



MASSACHUSETTS DEPARTMENT OF  
ELEMENTARY AND SECONDARY  
**EDUCATION**

*Release of Spring 2021  
MCAS Test Items*

*from the*

*Grade 10 English Language Arts  
Paper-Based Test*

**June 2021**

**Massachusetts Department of  
Elementary and Secondary Education**



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# Grade 10 English Language Arts Test

The spring 2021 grade 10 English Language Arts test was a next-generation assessment that was administered in two primary formats: a computer-based version and a paper-based version. The vast majority of students took the computer-based test. The paper-based test was offered as an accommodation for students with disabilities who are unable to use a computer, as well as for English learners who are new to the country and are unfamiliar with technology.

Most of the operational items on the grade 10 ELA test were the same, regardless of whether a student took the computer-based version or the paper-based version. In places where a technology-enhanced item was used on the computer-based test, an adapted version of the item was created for use on the paper test. These adapted paper items were multiple-choice or multiple-select items that tested the same ELA content and assessed the same standard as the technology-enhanced item.

**This document displays released items from the paper-based test.** Released items from the computer-based test are available on the MCAS Resource Center website at [mcas.pearsonsupport.com/released-items](https://mcas.pearsonsupport.com/released-items).

## Test Sessions and Content Overview

The grade 10 ELA test was made up of two separate test sessions. Each session included reading passages, followed by selected-response and essay questions. On the paper-based test, the selected-response questions were multiple-choice items and multiple-select items, in which students select the correct answer(s) from among several answer options.

## Standards and Reporting Categories

The grade 10 ELA test was based on grades 6–12 learning standards in three content strands of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (2017), listed below.

- Reading
- Writing
- Language

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

ELA test results are reported under three MCAS reporting categories, which are identical to the three framework content strands listed above.

The table at the conclusion of this document provides the following information about each released operational item: reporting category, standard(s) covered, item type, and item description. The correct answers for selected-response questions are also displayed in the table.

## Reference Materials

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

# Grade 10 English Language Arts

## SESSION 1

This session contains 13 questions.

### Directions

Read each passage and question carefully. Then answer each question as well as you can. You must record all answers in this Test & Answer Booklet.

For most questions, you will mark your answers by filling in the circles in your Test & Answer Booklet. Make sure you darken the circles completely. Do not make any marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

Some questions will ask you to write a response. Write your response in the space provided. Only responses written within the provided space will be scored.

**Read the passages that describe three memorable characters. Then answer the questions that follow.**

In the novel *Les Misérables*, a police officer named Javert is attempting to capture an escaped convict. In this passage, the author describes the character of Javert.

from *Les Misérables*

by Victor Hugo

- 1 The Asturian peasants believe that in every wolf-litter there is a dog-whelp<sup>1</sup> which the mother kills, because otherwise when it grows larger it will devour the rest of her young. Endow this dog with a human face, and you have Javert.
- 2 He had been born in prison, the son of a fortune-teller whose husband was in the galleys. As he grew older he came to believe that he was outside society with no prospect of ever entering it. But he noted that there were two classes of men whom society keeps inexorably at arm's length—those who prey upon it, and those who protect it. The only choice open to him was between those two. At the same time, he was a man with a profound instinct for correctitude, regularity, and probity, and with a consuming hatred for the vagabond order to which he himself belonged. He joined the police.
- 3 He did well. At the age of forty he was an inspector, having as a young man been a prison-warder in the Midi. But before going further, let us look more closely at the human face which we have ascribed to Javert.
- 4 It consisted of a flat nose with two wide nostrils flanked by huge side-whiskers. A first glance at those two thickets enclosing two caverns was disconcerting. When Javert laughed, a rare and terrible occurrence, his thin lips parted to display not only his teeth but his gums, and a deep and savage furrow formed on either side of his nose as though on the muzzle of a beast of prey. Javert unsmiling was a bulldog; when he laughed he was a tiger. For the rest—a narrow brow and a large jaw, locks of hair concealing the forehead and falling over the eyebrows, permanent wrinkles between the eyes resembling a star of wrath, a dark gaze, a tight, formidable mouth, a look of fierce command.

