS *School Reports* and *District Reports*, ELA Composition test results are reported under the reporting categories **Composition: Topic Development** and **Composition: Standard English Conventions**.

Test Sessions and Content Overview

The MCAS ELA Composition test included two separate test sessions, administered on the same day with a short break between sessions. During the first session, each student wrote an initial draft of a composition in response to the appropriate writing prompt on the next page. During the second session, each student revised his or her draft and submitted a final composition, which was scored in the areas of Topic Development and Standard English Conventions. The Scoring Guides for the MCAS English Language Arts Composition are available at www.doe.mass.edu/mcas/student/elacomp_scoreguide.html.

Reference Materials and Tools

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

Cross-Reference Information

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

English Language Arts Composition, Grade 10

Grade 10 Writing Prompt

WRITING PROMPT

Often in works of literature, a character stands up for something he or she believes in.

From a work of literature you have read in or out of school, select a character who stands up for something he or she believes in. In a well-developed composition, identify the character, describe how the character stands up for something he or she believes in, and explain how the character's actions relate to the work as a whole.

Grade 10 Make-Up Writing Prompt

WRITING PROMPT

Often in works of literature, a character develops a friendship with or feelings of love for someone who is disapproved of by others.

From a work of literature you have read in or out of school, select a character who develops a friendship with or feelings of love for someone who is disapproved of by others. In a well-developed composition, identify the character, describe the character's relationship, and explain how the relationship relates to the work as a whole.

B. Reading Comprehension

The spring 2011 grade 10 MCAS English Language Arts Reading Comprehension test was based on learning standards in the two content strands of the Massachusetts *English Language Arts Curriculum Framework* (2001) listed below. Page numbers for the learning standards appear in parentheses.

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

The *English Language Arts Curriculum Framework* is available on the Department website at www.doe.mass.edu/frameworks/current.html.

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

Test Sessions and Content Overview

The MCAS grade 10 ELA Reading Comprehension test included three separate test sessions. Sessions 1 and 2 were both administered on the same day, and Session 3 was administered on the following day. Each session included selected readings, followed by multiple-choice and open-response questions. Common reading passages and test items are shown on the following pages as they appeared in test booklets. Due to copyright restrictions, certain reading passages cannot be released to the public on the website. For further information, contact Student Assessment Services at 781-338-3625.

Reference Materials and Tools

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

Cross-Reference Information

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

English Language Arts

READING COMPREHENSION: SESSION 1

DIRECTIONS

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

In the book Candyfreak, Steve Almond investigates candy manufacturers and the interesting people behind them. Read the excerpt and answer the questions that follow.

from **CANDYFREAK**
by Steve Almond

Students read a selection from *Candyfreak* and then answered questions 1 through 9 that follow on pages 106 through 108 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.

Candyfreak by Steve Almond. Copyright © 2004 by Steve Almond.
Reprinted by permission of Algonquin Books of Chapel Hill.

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Due to copyright restrictions, the selection that appeared on this page cannot be released to the public over the Internet. For more information, see the citation on page 103.

- 1 In paragraph 1, what does the repetition of the word “actual” suggest about the author?
- A. He hopes to have access to a lot of free candy.
 - B. He wants to be employed by a candy company.
 - C. He wants firsthand experience with the candy business.
 - D. He regrets the disappearance of so many candy companies.

- 2 What does the author **mainly** emphasize in paragraph 2?
- A. how important Cambridge Brands candy was to his childhood
 - B. how much candy he was allowed to eat during his childhood
 - C. how important candy making was to the city of Boston
 - D. how many different types of candy the factories made

- 3 In paragraph 6, what is the **most likely** reason the author refers to the Cadburys and Rowntrees?
- A. to show where he learned about the candy industry
 - B. to show that the candy industry has become less inventive
 - C. to show how much literature is devoted to the craft of candy making
 - D. to show that candy makers have always been suspicious of one another

- 4 Which characteristic of a mole makes the metaphor in paragraph 6 effective?
- A. its insect diet
 - B. its dark color
 - C. its miniscule size
 - D. its burrowing behavior

- 5 Based on paragraph 8, which of the following examples **most closely** parallels how patent laws work in the candy industry?
- A. Ford and Mazda enter a partnership to build a new hybrid car.
 - B. An inventor creates a new baby toy and sells it to a toy company.
 - C. Microsoft makes a product identical to Apple's iPod but calls it something else.
 - D. Two inventors argue about who was the first to invent a new aluminum can top.
- 6 In paragraph 11, what does the phrase "On the other hand" introduce?
- A. a description of the Nestlé Company
 - B. an analysis of the increasing cost of candy
 - C. an explanation of the Wonderball's popularity
 - D. a justification of the candy companies' actions
- 7 Based on the excerpt, what is the **most likely** reason Joël Glenn Brenner is glad she no longer reports about the candy industry?
- A. She was not paid very well.
 - B. She was not very curious about the topic.
 - C. She felt sorry for the companies that failed.
 - D. She found it hard to get access to the company.
- 8 Which of the following is **closest** in meaning to the phrase "sussing out" as it is used in paragraph 7?
- A. uncovering
 - B. discussing
 - C. protecting
 - D. spreading

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 why it is important for candy companies to keep their manufacturing processes secret. Support your answer with relevant and specific information from the excerpt.

