
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 *Curriculum Framework*'s **Language** and **Reading and Literature** strands

A. Composition

The spring 2009 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

Works of literature often feature characters whose pride or selfishness creates problems.

From a work of literature you have read in or out of school, select a character whose pride or selfishness creates problems. In a well-developed composition, identify the character, describe how the character's pride or selfishness creates problems, and explain how the character's experience relates to the work as a whole.

Grade 10 Make-Up Writing Prompt

WRITING PROMPT

Often in works of literature, a character is defeated by forces that are beyond his or her control.

From a work of literature you have read in or out of school, select a character who is defeated by forces that are beyond his or her control. In a well-developed composition, identify the character, describe how the character is defeated, and explain how the character's defeat relates to the work as a whole.

B. Reading Comprehension

The spring 2009 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

DIRECTIONS

This test contains six reading selections with thirty-six multiple-choice questions and four open-response questions. Mark your answers to these questions in the spaces provided in your Student Answer Booklet.

*In her nonfiction book *Beyond the Sky and the Earth*, Canadian author Jamie Zeppa writes about her experience teaching in the tiny Asian kingdom of Bhutan, where Buddhism is the state religion. Closed to Western visitors until recently, Bhutan is a mountainous country that borders Tibet and India. Read the excerpt and answer the questions that follow.*

from *Beyond the Sky and the Earth*
by Jamie Zeppa

Students read a selection titled *Beyond the Sky and the Earth* and then answered questions 1 through 8 that follow on pages 102 through 104 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.

Beyond the Sky and the Earth by Jamie Zeppa. Copyright © 1999 by Jamie Zeppa. Reprinted by permission of Riverhead Books, an imprint of Penguin Group (USA) Inc.

Reading Comprehension

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 the previous page.

Reading Comprehension

- 1 Paragraphs 1 and 2 **mainly** illustrate
- A. the angry feelings between the author and Robert.
 - B. the disconnection between the author's and Robert's experiences.
 - C. the author's dissatisfaction with her life in Bhutan.
 - D. the author's future plans with Robert when she returns to Canada.
- 2 What does the information in paragraph 4 show about the Bhutanese?
- A. They are unhappy with the lack of privacy.
 - B. They have no contact with the outside world.
 - C. They conduct their lives without modern technology.
 - D. They are frustrated with the lack of modern comforts.
- 3 Which of the following events causes the author to worry about how she is affecting her students?
- A. The author receives a letter from Robert.
 - B. The author buys vegetables from the children.
 - C. The author watches the children pray.
 - D. The author begins her morning class.

Reading Comprehension

- 4 Based on paragraphs 6 and 7, which of the following **best** explains the Buddhist concept of “mindfulness”?
- A. gaining wisdom through study
 - B. going without material comforts
 - C. being curious about other people’s lives
 - D. being aware of one’s actions at every moment
- 5 What is the **main** way in which the author’s writing style in paragraphs 6 and 7 is similar to that of a journal?
- A. She writes as if she is conversing with herself.
 - B. She writes in short, incomplete sentences.
 - C. She recalls her important memories.
 - D. She tries to reach a wide audience.
- 6 What does the use of the word *prelude* in paragraph 3 suggest about the March rains?
- A. They were less intense than the monsoon.
 - B. They were less musical than the monsoon.
 - C. They were more chilling than the monsoon.
 - D. They were more annoying than the monsoon.
- 7 The Latin word *ambulare* means “to walk.” What is the meaning of *circumambulation* as it is used in paragraph 7?
- A. to walk around
 - B. to walk slowly
 - C. to walk toward
 - D. to walk proudly

Reading Comprehension

Question 8 is an open-response question.

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

Write your answer to question 8 in the space provided in your Student Answer Booklet.

- 8** Based on the excerpt, explain how the author’s experience in Bhutan changes her. Support your answer with relevant and specific information from the excerpt.