<sup>1</sup>dog-whelp—puppy

- 5 His mental attitude was compounded of two very simple principles, admirable in themselves but which, by carrying them to extremes, he made almost evil—respect for authority and hatred of revolt against it. Theft, murder and every other crime were to him all forms of revolt. Everybody who played any part in the running of the State, from the First Minister to the *garde champêtre*,<sup>2</sup> was invested in his eyes with a kind of mystical sanctity,<sup>3</sup> and he felt nothing but contempt, aversion and disgust for those who, even if only once, transgressed beyond the bounds of law. His judgements were absolute, admitting no exceptions.

<sup>2</sup>*garde champêtre*—town police forces

<sup>3</sup>mystical sanctity—holiness; sacred character

*Les Misérables* by Victor Hugo. Translated by Norman Denny. Copyright © 1976 by The Folio Society. Reprinted by permission of The Folio Society.

"The Final Problem" is from a collection of short stories featuring a detective named Sherlock Holmes. In this passage, Holmes is speaking to his friend and partner, Dr. John Watson, about an encounter Holmes had with a man named Professor Moriarty.

## from "The Final Problem"

*by A. Conan Doyle*

- 1 "You have probably never heard of Professor Moriarty?" said he.
- 2 "Never."
- 3 "Aye, there's the genius and the wonder of the thing!" he cried. "The man pervades London, and no one has heard of him. That's what puts him on a pinnacle in the records of crime. I tell you, Watson, in all seriousness, that if I could beat that man, if I could free society of him, I should feel that my own career had reached its summit, and I should be prepared to turn to some more placid line in life. . . . But I could not rest, Watson, I could not sit quiet in my chair, if I thought that such a man as Professor Moriarty were walking the streets of London unchallenged."
- 4 "What has he done, then?". . .
- 5 "He is the Napoleon<sup>1</sup> of crime, Watson. He is the organizer of half that is evil and of nearly all that is undetected in this great city. He is a genius, a philosopher, an abstract thinker. He has a brain of the first order. He sits motionless, like a spider in the centre of its web, but that web has a thousand radiations, and he knows well every quiver of each of them. He does little himself. He only plans. But his agents are numerous and splendidly organized. Is there a crime to be done, a paper to be abstracted, we will say, a house to be rifled, a man to be removed—the word is passed to the Professor, the matter is organized and carried out. The agent may be caught. In that case money is found for his bail or his defence. But the central power which uses the agent is never caught—never so much as suspected. This was the organization which I deduced, Watson, and which I devoted my whole energy to exposing and breaking up.
- 6 "But the Professor was fenced round with safeguards so cunningly devised that, do what I would, it seemed impossible to get evidence

<sup>1</sup>Napoleon—a French emperor and military leader in the 1800s

which would convict in a court of law. You know my powers, my dear Watson, and yet at the end of three months I was forced to confess that I had at last met an antagonist who was my intellectual equal. My horror at his crimes was lost in my admiration at his skill. But at last he made a trip—only a little, little trip—but it was more than he could afford, when I was so close upon him. I had my chance, and, starting from that point, I have woven my net round him until now it is all ready to close. In three days—that is to say, on Monday next—matters will be ripe, and the Professor, with all the principal members of his gang, will be in the hands of the police. Then will come the greatest criminal trial of the century, the clearing up of over forty mysteries, and the rope for all of them; but if we move at all prematurely, you understand, they may slip out of our hands even at the last moment.