Frederick Douglass was a former slave who became the most prominent abolitionist of the nineteenth century. Read Robert Hayden's poem about this famous American and answer the questions that follow.

Frederick Douglass

When it is finally ours, this freedom, this liberty, this beautiful
and terrible thing, needful to man as air,
usable as earth; when it belongs at last to all,
when it is truly instinct, brain matter, diastole, systole,¹
5 reflex action; when it is finally won; when it is more
than the gaudy mumbo jumbo of politicians:
this man, this Douglass, this former slave, this Negro
beaten to his knees, exiled, visioning a world
where none is lonely, none hunted, alien,
10 this man, superb in love and logic, this man
shall be remembered. Oh, not with statues' rhetoric,²
not with legends and poems and wreaths of bronze alone,
but with the lives grown out of his life, the lives
fleshing his dream of the beautiful, needful thing.

—Robert Hayden

¹ *diastole, systole* — the beats of the heart

² *rhetoric* — fancy language

“Frederick Douglass” by Robert Hayden, from *Collected Poems of Robert Hayden*. Copyright © 1966 by Robert Hayden. Reprinted by permission of Liveright Publishing Corporation.

- 10 What is the **most likely** reason the poet writes one long sentence in lines 1–11?
- A. to represent Douglass’s many supporters
 - B. to emphasize the difficult struggle for liberty
 - C. to emphasize Douglass’s many accomplishments
 - D. to represent the complicated inscriptions on the statues

- 11 In lines 2 and 3, what is the **most likely** reason the poet compares freedom to earth and air?
- A. to show freedom is hard to achieve
 - B. to suggest freedom is essential to human life
 - C. to suggest freedom can be overwhelming to some
 - D. to show freedom can be interpreted in many ways

- 12 Based on lines 7–9, what effect did Douglass’s past have on him?
- A. He wanted to exact revenge on those who hurt him.
 - B. He became withdrawn from society as he grew older.
 - C. He became discouraged about the possibility of peace.
 - D. He wanted to ensure others would not experience what he did.
- 13 Based on the poem, what is the **most** important representation of Douglass’s significance?
- A. the buildings dedicated to him
 - B. the tributes given to him in speeches
 - C. the people who benefit from his work
 - D. the people who have written about him

The narrator of *The Things They Carried* reflects on the experiences of the soldiers who fought in the Vietnam War in the 1960s and 1970s. Read the excerpt and answer the questions that follow.

from *The Things They Carried*

by Tim O'Brien

They carried USO¹ stationery and pencils and pens. They carried Sterno, safety pins, trip flares, signal flares, spools of wire, razor blades, chewing tobacco, liberated joss sticks² and statuettes of the smiling Buddha, candles, grease pencils, *The Stars and Stripes*,³ fingernail clippers, Psy Ops leaflets, bush hats, bolos, and much more.

5 Twice a week, when the resupply choppers came in, they carried hot chow in green mermite cans and large canvas bags filled with iced beer and soda pop. They carried plastic water containers, each with a two-gallon capacity. Mitchell Sanders carried a set of starched tiger fatigues for special occasions. Henry Dobbins carried Black Flag insecticide. Dave Jensen carried empty sandbags that could be filled at night

10 for added protection. Lee Strunk carried tanning lotion. Some things they carried in common. Taking turns, they carried the big PRC-77 scrambler radio, which weighed 30 pounds with its battery. They shared the weight of memory. They took up what others could no longer bear. Often, they carried each other, the wounded or weak. They carried infections. They carried chess sets, basketballs, Vietnamese-English

15 dictionaries, insignia of rank, Bronze Stars and Purple Hearts, plastic cards imprinted with the Code of Conduct. They carried diseases, among them malaria and dysentery. They carried lice and ringworm and leeches and paddy algae and various rots and molds. They carried the land itself — Vietnam, the place, the soil — a powdery orange-red dust that covered their boots and fatigues and faces. They carried the

20 sky. The whole atmosphere, they carried it, the humidity, the monsoons, the stink of fungus and decay, all of it, they carried gravity. They moved like mules. By daylight they took sniper fire, at night they were mortared, but it was not battle, it was just the endless march, village to village, without purpose, nothing won or lost. They marched for the sake of the march. They plodded along slowly, dumbly, leaning