Reading Comprehension

Read the opening of Russell Banks's novel *Continental Drift* and answer the questions that follow.

from CONTINENTAL DRIFT

by Russell Banks

- 1 It's December 21, 1979, a Friday, in Catamount, New Hampshire. It's late in the day, windless and cold, bits of snow dropping from a dark, low sky. At this latitude at this time of year, the sun sets at three forty-five, and Catamount, a river town laid north and south between a pair of glacial moraines, settles quickly without twilight into darkness. Light simply gets replaced by cold, and the rest remains the same.
- 2 A half foot of old crusty snow has covered the ground since the first week of the month, followed by days and nights of dry cold, so that the snow has merely aged, turning slowly gray in yards and on rooftops and in heaps alongside the streets, pitted and spotted along sidewalks and pathways by dogs and mottled everywhere with candy wrappers, beer cans and crumpled cigarette packs. The parking lots and sidewalks, plowed and salted weeks ago, are the color of ash, so that new snow gently falling comes as a cleansing fresh coat of paint, a whitewash that hides the old, stained and tainted world underneath.
- 3 Robert Raymond Dubois (pronounced locally as "Doo-boys"), an oil burner repairman for the Abenaki Oil Company, walks slowly from the squat, dark brick garage where he has parked the company truck, walks hunched over with careful effort, like a man in a blizzard, though snow is falling lightly and there is no wind. He wears a dark blue trooper coat with a fur collar, and a black watchcap. In one hand he carries a black lunchbox, in the other an envelope containing his weekly paycheck, one hundred thirty-seven dollars and forty-four cents.
- 4 Dubois thinks, A man reaches thirty, and he works at a trade for eight years for the same company, even goes to oil burner school nights for a year, and he stays honest, he doesn't sneak copper tubing or tools into his car at night, he doesn't put in for time he didn't work, he doesn't drink on the job—*a man does his work*, does it for eight long years, and for that he gets to take home to his wife and two kids a weekly paycheck for one hundred thirty-seven dollars and forty-four cents. Dirt money. Chump change. Money gone before it's got. No money at all. Bob does not think it, but he knows that soon the man stops smiling so easily, and when he does smile, it's close to a sneer. And what he once was grateful for, a job, a wife, kids, a house, he comes to regard as a burden, a weight that pulls his chin slowly to his chest, and because he was grateful once, he feels foolish now, cheated somehow by himself.

Continental Drift by Russell Banks. Copyright © 1985 by Russell Banks. Reprinted by permission of HarperCollins Publishers.

Reading Comprehension

- 9 Read the description from paragraph 2 in the box below.

... the snow has merely aged, turning slowly gray in yards and on rooftops and in heaps alongside the streets, pitted and spotted along sidewalks and pathways by dogs and mottled everywhere . . .

- What does the aging snow **most likely** reflect?
- A. the needs of Dubois's family
 - B. the peacefulness of the town
 - C. the deterioration of Dubois's life
 - D. the irresponsibility of the townspeople

- 10 In paragraphs 3 and 4, what is the **most likely** reason the exact amount of Dubois's paycheck is spelled out?
- A. to show how hard he works
 - B. to emphasize his wife's excitement
 - C. to show the amount of money repairmen make
 - D. to emphasize the insignificance of the amount

- 11 Read the sentence fragments from paragraph 4 in the box below.

Dirt money. Chump change. Money gone before it's got. No money at all.

What is the effect of the fragments?

- A. They emphasize Dubois's fears.
- B. They emphasize Dubois's greed.
- C. They emphasize Dubois's disgust.
- D. They emphasize Dubois's confusion.

- 12 Based on the excerpt, what is Dubois's **main** frustration?

- A. He lives in a town that provides little opportunity.
- B. He has a family and friends that demand too much of him.
- C. His hard work and honesty have earned him nothing.
- D. His coworkers have found success through cheating.

- 13 What shift in focus occurs from paragraph 1 to paragraph 4 of the excerpt?

- A. from the past to the present
- B. from one setting to another
- C. from Dubois's feelings to his family's feelings
- D. from external description to Dubois's thoughts

Reading Comprehension

After being defeated by the Greeks and cast out of Troy, members of the Trojan army are forced to wander the Mediterranean and look for a new home. The Trojans, including the narrator, Aeneas, and his father, Anchises, attempt to settle on the island of Crete, but the gods visit Aeneas in a dream to reveal their intentions for his people. Read the excerpt from Virgil's Aeneid and answer the questions that follow.

from **The Aeneid**
by Virgil

Students read a selection titled *The Aeneid* and then answered questions 14 through 18 that follow on pages 109 and 110 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.