- 7 “Now, if I could have done this without the knowledge of Professor Moriarty, all would have been well. But he was too wily for that. He saw every step which I took to draw my toils round him. Again and again he strove to break away, but I as often headed him off. I tell you, my friend, that if a detailed account of that silent contest could be written, it would take its place as the most brilliant bit of thrust-and-parry work in the history of detection. Never have I risen to such a height, and never have I been so hard pressed by an opponent. He cut deep, and yet I just undercut him. This morning the last steps were taken, and three days only were wanted to complete the business. I was sitting in my room thinking the matter over, when the door opened and Professor Moriarty stood before me.
- 8 “My nerves are fairly proof, Watson, but I must confess to a start when I saw the very man who had been so much in my thoughts standing there on my threshold. His appearance was quite familiar to me. He is extremely tall and thin, his forehead domes out in a white curve, and his two eyes are deeply sunken in his head. He is clean-shaven, pale, and ascetic-looking,<sup>2</sup> retaining something of the professor in his features. His shoulders are rounded from much study, and his face protrudes forward, and is forever slowly oscillating from side to side in a curiously reptilian fashion. He peered at me with great curiosity in his puckered eyes.
- 9 “‘You have less frontal development than I should have expected,’ said he, at last. ‘It is a dangerous habit to finger loaded firearms in the pocket of one’s dressing-gown.’

<sup>2</sup>ascetic-looking—having the appearance of a person who practices severe self-discipline



- 10 "The fact is that upon his entrance I had instantly recognized the extreme personal danger in which I lay. The only conceivable escape for him lay in silencing my tongue. In an instant I had slipped the revolver from the drawer into my pocket, and was covering him through the cloth. At his remark I drew the weapon out and laid it cocked upon the table. He still smiled and blinked, but there was something about his eyes which made me feel very glad that I had it there.
- 11 "'You evidently don't know me,' said he.
- 12 "'On the contrary,' I answered, 'I think it is fairly evident that I do. Pray take a chair. I can spare you five minutes if you have anything to say.'
- 13 "'All that I have to say has already crossed your mind,' said he.
- 14 "'Then possibly my answer has crossed yours,' I replied.
- 15 "'You stand fast?'
- 16 "'Absolutely.'
- 17 "He clapped his hand into his pocket, and I raised the pistol from the table. But he merely drew out a memorandum-book in which he had scribbled some dates.
- 18 "'You crossed my path on the 4th of January,' said he. 'On the 23d you incommoded me; by the middle of February I was seriously inconvenienced by you; at the end of March I was absolutely hampered in my plans; and now, at the close of April, I find myself placed in such a position through your continual persecution that I am in positive danger of losing my liberty. The situation is becoming an impossible one.'
- 19 "'Have you any suggestion to make?' I asked.
- 20 "'You must drop it, Mr. Holmes,' said he, swaying his face about. 'You really must, you know.'
- 21 "'After Monday,' said I.
- 22 "'Tut, tut!' said he. 'I am quite sure that a man of your intelligence will see that there can be but one outcome to this affair. It is necessary that you should withdraw. You have worked things in such a fashion that we have only one resource left. It has been an intellectual treat to me to see the way in which you have grappled with this affair, and I say, unaffectedly, that it would be a grief to me to be forced to take any extreme measure. You smile, sir, but I assure you that it really would.'

23 “‘Danger is part of my trade,’ I remarked.

24 “‘This is not danger,’ said he. ‘It is inevitable destruction. You stand in the way not merely of an individual, but of a mighty organization, the full extent of which you, with all your cleverness, have been unable to realize. You must stand clear, Mr. Holmes, or be trodden under foot.’”

“The Final Problem” by A. Conan Doyle, from *Memoirs of Sherlock Holmes*. In the public domain.

In this passage from the novel *Where the Sea Used to Be*, the author describes the character Old Dudley, a wealthy man from Texas with a unique talent.