25 forward against the heat, unthinking, all blood and bone, simple grunts, soldiering with their legs, toiling up the hills and down into the paddies and across the rivers and up again and down, just humping,⁴ one step and then the next and then another, but no volition, no will, because it was automatic, it was anatomy, and the war was entirely a matter of posture and carriage, the hump was everything, a kind of

30 inertia, a kind of emptiness, a dullness of desire and intellect and conscience and

¹ USO — United Service Organizations

² joss sticks — sticks of incense

³ *The Stars and Stripes* — a military newspaper

⁴ humping — a slang term for carrying a heavy load

hope and human sensibility. Their principles were in their feet. Their calculations were biological. They had no sense of strategy or mission. They searched the villages without knowing what to look for, not caring, kicking over jars of rice, frisking children and old men, blowing tunnels, sometimes setting fires and sometimes not, then forming up and moving on to the next village, then other villages, where it would always be the same. They carried their own lives. The pressures were enormous. In the heat of early afternoon, they would remove their helmets and flak jackets, walking bare, which was dangerous but which helped ease the strain. They would often discard things along the route of march. Purely for comfort, they would throw away rations, blow their Claymores and grenades, no matter, because by nightfall the resupply choppers would arrive with more of the same, then a day or two later still more, fresh watermelons and crates of ammunition and sunglasses and woolen sweaters — the resources were stunning — sparklers for the Fourth of July, colored eggs for Easter — it was the great American war chest — the fruits of science, the smokestacks, the canneries, the arsenals at Hartford, the Minnesota forests, the machine shops, the vast fields of corn and wheat — they carried like freight trains; they carried it on their backs and shoulders — and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry.

The Things They Carried by Tim O'Brien. Copyright © 1990 by Tim O'Brien. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

- 14 Read the sentences from lines 12 and 13 in the box below.

They took up what others could no longer bear. Often, they carried each other, the wounded or weak.

What do the sentences **mainly** emphasize?

- A. the long duration of the war
- B. the strong bond among the soldiers
- C. the overwhelming support for the war
- D. the growing frustration of the soldiers

- 15 What is emphasized by the length and rhythm of the sentence in lines 24–31?
- A. the changing of the seasons
 - B. the perseverance of the soldiers
 - C. the consistency of the landscape
 - D. the variety of items the soldiers needed

- 16 Read the examples from the excerpt in the box below.

- . . . nothing won or lost.
- They searched the villages without knowing what to look for, . . .
- . . . sometimes setting fires and sometimes not, . . .

What do the examples show about the soldiers?

- A. They were not properly trained.
- B. They were not driven by a larger purpose.
- C. They were concerned about the local people.
- D. They were disappointed by the lack of community.

- 17 Read the phrase from lines 47 and 48 in the box below.

. . . and for all the ambiguities of Vietnam, all the mysteries and unknowns, . . .

When the author refers to Vietnam’s *ambiguities*, he means that Vietnam is

- A. difficult to understand.
- B. suffering from poverty.
- C. solving its own problems.
- D. filled with beautiful areas.

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** Based on the excerpt, explain what the things the soldiers carried reveal about the soldiers' experiences in Vietnam. Support your answer with relevant and specific information from the excerpt.

English Language Arts

READING COMPREHENSION: SESSION 2

DIRECTIONS

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

In this excerpt from The Fountainhead, 22-year-old architecture student Howard Roark is far from upset about being expelled from college. Read about how he reacts to his expulsion and answer the questions that follow.

from The Fountainhead by Ayn Rand

- 1 The Stanton Institute of Technology stood on a hill, its crenelated walls raised as a crown over the city stretched below. It looked like a medieval fortress, with a Gothic cathedral grafted to its belly. The fortress was eminently suited to its purpose, with stout, brick walls, a few slits wide enough for sentries, ramparts behind which defending archers could hide, and corner turrets from which boiling oil could be poured upon the attacker—should such an emergency arise in an institute of learning. The cathedral rose over it in lace splendor, a fragile defense against two great enemies: light and air.
- 2 The Dean’s office looked like a chapel, a pool of dreamy twilight fed by one tall window of stained glass. The twilight flowed in through the garments of stiff saints, their arms contorted at the elbows. A red spot of light and a purple one rested respectively upon two genuine gargoyles squatting at the corners of a fireplace that had never been used. A green spot stood in the center of a picture of the Parthenon, suspended over the fireplace.
- 3 When Roark entered the office, the outlines of the Dean’s figure swam dimly behind his desk, which was carved like a confessional. He was a short, plumpish gentleman whose spreading flesh was held in check by an indomitable dignity.
- 4 “Ah, yes, Roark,” he smiled. “Do sit down, please.”
- 5 Roark sat down. The Dean entwined his fingers on his stomach and waited for the plea he expected. No plea came. The Dean cleared his throat.
- 6 “It will be unnecessary for me to express my regret at the unfortunate event of this morning,” he began, “since I take it for granted that you have always known my sincere interest in your welfare.”
- 7 “Quite unnecessary,” said Roark.
- 8 The Dean looked at him dubiously, but continued:
- 9 “Needless to say, I did not vote against you. I abstained entirely. But you may be glad to know that you had quite a determined little group of defenders at the meeting. Small, but determined. Your professor of structural engineering acted quite the crusader on your behalf. So did your professor of mathematics. Unfortunately, those who felt it their duty to vote for your expulsion quite outnumbered the others. Professor Peterkin, your critic of design, made an issue of the matter. He went so far as to threaten us with his resignation unless you were expelled. You must realize that you have given Professor Peterkin great provocation.”