Virgil: The Aeneid by Virgil, translated by Robert Fagles. Copyright © 2006 by Robert Fagles. Reprinted by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

Reading Comprehension

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Reading Comprehension

- 14 Based on lines 1–8, how do the men feel about arriving on Crete?
- A. They are eager to find riches.
 - B. They are excited to establish a home.
 - C. They are wary about the dangers of the island.
 - D. They are angry about the hard work required of them.
- 15 Which of the following lines **best** shows Aeneas’s authority over the men?
- A. “Inspired, I start to build the city walls we crave.” (line 4)
 - B. “I urge them to cherish / their hearths and homes,” (lines 6–7)
 - C. “. . . our young crewmen busy with weddings, / plowing the fresh soil while I was drafting laws / and assigning homes, . . .” (lines 10–12)
 - D. “But the sacred images of our Trojan household gods, / those I’d saved from the fires that swept through Troy . . .” (lines 29–30)

Reading Comprehension

16 In lines 47–57, what do the gods urge Aeneas to do?

- A. invade Delos
- B. return to Troy
- C. take his people to Italy
- D. rebuild the settlement at Crete

17 Based on lines 6–8, what kind of structure is a *citadel*?

- A. a fort
 - B. a school
 - C. a church
 - D. a hospital
-

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, describe the Trojans' relationship with the gods. Support your answer with relevant and specific information from the excerpt.

Reading Comprehension

In the novel by Charles Dickens, Oliver Twist is an orphan in nineteenth-century England who is a “ward of the state” because he has no one to support him. Mr. Bumble, a minor official or “beadle,” wants Oliver to work for Mr. Gamfield, a chimney sweep. In this excerpt, Mr. Bumble takes Oliver to court to get the approval of the local officials. Read the excerpt from Oliver Twist and answer the questions that follow.

from **OLIVER TWIST** by Charles Dickens

- 1 ‘Now, Oliver, my dear, come to the gentleman.’ As Mr Bumble said this, he put on a grim and threatening look, and added, in a low voice, ‘Mind what I told you, you young rascal!’
- 2 Oliver stared innocently in Mr Bumble’s face at this somewhat contradictory style of address; but that gentleman prevented his offering any remark thereupon, by leading him at once into an adjoining room, the door of which was open. It was a large room, with a great window; and behind a desk, sat two old gentlemen with powdered heads, one of whom was reading the newspaper, while the other was perusing, with the aid of a pair of tortoise-shell spectacles, a small piece of parchment which lay before him. Mr Limbkins was standing in front of the desk on one side; and Mr Gamfield, with a partially washed face, on the other; while two or three bluff-looking men, in top-boots, were lounging about.
- 3 The old gentleman with the spectacles gradually dozed off over the little bit of parchment; and there was a short pause, after Oliver had been stationed by Mr Bumble in front of the desk.
- 4 ‘This is the boy, your worship,’ said Mr Bumble.
- 5 The old gentleman who was reading the newspaper raised his head for a moment, and pulled the other old gentleman by the sleeve; whereupon, the last-mentioned old gentleman woke up.
- 6 ‘Oh, is this the boy?’ said the old gentleman.
- 7 ‘This is him, sir,’ replied Mr Bumble. ‘Bow to the magistrate, my dear.’
- 8 Oliver roused himself, and made his best obeisance. He had been wondering, with his eyes fixed on the magistrates’ powder, whether all boards¹ were born with that white stuff on their heads, and were boards from thenceforth on that account.