from *Where the Sea Used to Be*

by Rick Bass

- 1 Old Dudley was not a pleasant man to look at. Though ancient, he appeared to be no older than his early sixties, and he had the build of an ex-athlete who had labored to keep himself firm and steady. His eyes were a shade of gray that somehow—whether he wished this or not—gave others the illusion of deceit. His thinning hair, cut close, was silver. He carried, at all times, an air of roughness, no matter how dapper his dress. Something about the build of his frame—his musculature, his stance and carriage—made it easier to imagine him doing some physical violence to someone—swinging a wooden club—than being sedate and civil. The disparity between his fine dress and the awkwardness of his posture only made him seem more unpredictable—as if he were trapped, and as such, always within only a stone’s throw of rage or harm-making.
- 2 Further unsettling, to anyone who knew the specifics, was his nearly immeasurable wealth—the hundreds of oil and gas fields that he had discovered, lying at varying depths all around the country: billions of dollars of reserves.
- 3 More troubling still was the fact that he capitalized very little on his great riches; whatever money was gained from the production of his oil and gas fields went always and unceasingly into the drilling of more, so that his operation was always expanding, oil flowing up his discovery wells to fuel the downward drilling of new wells elsewhere. The effect was that of a relentless sewing machine; but instead of stitching anything back together, he was forever piercing the earth, jabbing more holes into it, so that his company was more like some sharp-toothed beast eating the world, the lower jaws forever rising and gulping, the upper jaws simultaneously clamping down; and growing ever larger as it fed.
- 4 But it was Old Dudley’s tong marks that caused the greatest unpleasantness in his appearance. There was a matched set of indentations on either side of his skull, dark creases like shadows that did not change or wane even when he stepped into the light: an ancient birthmark, the signature of forceps. It gave him an alien, reptilian look, and there was no way to view the tong marks without understanding

that to come into the world, he had to have been pulled, kicking and screaming, from his mother—not wanting to leave that aqueous, other world, and not wanting to ascend to this one, either.

- 5 He had a way of seeing straight into the heart and weakness of a person, in the moment that any of them saw him for the first time. During the brief nakedness of that first startled moment, as they viewed his tong marks, he could see—for a few seconds—all the way into and through a person.
- 6 He would not have traded this gift, this power, for anything in the world.

*Where the Sea Used to Be* by Rick Bass. Copyright © 1998 by Rick Bass. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

- 1 Read the description from paragraph 5 of *Les Misérables* in the box.

... he felt nothing but contempt, aversion and disgust for those who, even if only once, transgressed beyond the bounds of law.

Based on the description, what would **best** replace the phrase “transgressed beyond”?

- Ⓐ set up
- Ⓑ disobeyed
- Ⓒ considered
- Ⓓ disagreed with

- 2 Read the sentence from paragraph 5 of “The Final Problem” in the box.

“He sits motionless, like a spider in the centre of its web, but that web has a thousand radiations, and he knows well every quiver of each of them.”

What does the sentence suggest about Professor Moriarty?

- Ⓐ He has limited authority over a network of illegal activities.
- Ⓑ He feels little guilt about the illegal activities happening in the city.
- Ⓒ He has laid a complicated trap to avoid the authorities who have been pursuing him.
- Ⓓ He keeps a strategic distance while still overseeing every aspect of his organization.

- 3 Read the sentences from “The Final Problem” in the box.

- “But the Professor was fenced round with safeguards so cunningly devised that, do what I would, it seemed impossible to get evidence which would convict in a court of law.” (paragraph 6)
- “But he was too wily for that. He saw every step which I took to draw my toils round him.” (paragraph 7)

Based on the words *cunningly* and *wily*, which of the following sentences **best** describes Professor Moriarty?

- Ⓐ He is clever.
- Ⓑ He is greedy.
- Ⓒ He is secretive.
- Ⓓ He is optimistic.

- 4 Read paragraph 6 of *Where the Sea Used to Be* in the box.

He would not have traded this gift, this power, for anything in the world.

Based on the passage, what is the **most likely** reason Old Dudley values his “gift”?

- Ⓐ He realizes it creates a distraction for others.
- Ⓑ He thinks it is useful for creating greater profits.
- Ⓒ He considers it symbolic of his physical strength.
- Ⓓ He believes it enhances his intuition about people.

- 5 Read the sentences from *Les Misérables* and “The Final Problem” in the box.