10 “I do,” said Roark.

11 “That, you see, was the trouble. I am speaking of your attitude towards the subject of architectural design. You have never given it the attention it deserves. And yet, you have been excellent in all the engineering sciences. Of course, no one denies the importance of structural engineering to a future architect, but why go to extremes? Why neglect what may be termed the artistic and inspirational side of your profession and concentrate on all those dry, technical, mathematical subjects? You intended to become an architect, not a civil engineer.”

12 “Isn’t this superfluous?” Roark asked. “It’s past. There’s no point in discussing my choice of subjects now.”

13 “I am endeavoring to be helpful, Roark. You must be fair about this. You cannot say that you were not given many warnings before this happened.”

14 “I was.”

15 The Dean moved in his chair. Roark made him uncomfortable. Roark’s eyes were fixed on him politely. The Dean thought, there’s nothing wrong with the way he’s looking at me, in fact it’s quite correct, most properly attentive; only, it’s as if I were not here.

16 “Every problem you were given,” the Dean went on, “every project you had to design—what did you do with it? Every one of them done in that—well, I cannot call it a style—in that incredible manner of yours. It is contrary to every principle we have tried to teach you, contrary to all established precedents and traditions of Art. You may think you are what is called a modernist, but it isn’t even that. It is . . . it is sheer insanity, if you don’t mind.”

17 “I don’t mind.”

18 “When you were given projects that left the choice of style up to you and you turned in one of your wild stunts—well, frankly, your teachers passed you because they did not know what to make of it. *But*, when you were given an exercise in the historical styles, a Tudor chapel or a French opera house to design—and you turned in something that looked like a lot of boxes piled together without rhyme or reason—would you say it was an answer to an assignment or plain insubordination?”

19 “It was insubordination,” said Roark.

20 “We wanted to give you a chance—in view of your brilliant record in all other subjects. But when you turn in this—” the Dean slammed his fist down on a sheet spread before him—“*this* as a Renaissance villa for your final project of the year—really, my boy, it was too much!”

21 The sheet bore a drawing—a house of glass and concrete. In the corner there was a sharp, angular signature: Howard Roark.

22 “How do you expect us to pass you after this?”

23 “I don’t.”

24 “You left us no choice in the matter. Naturally, you would feel bitterness toward us at this moment, but . . .”

25 “I feel nothing of the kind,” said Roark quietly. “I owe you an apology. I don’t usually let things happen to me. I made a mistake this time. I shouldn’t have waited for you to throw me out. I should have left long ago.”

26 “Now, now, don’t get discouraged. This is not the right attitude to take. Particularly in view of what I am going to tell you.”

27 The Dean smiled and leaned forward confidentially, enjoying the overture to a good deed.

28 “Here is the real purpose of our interview. I was anxious to let you know as soon as

possible. I did not wish to leave you disheartened. Oh, I did, personally, take a chance with the President's temper when I mentioned this to him, but . . . Mind you, he did not commit himself, but . . . Here is how things stand: now that you realize how serious it is, if you take a year off, to rest, to think it over—shall we say to grow up?—there might be a chance of our taking you back. Mind you, I cannot promise anything—this is strictly unofficial—it would be most unusual, but in view of the circumstances and of your brilliant record, there might be a very good chance.”

29 Roark smiled. It was not a happy smile, it was not a grateful one. It was a simple, easy smile and it was amused.

30 “I don't think you understood me,” said Roark. “What made you suppose that I want to come back?”

31 “Eh?”

32 “I won't be back. I have nothing further to learn here.”

33 “I *don't* understand you,” said the Dean stiffly.

34 “Is there any point in explaining? It's of no interest to you any longer.”

35 “You will kindly explain yourself.”

36 “If you wish. I want to be an architect, not an archeologist. I see no purpose in doing Renaissance villas. Why learn to design them, when I'll never build them?”

37 “My dear boy, the great style of the Renaissance is far from dead. Houses of that style are being erected every day.”

38 “They are. And they will be. But not by me.”

39 “Come, come, now, this is childish.”

40 “I came here to learn about building. When I was given a project, its only value to me was to learn to solve it as I would solve a real one in the future. I did them the way I'll build them. I've learned all I could learn here—in the structural sciences of which you don't approve. One more year of drawing Italian post cards would give me nothing.”