¹ boards — court officials, similar to judges

Reading Comprehension

- 9 'Well,' said the old gentleman, 'I suppose he's fond of chimney-sweeping?'
- 10 'He doats² on it, your worship,' replied Bumble; giving Oliver a sly pinch, to intimate that he had better not say he didn't.
- 11 'And he *will* be a sweep, will he?'' inquired the old gentleman.
- 12 'If we was to bind him to any other trade tomorrow, he'd run away simultaneous, your worship,' replied Bumble.
- 13 'And this man that's to be his master — you, sir — you'll treat him well, and feed him, and do all that sort of thing, — will you?' said the old gentleman.
- 14 'When I says I will, I means I will,' replied Mr Gamfield doggedly.
- 15 'You're a rough speaker, my friend, but you look an honest, open-hearted man,' said the old gentleman: turning his spectacles in the direction of the candidate for Oliver's premium, whose villanous countenance was a regular stamped receipt for cruelty. But the magistrate was half blind and half childish, so he couldn't reasonably be expected to discern what other people did.
- 16 'I hope I am, sir,' said Mr Gamfield, with an ugly leer.
- 17 'I have no doubt you are, my friend,' replied the old gentleman, fixing his spectacles more firmly on his nose, and looking about him for the inkstand.
- 18 It was the critical moment of Oliver's fate. If the inkstand had been where the old gentleman thought it was, he would have dipped his pen into it, and signed the indentures, and Oliver would have been straightway hurried off. But, as it chanced to be immediately under his nose, it followed, as a matter of course, that he looked all over his desk for it, without finding it; and happening in the course of his search to look straight before him, his gaze encountered the pale and terrified face of Oliver Twist: who, despite all the admonitory looks and pinches of Bumble, was regarding the repulsive countenance of his future master with a mingled expression of horror and fear, too palpable³ to be mistaken, even by a half-blind magistrate.

- 19 The old gentleman stopped, laid down his pen, and looked from Oliver to Mr Limbkins; who attempted to take snuff with a cheerful and unconcerned aspect.



² *doats* — shows excessive fondness

³ *palpable* — obvious

Reading Comprehension

- 20 'My boy!' said the old gentleman, leaning over the desk. Oliver started at the sound. He might be excused for doing so, for the words were kindly said, and strange sounds frighten one. He trembled violently, and burst into tears.
- 21 'My boy!' said the old gentleman, 'you look pale and alarmed. What is the matter?'
- 22 'Stand a little away from him, Beadle,' said the other magistrate, laying aside the paper, and leaning forward with an expression of interest. 'Now, boy, tell us what's the matter: don't be afraid.'
- 23 Oliver fell on his knees, and clasping his hands together, prayed that they would order him back to the dark room — that they would starve him — beat him — kill him if they pleased — rather than send him away with that dreadful man.
- 24 'Well!' said Mr Bumble, raising his hands and eyes with most impressive solemnity, 'Well! of all the artful and designing orphans that ever I see, Oliver, you are one of the most barefacedest.'
- 25 'Hold your tongue, Beadle,' said the second old gentleman, when Mr Bumble had given vent to this compound adjective.
- 26 'I beg your worship's pardon,' said Mr Bumble, incredulous of his having heard aright. 'Did your worship speak to me?'
- 27 'Yes. Hold your tongue.'
- 28 Mr Bumble was stupefied with astonishment. A beadle ordered to hold his tongue! A moral revolution!
- 29 The old gentleman in the tortoise-shell spectacles looked at his companion; he nodded significantly.
- 30 'We refuse to sanction these indentures,' said the old gentleman, tossing aside the piece of parchment as he spoke.
- 31 'I hope,' stammered Mr Limbkins: 'I hope the magistrates will not form the opinion that the authorities have been guilty of any improper conduct, on the unsupported testimony of a mere child.'
- 32 'The magistrates are not called upon to pronounce any opinion on the matter,' said the second old gentleman sharply. 'Take the boy back to the workhouse, and treat him kindly. He seems to want it.'
- 33 That same evening, the gentleman in the white waistcoat most positively and decidedly affirmed, not only that Oliver would be hung, but that he would be drawn and quartered into the bargain. Mr Bumble shook his head with gloomy mystery, and said he wished he might come to good; whereunto Mr Gamfield replied, that he wished he might come to him; which, although he agreed with the beadle in most matters, would seem to be a wish of a totally opposite description.
- 34 The next morning, the public were once more informed that Oliver Twist was again To Let, and that five pounds would be paid to anybody who would take possession of him.