- When Javert laughed, a rare and terrible occurrence, his thin lips parted to display not only his teeth but his gums, and a deep and savage furrow formed on either side of his nose as though on the muzzle of a beast of prey. (paragraph 4 of *Les Misérables*)
- “He still smiled and blinked, but there was something about his eyes which made me feel very glad that I had [the weapon] there.” (paragraph 10 of “The Final Problem”)

Based on the sentences, what **best** describes a similarity between Javert and Professor Moriarty?

- Ⓐ Both characters can seem intimidating even when they are smiling.
- Ⓑ Both characters can seem trustworthy even when they are laughing.
- Ⓒ Both characters can be caring, yet their intentions are misunderstood.
- Ⓓ Both characters have handsome faces, yet their attitudes are monstrous.



- 6 Read the descriptions from the passages in the box.

- . . . a dark gaze, a tight, formidable mouth, a look of fierce command. (paragraph 4 of *Les Misérables*)
- “He peered at me with great curiosity in his puckered eyes.” (paragraph 8 of “The Final Problem”)
- His eyes were a shade of gray that somehow—whether he wished this or not—gave others the illusion of deceit. (paragraph 1 of *Where the Sea Used to Be*)

Based on the descriptions, what is similar about Javert, Professor Moriarty, and Old Dudley?

- Ⓐ Their eyes reveal that they are lying.
- Ⓑ Their eyes seem to show their uncertainty.
- Ⓒ Their eyes seem to expose their true natures.
- Ⓓ Their eyes inspire confidence from those around them.

**7 Part A**

Read the sentence from paragraph 1 of *Where the Sea Used to Be* in the box.

The disparity between his fine dress and the awkwardness of his posture only made him seem more unpredictable—as if he were trapped, and as such, always within only a stone’s throw of rage or harm-making.

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

- Ⓐ It suggests the theme.
- Ⓑ It provides a flashback.
- Ⓒ It increases the tension.
- Ⓓ It resolves a new conflict.

**Part B**

Which detail from “The Final Problem” has the **same** effect as the sentence in Part A?

- Ⓐ “In that case money is found for his bail or his defence.” (paragraph 5)
- Ⓑ “He is clean-shaven, pale, and ascetic-looking, retaining something of the professor in his features.” (paragraph 8)
- Ⓒ ““I can spare you five minutes if you have anything to say.”” (paragraph 12)
- Ⓓ “He clapped his hand into his pocket, and I raised the pistol from the table.” (paragraph 17)

- 8 For **each** detail, select the literary device that is used.

"Javert unsmiling was a bulldog; when he laughed he was a tiger." (paragraph 4 of *Les Misérables*)

- Ⓐ metaphor
- Ⓑ foreshadowing
- Ⓒ understatement

"'You crossed my path on the 4th of January,' said he. 'On the 23d you incommoded me; by the middle of February I was seriously inconvenienced by you; . . .'" (paragraph 18 of "The Final Problem")

- Ⓐ metaphor
- Ⓑ foreshadowing
- Ⓒ understatement

"'This is not danger,' said he. 'It is inevitable destruction.'" (paragraph 24 of "The Final Problem")

- Ⓐ metaphor
- Ⓑ foreshadowing
- Ⓒ understatement

"Something about the build of his frame—his musculature, his stance and carriage—made it easier to imagine him doing some physical violence to someone—swinging a wooden club—than being sedate and civil." (paragraph 1 of *Where the Sea Used to Be*)

- Ⓐ metaphor
- Ⓑ foreshadowing
- Ⓒ understatement

For this question, you will write an essay based on the passage(s). Write your essay in the space provided on the next two pages. Your writing should:

- Present and develop a central idea/thesis.
- Provide evidence and/or details from the passage(s).
- Use correct grammar, spelling, and punctuation.

- 9 Based on all three passages, write an essay that explains the techniques the authors use to reveal the personalities of Javert, Professor Moriarty, and Old Dudley. Be sure to use information from **all three** passages to develop your essay.

Write your answer on the next two pages.

*You have a total of two pages on which to write your response.*

9

Lined area for writing response.