41 An hour ago the Dean had wished that this interview would proceed as calmly as possible. Now he wished that Roark would display some emotion; it seemed unnatural for him to be so quietly natural in the circumstances.

42 “Do you mean to tell me that you're thinking seriously of building *that way*, when and *if* you are an architect?”

43 “Yes.”

44 “My dear fellow, who will let you?”

45 “That's not the point. The point is, who will stop me?”

46 “Look here, this is serious. I am sorry that I haven't had a long, earnest talk with you much earlier. . . . I know, I know, I know, don't interrupt me, you've seen a modernistic building or two, and it gave you ideas. But do you realize what a passing fancy that whole so-called modern movement is? You must learn to understand—and it has been proved by all authorities—that everything beautiful in architecture has been done already. There is a treasure mine in every style of the past. We can only choose from the great masters. Who are we to improve upon them? We can only attempt, respectfully, to repeat.”

47 “Why?” asked Howard Roark.

48 No, thought the Dean, no, he hasn’t said anything else; it’s a perfectly innocent word; he’s not threatening me.

49 “But it’s self-evident!” said the Dean.

50 “Look,” said Roark evenly, and pointed at the window. “Can you see the campus and the town? Do you see how many men are walking and living down there? Well, I don’t give a damn what any or all of them think about architecture—or about anything else, for that matter.”

The Fountainhead by Ayn Rand. Copyright renewed © 1996 by Leonard Peikoff, Paul Gitlin, and Eugene Winick. Reprinted by permission of Leonard Peikoff.

- 19 Based on paragraph 1, what is suggested by comparing the school to a medieval fortress?
- A. Roark’s ideas about architecture are impractical.
 - B. Roark will ultimately accept the Dean’s opinion.
 - C. The school will protect itself against outside influences.
 - D. The school is prepared for any natural disaster.

- 20 Based on paragraph 5, what does the Dean assume about Roark?
- A. that he wants to return to school
 - B. that he is a talented architect
 - C. that he refuses to work hard
 - D. that he might cause trouble

- 21 Based on paragraphs 16–20, what is the **main** reason Roark was expelled?
- A. He showed little skill in designing buildings.
 - B. He was critical of the other students’ designs.
 - C. He rejected the traditional models of building design.
 - D. He designed buildings that would be impossible to build.

- 22 Read Roark’s statements from the excerpt in the box below.

- “I don’t usually let things happen to me.” (paragraph 25)
- “I have nothing further to learn here.” (paragraph 32)
- “They are. And they will be. But not by me.” (paragraph 38)

What do the statements show about Roark?

- A. He is confused by the Dean’s comments.
- B. He is happy about his second chance.
- C. He is hurt by the Dean’s viewpoint.
- D. He is confident about his destiny.

- 23 Read the Dean’s statement from paragraph 28 in the box below.

“Oh, I did, personally, take a chance with the President’s temper when I mentioned this to him, . . .”

What is the Dean’s purpose in the statement?

- A. to show that the Dean is friendly with the President
- B. to show that the President thinks highly of Roark
- C. to suggest that Roark should be thankful that the Dean took the risk
- D. to suggest that the President wants to talk directly with Roark

- 24 In paragraph 36, what is the **most likely** reason Roark makes the distinction between being an architect and being an archeologist?

- A. to show that being an architect is difficult
- B. to show that archeologists are unimportant
- C. to show that archeologists earn high salaries
- D. to show that he wants to modernize architecture

- 25 What is the **main** reason the mood of the excerpt grows more intense?

- A. Roark and the Dean begin to dislike each other.
- B. Roark realizes the Dean will not allow him back in school.
- C. Roark’s love for architecture is not as strong as the Dean’s.
- D. Roark’s and the Dean’s philosophical differences become more apparent.

- 26 Based on paragraph 9, a *crusader* is someone who

- A. travels great distances.
- B. teaches someone a craft.
- C. fights in support of a cause.
- D. creates new ways of doing things.

Question 27 is an open-response question.

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

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

- 27 Based on the excerpt, explain how Roark controls the meeting with the Dean. Support your answer with relevant and specific information from the excerpt.

English Language Arts

READING COMPREHENSION: SESSION 3

DIRECTIONS

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

Learn about fencing in the article “Fencing Essentials” and answer the questions that follow.

Fencing *Essentials*

1 **F**encing originated in the techniques of swordsmanship used in dueling. During the Renaissance, the vigorous Italian style of fencing, based on the use of the rapier,* predominated in Europe. The épée (ay-PAY), or small sword, was invented in France during the eighteenth century, giving rise to a more formal, restrained style of fencing. The rules of modern fencing are for the most part derived from the French style, and many of the sport’s technical terms are French words.