Reading Comprehension

- 19 Based on paragraphs 1 and 2, why is Mr. Bumble’s style of address “contradictory”?
- A. Mr. Bumble calls Oliver “my dear,” yet ignores him.
 - B. Mr. Bumble calls Oliver “my dear,” yet intimidates him.
 - C. Mr. Bumble calls Oliver “my dear,” yet tells him to bow.
 - D. Mr. Bumble calls Oliver “my dear,” yet asks him questions.
- 20 What is the **main** way in which paragraph 2 is important to the excerpt?
- A. It signals a turning point in the action.
 - B. It sets the scene for the action to follow.
 - C. It explains why Oliver is meeting the men.
 - D. It reveals how Oliver feels about the events.
- 21 What does the exchange between Bumble and the old gentleman in paragraphs 9–12 reveal?
- A. Oliver’s enthusiasm impresses them.
 - B. Oliver’s welfare is important to them.
 - C. Oliver has little control over his fate.
 - D. Oliver has ambitious goals for his life.
- 22 According to paragraphs 18 and 19, what causes the old gentleman to hesitate before signing the indentures?
- A. Oliver begs for help.
 - B. Bumble changes his mind.
 - C. He wants to see Gamfield’s reaction.
 - D. He sees Oliver’s frightened expression.

Reading Comprehension

- 23 In paragraph 22, what is the **most likely** reason the magistrate asks Bumble to “stand a little away” from Oliver?
- A. He hopes to encourage Bumble to leave.
 - B. He fears Bumble and Gamfield will get in a fight.
 - C. He wants to hear Oliver’s response more clearly.
 - D. He suspects Bumble will try to influence Oliver’s response.
- 24 What does paragraph 34 **mainly** suggest about Oliver’s future?
- A. His reputation will suffer.
 - B. His rescue will be temporary.
 - C. He will be forgiven by Bumble.
 - D. He will become friends with Gamfield.
- 25 Which of the following words from paragraphs 7 and 8 is the **best** context clue to discover the meaning of *obeisance* in paragraph 8?
- A. “bow”
 - B. “roused”
 - C. “wondering”
 - D. “fixed”
- 26 What does the word *admonitory* in paragraph 18 show about Bumble’s actions?
- A. He is cursing Oliver.
 - B. He is warning Oliver.
 - C. He is thanking Oliver.
 - D. He is encouraging Oliver.

Reading Comprehension

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 the author uses descriptive details to develop the characters' personalities. Support your answer with relevant and specific details from the excerpt.

Reading Comprehension

In the following article, the author describes the strategies United States marathon runners used to train for hot weather. Read the article and answer the questions that follow.

Don't Burn Out THE NEW SCIENCE OF KEEPING COOL

by Ken Kamler, M.D.

- 1 In the months leading up to last year's Olympic marathon, race strategy started to resemble survival strategy: Held in August on the streets of Athens, the hundred-plus-degree heat meant marathoners had to race in a veritable sauna. The key to winning the contest, coaches decided, was keeping their athletes cool from the inside out. American runners prepared particularly well, with Deena Kastor collecting the first medal for the U.S. in over two decades, while British favorite Paula Radcliffe wilted, withdrawing from the race just 3.6 miles from the finish line. What coaches learned from Kastor's heat-training success at the 2004 Summer Games can give you a leg up for your own marathon, century ride, or long hike this summer. And not all of the techniques require sacrifice. For starters, get yourself a tan.

RULE 1: SIP, DON'T CHUG

- 2 Our natural defenses against the heat are remarkably effective. Blood, our first level of protection, cools muscles and organs by carrying body heat to the skin's surface where it dissipates. But if the air temperature is higher than 82 degrees or if exercise spikes our body temperature, our core won't be adequately cooled. To keep from overheating, the body turns on its sprinklers, the backup cooling system we call sweating. Perspiration that evaporates off the skin has a cooling effect; so the hotter it is outside, the more your body will be cooled.
- 3 To keep their sprinklers running consistently, members of the U.S. team calculated how much fluid they would

need throughout the marathon. Instead of chugging at each drink station, they sipped liquids continuously throughout the race from specially calibrated, prefilled bottles that were handed out at three-mile intervals. "If you don't drink enough, the body directs more and more blood to the skin to aid cooling and less and less to the muscles for oxygenation," says David Martin, Ph.D., an exercise physiologist with U.S.A. Track & Field. "It chooses self-preservation over performance." On race day this simple adjustment seemed to make a difference. "They ran like the wind," Martin says. (To learn how much liquid you need, see "Hydrate the Right Way". . .)