[illegible]

**Read the poems written by Rabindranath Tagore, a writer and visual artist from Calcutta, India, who won the Nobel Prize for Literature in 1913. Then answer the questions that follow.**

Read the poem by Rabindranath Tagore.

## Playthings

*by Rabindranath Tagore*

- Child, how happy you are sitting in the dust, playing with a  
broken twig all the morning.  
I smile at your play with that little bit of a broken twig.  
I am busy with my accounts, adding up figures by the hour.  
5 Perhaps you glance at me and think, "What a stupid game  
to spoil your morning with!"  
Child, I have forgotten the art of being absorbed in sticks  
and mud-pies.  
I seek out costly playthings, and gather lumps of gold and silver.  
10 With whatever you find you create your glad games, I spend both  
my time and my strength over things I never can obtain.  
In my frail canoe I struggle to cross the sea of desire, and forget  
that I too am playing a game.

"Playthings" by Rabindranath Tagore. In the public domain.

Read the poem by Rabindranath Tagore.

## The Last Bargain

*by Rabindranath Tagore*

"Come and hire me," I cried, while in the morning I was walking  
on the stone-paved road.

Sword in hand, the King came in his chariot.

He held my hand and said, "I will hire you with my power."

- 5 But his power counted for nought, and he went away in  
his chariot.

In the heat of the midday the houses stood with shut doors.

I wandered along the crooked lane.

An old man came out with his bag of gold.

- 10 He pondered and said, "I will hire you with my money."  
He weighed his coins one by one, but I turned away.

It was evening. The garden hedge was all aflower.

The fair maid came out and said, "I will hire you with a smile."

- 15 Her smile paled and melted into tears, and she went back alone  
into the dark.

The sun glistened on the sand, and the sea waves broke  
waywardly.

A child sat playing with shells.

- 20 He raised his head and seemed to know me, and said, "I hire  
you with nothing."

From thenceforward that bargain struck in child's play made me  
a free man.

"The Last Bargain" by Rabindranath Tagore. In the public domain.



**10** In line 12 of “Playthings,” what is the **main** effect of the phrase “my frail canoe”?

- Ⓐ It highlights the speaker’s misguided quest for love.
- Ⓑ It emphasizes the speaker’s courage when facing danger.
- Ⓒ It suggests the speaker’s need for dependable transportation.
- Ⓓ It indicates the speaker’s awareness of his own shortcomings.

**11** Read the lines from the poems in the box.

- . . . I spend both / my time and my strength over things I never can obtain. (lines 10 and 11 of “Playthings”)
- He raised his head and seemed to know me, and said, “I hire / you with nothing.” (lines 19 and 20 of “The Last Bargain”)

Based on the lines, how does a child influence the speakers in **both** poems?

- Ⓐ by showing the speakers where to go
- Ⓑ by forcing the speakers to change plans
- Ⓒ by reminding the speakers how to be kind
- Ⓓ by helping the speakers come to a realization

- 12 Read the lines from the poems in the box.

- I am busy with my accounts, adding up figures by the hour. / Perhaps you glance at me and think, "What a stupid game / to spoil your morning with!" (lines 4–6 of "Playthings")
- From thenceforward that bargain struck in child's play made me / a free man. (lines 21 and 22 of "The Last Bargain")

Which sentence **best** expresses a central idea of both poems?

- Ⓐ The value of life is not determined only by work.
- Ⓑ Memories hold more significance than they should.
- Ⓒ Social status can be improved by a focus on power.
- Ⓓ Adults do not have the capacity to enjoy basic tasks.

**13 Part A**

Read the phrase from line 10 of “Playthings” in the box.

With whatever you find you create your glad games . . .

Which idea is introduced in the phrase?

- Ⓐ Competition can corrupt.
- Ⓑ Youth should be savored.
- Ⓒ Happiness can be found in simplicity.
- Ⓓ Relationships should provide fulfillment.

**Part B**

Which line from “The Last Bargain” **best** suggests the same idea as in the answer to Part A?