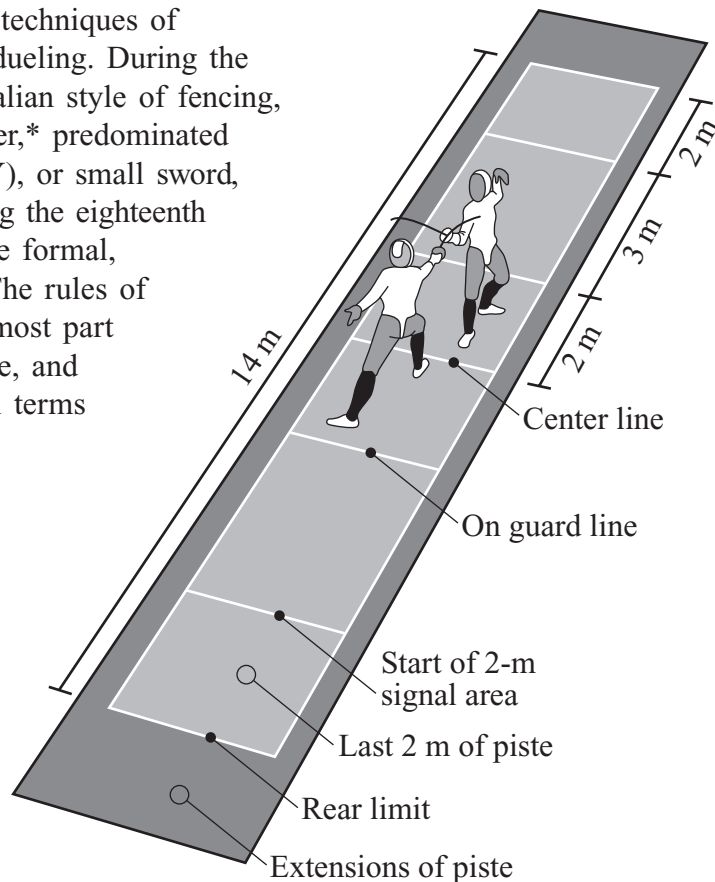
2 There are three forms of fencing, defined by the type of weapon used: foil, épée, or saber.

Officials

3 Bouts are judged by a referee who applies the right-of-way rules and awards touches.

4 The referee is assisted by two ground judges; when nonelectric weapons are used, there are four ground judges.

5 The referee has the authority to halt a bout if the play of the competitors is dangerous or contrary to the rules, or if one of the competitors is disarmed or leaves the piste.



Point to point

Fencers combat each other on a narrow strip called the “piste.”

* *rapier* — a long, slender sword used in the sixteenth and seventeenth centuries

The piste (peest)

- 6 The field of play is known as the piste. It measures 14 m (46 ft) in length and 1.5 to 2 m (5 to 6½ ft) in width. It may be made of various materials, such as cork, rubber, or plastic. In competitions where electrical apparatus is used to detect hits, a metallic mesh covers the piste.

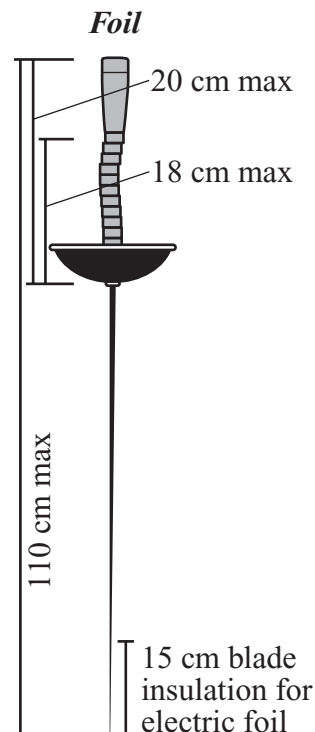
Players

Forms of Competition

- 7 Two opponents are involved in a “bout.” In individual competitions, the result of a competition is the aggregate of the bouts.
- 8 In team competitions, the aggregate of the bouts fought between the fencers of two different teams is called a “match.” The winner of a team competition is decided on an aggregate of the matches.
- 9 Competitions are distinguished by weapons; by the competitors’ sex, age, or occupation (e.g., military, students); and by whether they are for individuals or for teams.
- 10 Competitions are said to be by “direct elimination” when the competitors are eliminated as soon as they have received their first defeat, or after their second, if the rules specify a system “with repêchage (reh-peh-SHAHJ).” A pool is the meeting of several competitors (or of all the competitors), each of whom fences all the others in order to establish a rank.