Reading Comprehension

RULE 2: ACCLIMATE

- 4 Another key to success, coaches concluded, was making sure their athletes were accustomed to high temperatures. “It takes about two weeks for your body to become 95 percent acclimatized,” says Martin. To ensure U.S. team runners were 100 percent ready, coaches asked them to arrive at the sultry island of Crete three weeks before the Athens games. There, they conditioned themselves to the heat by doing four- to seven-mile training runs in the early morning and evening for the first week, then shifted practice toward the burn of midday for the last 14 days.
- 5 You can adjust safely to warmer climes in much the same way. Limit your trail run or tough hikes to 20 minutes at a comfortable level of exertion for the first few days and build up duration and intensity gradually for two weeks. Over time, heat training lowers your resting core temperature by as much as 0.8 degrees, giving your body more leeway before it starts to overheat. Plus, sweating begins earlier in your workout and occurs at a lower outside temperature, cooling your internal furnace before it fires up.
- 6 An added benefit: Training outside gives you the chance to develop a protective base tan, which aids cooling since sunburned pores don’t allow sweat to pass through. And with your skin properly prepped for the sun, you won’t have to slather on lotion, which can cause sweat to bead up and fall off. “Your sweat winds up cooling the pavement instead of you,” says Martin. However, prolonged sun exposure is not advisable without proper protection. Use SPF 35 or higher while training to safely build up color.

RULE 3: PRECOOL

- 7 After pushing their athletes to train in the heat for weeks leading up to the event, U.S. coaches instructed them to chill out right before the race. “It was 104 degrees at the

start,” says Martin. “Just by standing around, athletes were taking on heat and losing fluids through sweating.” While competitors from other countries warmed up as they would for any other race, U.S. coaches had their runners strap on ice vests and stay inactive. (Radcliffe wore a vest, but performed her customary warm-up.) “The idea is to increase performance by precooling before an event,” says John Surie, president of Arctic Heat U.S.A. . . . , which provided chilled, gel-filled, vests for 17 U.S. Olympians. Tests show that cooling vests can improve times in shorter races, such as 5Ks, by as much as 13 seconds. The two-pound device stays cold for up to two hours and can be rechilled in an ice-filled cooler. Climbers, mountain bikers, and trail runners can get a boost by using the vests before a day trip, between intervals, or while pushing through blazing heat.

A COOLER FUTURE

- 8 The cutting edge of heat training focuses on smart capsules. Florida-based HQ Inc. sells a pill that combines a quartz crystal and a silver oxide battery to transmit internal body temperature in real time. Using a handheld monitor, coaches can track the core temperatures of up to 99 athletes simultaneously with this technology. But in future editions a body temperature wristband would enable you to monitor your own heat buildup as it occurs and adjust fluid intake as needed to stabilize your core temp.
- 9 Developments in the medical community may lead to even more dramatic results. When your body is exposed to the extremes of heat, cold, or high pressure, it produces something called heat-shock proteins, which bond with and protect normal proteins to make our bodies more resilient. British researchers are working on artificially stimulating the heat-shock response (which lasts up to three days) in patients preparing

Reading Comprehension

for surgery by placing them in a hyperbaric pressure chamber.* “Theoretically, if you put runners in a chamber a few days before a race,” says Lawrence Hightower, Ph.D.,

professor of molecular and cellular biology at the University of Connecticut, “they may derive a performance boost, or even heal faster if they become injured.”

Hydrate the Right Way

THREE KEYS TO PROPER H₂O INTAKE

by Jesse Alderman

WEIGH YOURSELF:

Experts agree that the only foolproof way to make sure you're properly hydrated is by weighing yourself before and after exercise. A zero net gain or loss is perfect—you're replacing all fluids that your body has lost. It's OK to lose a pound or so; two pounds if you're heavysset. But you should never gain weight—a possible indicator of hyponatremia (see below).

DETERMINE YOUR SWEAT-TYPE:



LIGHT sweaters produce less than one quart of sweat per hour of sustained exercise; your shirt will be wet around the collar. Drink four ounces of fluids every 15 minutes.



MODERATE sweaters lose between one and two quarts an hour. Sweat will cover nearly half of your shirt. Drink eight ounces of fluids every 15 minutes.



HEAVY sweaters have been shown to sweat out more than two quarts an hour; your shirt will be completely soaked from top to bottom. Drink 16 ounces of fluids every 15 minutes.