Equipment

- 11 The three types of weapons are called the foil, épée, and saber. The blades of all three are made of tempered steel, the blunted end forming the “button.” A variety of handles exist, including the Italian grip, which has a crossbar and is used with a wrist strap, and the French grip, which is slightly curved and has a pommel (or knob) at the end.
- 12 As it is light and flexible, the foil is used by most beginners. The épée is similar to the foil, but it has a larger hand guard and is heavier and more rigid. The design of the saber is based on that of the cavalryman’s weapon, and it requires a cut-and-thrust technique based on military swordplay.
- 13 A fencer wears a protective face mask made of fine wire mesh, and a jacket, over which the plastron, a metallic chest protector, is worn. Women wear breast protectors made of metal or other rigid material. The sword hand is protected by a glove. The jacket, which must be white or a pale color, overlaps breeches or trousers. These are buttoned or fastened below the knee or at the ankle, respectively.



- 14 Electrical weapons are used in formal competitions to increase the accuracy of scoring. The weapons are wired. When the weapon blade’s button makes contact with the opponent’s metallic plastron, electricity is conducted to a body wire. The hit registers on an electrical scoring apparatus: when a touch is scored, a light flashes on a screen on the sidelines. The referee awards touches accordingly.
- 15 Because fencing is a potentially hazardous sport, participants have to accept responsibility for safety, both for themselves and for others. Weapons and protective clothing must meet prescribed safety standards. Before competitions, clothing and weapons are checked. As well as checking for safety, officers ensure that electrical components such as the body wire will register touches accurately.

How to play

- 16 Fencing tactics depend on fundamental stances and movements; defensive and attacking motions stem from the basic “on-guard” position, in which the knees are flexed, the rear arm crooked upwards, and the sword arm partly extended towards the opponent. The “lunge,” the basic attacking action, is executed by stabbing at the target with the sword arm and thrusting forward on the front leg.
- 17 A defensive movement of the blade intended to block an attack is called a “parry.” There are eight main parries in foil and épée fencing, each one designed to protect a different part of the body against attack. In saber fencing, there are just five parries. (The parries bear the names of the Old French words meaning “first” to “eighth”—*prime, seconde, tierce, quarte, quinte, sixte, septime, and octave*). The return thrust made immediately after a parry is known as a “riposte.” The “counter-riposte” is an offensive action made by the fencer who has parried the riposte.

How to win

- 18 Points are scored by touching valid parts of the opponent’s body with the blade. In foil fencing, only the touches to the torso count, whereas in épée fencing the entire body is valid. In saber fencing, only touches above the hips count—but the edge of the sword may be used as well.
- 19 When nonelectric weapons are used, thrusts with the point must reach their target clearly and distinctly in order to be counted.

. . .

Key rules

- 20 • The competitors fence in their own ways and at their own risk with the one condition that they must observe the fundamental rules of fencing.
- 21 • All bouts or matches must preserve the character of a courteous and frank encounter. All irregular actions (such as collisions, disorderly fencing, falls, irregular movements on the piste, hits achieved with undue violence, hits made while falling) are strictly forbidden.

- 22 • Before the beginning of the bout the two fencers perform a fencing salute to their opponent, to the spectators, and to the referee. The fencing salute is performed by lifting the weapon guard up to the chin. (If one of the two fencers does not comply with this rule, he receives a red card.) When the final hit has been scored, the bout is not ended until the two fencers have saluted each other, the audience, and the referee.
- 23 • At foil it is forbidden, during the course of fencing, to advance the shoulder of the non-sword arm in front of the shoulder of the sword arm.
- 24 • The fencer, whether on or off the piste, must keep his mask on until the referee calls halt.
- 25 • Bodily contact between the competitors (known as *corps à corps*) is forbidden, even without brutality or violence.
- 26 • It is forbidden to turn one's back to one's opponent during the bout.

“Fencing Essentials,” from *The Book of Rules: A Visual Guide to the Laws of Every Commonly Played Sport and Game*. Copyright © 1998 by Facts on File, Inc. Reprinted by permission of Facts on File, Inc., via Copyright Clearance Center.

- 28 Based on the title “Fencing Essentials,” the purpose of the article is to
- A. compare other sports with fencing.
 - B. provide basic facts about fencing.
 - C. show people the risks of fencing.
 - D. persuade people to start fencing.

- 29 Based on paragraphs 4 and 14, what is the **most likely** reason there are four ground judges when nonelectric weapons are used?
- A. Fencers need more help with nonelectric weapons.
 - B. Fencers tend to be more aggressive with nonelectric weapons.
 - C. It is harder to read the screen when there are no electric weapons.
 - D. It is harder to determine touches when there are no electric weapons.

- 30 What is the **main** purpose of paragraphs 7–10?
- A. to contrast individual with team competitions
 - B. to describe how to score fencing competitions
 - C. to show what kinds of people enter competitions
 - D. to show how fencing competitions are organized
- 31 Based on the article, which of the following bouts requires a unique style of fencing?
- A. a bout in which experts use the foil
 - B. a bout in which beginners use the foil
 - C. a bout in which competitors use the épée
 - D. a bout in which competitors use the saber
- 32 What do paragraphs 21 and 22 suggest about fencers’ personal conduct?
- A. Fencers must honor the European traditions of the sport.
 - B. Fencers must become expert in using both the foil and the saber.
 - C. Fencers must show respect for both the sport and their opponents.
 - D. Fencers must attempt to engage the participation of the audience.