BEWARE OF HYPONATREMIA: This spring a Harvard University study reported that 13 percent of Boston Marathon runners in 2002 were hyponatremic—that is, their blood contained dangerously low levels of sodium due to overhydration. While the report spawned red-alert headlines (“Overhydration Can Kill”), its authors haven't panicked: “Symptomatic hyponatremia is still relatively uncommon. Moderate fluid consumption is key,” says Christopher Almond, M.D. In high heat, supplement your H₂O intake with salty snacks.

* *hyperbaric pressure chamber* — a machine that maintains pressures higher than the normal atmosphere

“Don't Burn Out: The New Science of Keeping Cool” by Ken Kamler, M.D., and “Hydrate the Right Way” by Jesse Alderman, from *National Geographic Adventure*, August 2005. Text copyright © 2005 by the National Geographic Society. Illustrations copyright © 2005 by Todd Martin/National Geographic Image Collection. Reprinted by permission of the National Geographic Society.

Reading Comprehension

- 28 What does paragraph 2 reveal about the human body?
- A. It regulates its temperature well.
 - B. It uses perspiration for heating and cooling.
 - C. It cools quickly if it has a high surface area.
 - D. It functions poorly in hot and humid conditions.
- 29 In paragraphs 2 and 3, why does the author **most likely** refer to sweating as the body's "sprinklers"?
- A. to help the reader understand an important concept
 - B. to emphasize the importance of exercise
 - C. to show why it is important to hydrate
 - D. to show how researchers speak
- 30 In paragraph 3, what point is David Martin making when he says that the body "chooses self-preservation over performance"?
- A. The body's tendency is to be at rest.
 - B. The body's priority is to protect itself.
 - C. Running is unimportant to most people.
 - D. Running can cause serious bodily damage.
- 31 Based on paragraph 3, what did members of the U.S. team do differently to help them in the race?
- A. They drank as much as possible at each interval.
 - B. They cooled their bodies in special sprinklers.
 - C. They carefully monitored their fluid intake.
 - D. They drank only when they were thirsty.
- 32 In the section called "A Cooler Future," what is suggested about the technology behind the devices that measure internal body temperature?
- A. It has limited appeal.
 - B. It is evolving rapidly.
 - C. It has dangerous side effects.
 - D. It is focused on professionals.

Reading Comprehension

- 33** What is the **most likely** purpose of the “Determine Your Sweat-Type” chart?
- A. to help runners gauge their liquid intake
 - B. to show the ways different people sweat
 - C. to show people how to dress for exercise
 - D. to measure how much weight a runner can lose
- 34** Based on the section “Beware of Hyponatremia,” what causes low levels of sodium in the blood?
- A. runners sweating too much
 - B. too much liquid diluting the salt
 - C. runners eating too few salty snacks
 - D. too many races being run in hot weather
-

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 steps a runner should take to improve his or her performance when running in a marathon. Support your answer with relevant and specific information from the article.

Reading Comprehension

In “The Latin Deli: An Ars Poetica,” Judith Ortiz Cofer describes the relationship between the owner of a Spanish grocery and her customers. Read the poem and answer the questions that follow.

The Latin Deli: An Ars Poetica*

Presiding over a formica counter,
plastic Mother and Child magnetized
to the top of an ancient register,
the heady mix of smells from the open bins
5 of dried codfish, the green plantains
hanging in stalks like votive offerings,
she is the Patroness of Exiles,
a woman of no-age who was never pretty,
who spends her days selling canned memories
10 while listening to the Puerto Ricans complain
that it would be cheaper to fly to San Juan
than to buy a pound of Bustelo coffee here,
and to Cubans perfecting their speech
of a “glorious return” to Havana—where no one
15 has been allowed to die and nothing to change until then;
to Mexicans who pass through, talking lyrically
of *dólares* to be made in El Norte—
all wanting the comfort
of spoken Spanish, to gaze upon the family portrait
20 of her plain wide face, her ample bosom
resting on her plump arms, her look of maternal interest
as they speak to her and each other
of their dreams and their disillusion—
how she smiles understanding,
25 when they walk down the narrow aisles of her store
reading the labels of packages aloud, as if
they were the names of lost lovers: *Suspiros*,
Merengues, the stale candy of everyone’s childhood.

* *Ars Poetica* — a work of poetry

Reading Comprehension

- She spends her days
- 30 slicing *jamón y queso* and wrapping it in wax paper
tied with string: plain ham and cheese
that would cost less at the A&P, but it would not satisfy
the hunger of the fragile old man lost in the folds
of his winter coat, who brings her lists of items
- 35 that he reads to her like poetry, or the others,
whose needs she must divine, conjuring up products
from places that now exist only in their hearts—
closed ports she must trade with.

—*Judith Ortiz Cofer*

“The Latin Deli: An Ars Poetica” by Judith Ortiz Cofer, from *The Americas Review*. Copyright © 1991 by Arte Público Press—University of Houston. Reprinted by permission of the publisher.

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| <p>36 In line 1, what does the word “presiding” suggest about the woman?</p> <ul style="list-style-type: none">A. She wants to return to her home country.B. She is tired of listening to her customers.C. She holds a position of status to her customers.D. She is a source of amusement to her customers. | <p>37 Based on lines 14 and 15, how do the exiled Cubans think of Cuba?</p> <ul style="list-style-type: none">A. They think it has been ruined.B. They think of it as frozen in time.C. They think it is a forbidden place.D. They think of it as unsophisticated. |
|--|--|

Reading Comprehension

- 38 In line 17, what is the **most likely** reason the poet includes the Spanish terms “*dólares*” and “El Norte”?
- A. to make a connection with her probable audience
 - B. to show that the woman is welcoming to all cultures
 - C. to describe the products the woman sells in the store
 - D. to indicate that the customers still speak in their native tongue
- 39 Based on lines 18–21, what is suggested by the comparison of the woman’s face to a “family portrait”?
- A. The customers are consoled by her familiar looks.
 - B. Many of the customers are related to the woman.
 - C. Many of the customers look like the woman.
 - D. The customers think she is attractive.
- 40 In line 14, why does the poet **most likely** use quotation marks?
- A. to show that the Cubans can speak English well
 - B. to show that the Cubans are learning a new language
 - C. to indicate that the woman has heard the words often
 - D. to indicate that the woman is speaking to the customers

**Grade 10 English Language Arts
Reading Comprehension
Spring 2009 Released Items:
Reporting Categories, Standards, and Correct Answers***

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
1	102	<i>Reading and Literature</i>	13	B
2	102	<i>Reading and Literature</i>	13	C
3	102	<i>Reading and Literature</i>	8	B
4	103	<i>Reading and Literature</i>	13	D
5	103	<i>Reading and Literature</i>	10	A
6	103	<i>Reading and Literature</i>	15	A
7	103	<i>Language</i>	4	A
8	104	<i>Reading and Literature</i>	13	
9	106	<i>Reading and Literature</i>	15	C
10	106	<i>Reading and Literature</i>	15	D
11	106	<i>Reading and Literature</i>	15	C
12	106	<i>Reading and Literature</i>	12	C
13	106	<i>Reading and Literature</i>	12	D
14	109	<i>Reading and Literature</i>	16	B
15	109	<i>Reading and Literature</i>	16	C
16	110	<i>Reading and Literature</i>	8	C
17	110	<i>Language</i>	4	A
18	110	<i>Reading and Literature</i>	16	
19	114	<i>Reading and Literature</i>	12	B
20	114	<i>Reading and Literature</i>	12	B
21	114	<i>Reading and Literature</i>	12	C
22	114	<i>Reading and Literature</i>	8	D
23	115	<i>Reading and Literature</i>	12	D
24	115	<i>Reading and Literature</i>	12	B
25	115	<i>Language</i>	4	A
26	115	<i>Language</i>	4	B
27	116	<i>Reading and Literature</i>	12	
28	120	<i>Reading and Literature</i>	13	A
29	120	<i>Reading and Literature</i>	13	A
30	120	<i>Reading and Literature</i>	13	B
31	120	<i>Reading and Literature</i>	13	C
32	120	<i>Reading and Literature</i>	13	B
33	121	<i>Reading and Literature</i>	13	A
34	121	<i>Reading and Literature</i>	13	B
35	121	<i>Reading and Literature</i>	13	
36	123	<i>Reading and Literature</i>	14	C
37	123	<i>Reading and Literature</i>	14	B
38	124	<i>Reading and Literature</i>	14	D
39	124	<i>Reading and Literature</i>	14	A
40	124	<i>Language</i>	5	C

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