- 33 What does the information in parentheses in paragraph 1 provide?
- A. a definition
 - B. a place name
 - C. a pronunciation
 - D. a different spelling
- 34 Based on paragraph 17, what is the English meaning of the French word *riposte*?
- A. revolution
 - B. response
 - C. request
 - D. retreat

Question 35 is an open-response question.

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

Write your answer to question 35 in the space provided in your Student Answer Booklet.

- 35** Based on the article, describe the precautions that are taken to ensure the safety of fencers. Support your answer with relevant and specific information from the article.

The Burial at Thebes is the poet Seamus Heaney's translation of the ancient Greek play *Antigone*, by Sophocles. As the excerpt begins, Antigone is defying King Creon's order by administering burial rites to her brother, Polyneices. Polyneices had been declared by Creon to be a traitor to Thebes in a civil war. Read the excerpt and answer the questions that follow.

from **THE BURIAL AT THEBES**

A Version of Sophocles' *Antigone*

Translated by Seamus Heaney

Students read a selection from *The Burial at Thebes: A Version of Sophocles' Antigone* and then answered questions 36 through 40 that follow on page 133 of this document.

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- 36 In line 17, why are Antigone’s actions compared to those of a “wild bird round an empty nest”?
- A. to show her love of nature
 - B. to show her fear of the guards
 - C. to show the instinctive nature of her reaction
 - D. to show the surprising speed of her movements
- 37 In lines 65–68, the comparison of Antigone to iron and a horse suggests that Creon believes
- A. she is reliable.
 - B. she is like her father.
 - C. she will be brought under control.
 - D. she will continue to be dangerous.
- 38 Based on the excerpt, which of the following **best** describes what motivates Antigone?
- A. her fear of death
 - B. her distrust of the gods
 - C. her disrespect for the king
 - D. her sense of religious duty
- 39 In line 48, what does the word *immutable* suggest about the gods’ laws?
- A. They cannot be changed.
 - B. They do not apply to humans.
 - C. They are difficult to understand.
 - D. They are less important than the king’s laws.
- 40 Which phrase would be the **best** replacement for the word *flaunting* as it is used in line 73?
- A. obviously displaying
 - B. carefully explaining
 - C. feeling remorse for
 - D. searching hard for

**Grade 10 English Language Arts
Reading Comprehension
Spring 2011 Released Items:
Reporting Categories, Standards, and Correct Answers***

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
1	106	<i>Reading and Literature</i>	15	C
2	106	<i>Reading and Literature</i>	13	A
3	106	<i>Reading and Literature</i>	13	D
4	106	<i>Reading and Literature</i>	15	D
5	107	<i>Reading and Literature</i>	13	C
6	107	<i>Reading and Literature</i>	13	D
7	107	<i>Reading and Literature</i>	13	D
8	107	<i>Language</i>	4	A
9	108	<i>Reading and Literature</i>	13	
10	110	<i>Reading and Literature</i>	14	B
11	110	<i>Reading and Literature</i>	14	B
12	111	<i>Reading and Literature</i>	8	D
13	111	<i>Reading and Literature</i>	14	C
14	114	<i>Reading and Literature</i>	12	B
15	114	<i>Reading and Literature</i>	15	B
16	114	<i>Reading and Literature</i>	12	B
17	114	<i>Language</i>	4	A
18	115	<i>Reading and Literature</i>	12	
19	119	<i>Reading and Literature</i>	12	C
20	119	<i>Reading and Literature</i>	12	A
21	119	<i>Reading and Literature</i>	12	C
22	120	<i>Reading and Literature</i>	12	D
23	120	<i>Reading and Literature</i>	12	C
24	120	<i>Reading and Literature</i>	12	D
25	120	<i>Reading and Literature</i>	15	D
26	120	<i>Language</i>	4	C
27	121	<i>Reading and Literature</i>	12	
28	125	<i>Reading and Literature</i>	13	B
29	125	<i>Reading and Literature</i>	13	D
30	126	<i>Reading and Literature</i>	13	D
31	126	<i>Reading and Literature</i>	13	D
32	126	<i>Reading and Literature</i>	13	C
33	126	<i>Language</i>	5	C
34	126	<i>Language</i>	4	B
35	127	<i>Reading and Literature</i>	13	
36	133	<i>Reading and Literature</i>	16	C
37	133	<i>Reading and Literature</i>	16	C
38	133	<i>Reading and Literature</i>	11	D
39	133	<i>Language</i>	4	A
40	133	<i>Language</i>	4	A

* 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.