- Ⓐ “He weighed his coins one by one, but I turned away.” (line 11)
- Ⓑ “It was evening. The garden hedge was all aflower.” (line 12)
- Ⓒ “The fair maid came out and said, ‘I will hire you with a smile.’” (line 13)
- Ⓓ “A child sat playing with shells.” (line 18)

# Grade 10 English Language Arts

## SESSION 2

This session contains 17 questions.

### Directions

Read each passage and question carefully. Then answer each question as well as you can. You must record all answers in this Test & Answer Booklet.

For most questions, you will mark your answers by filling in the circles in your Test & Answer Booklet. Make sure you darken the circles completely. Do not make any marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

Some questions will ask you to write a response. Write your response in the space provided. Only responses written within the provided space will be scored.

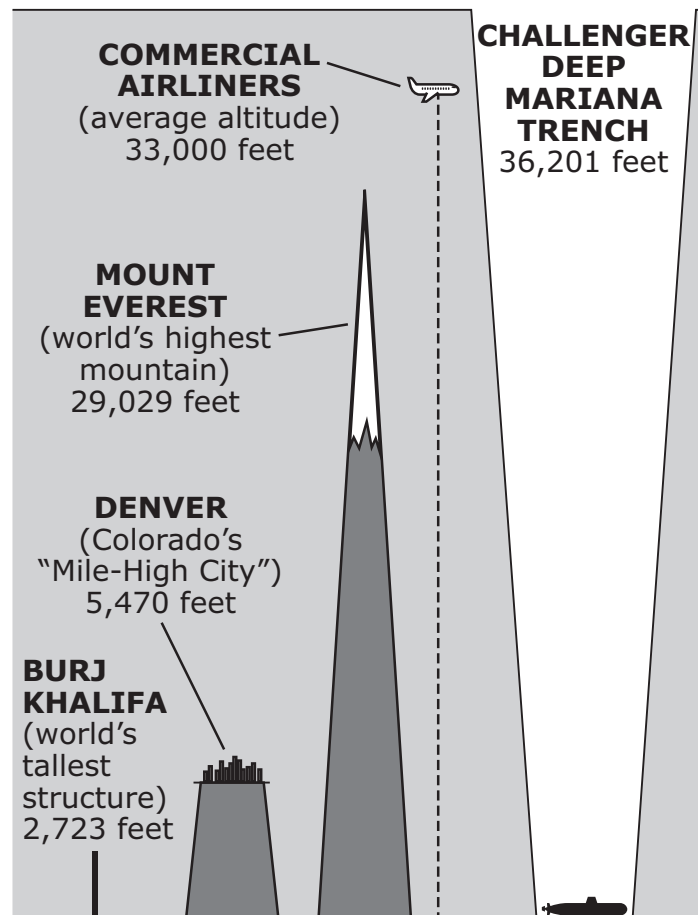
**Read the passages about exploring new environments. Then answer the questions that follow.**

In 2012, movie director James Cameron became the first person to perform a solo dive to the deepest point on Earth, the Mariana Trench in the Pacific Ocean. Read the passage about the start of his historic dive.

### from "Pressure Dive"

by James Cameron

- Storm season was rolling in, and time was running out. Rough seas kept delaying James Cameron's dive to Challenger Deep, lowest spot of the Mariana Trench, at nearly seven miles below the surface. When the swells subsided just a little, the ship's captain gave the go-ahead. Cameron climbed into the capsule and watched a crew member seal and lock the 400-pound hatch. In this exclusive account, he describes the intensity and wonder of his white-knuckle ride to the bottom.*



- 2 Predawn in a pitch-black sea. My sub *DEEPSEA CHALLENGER* heaves and lurches as huge Pacific swells roll above me. We've all been up since midnight, starting our pre-dive checks after a couple of restless hours of sleep, and the whole team is running on adrenaline. These are the roughest conditions I've dived in so far on the expedition. Through my external cameras I can see the two divers just outside my tiny cockpit getting whipped around like tetherballs as they struggle to rig the sub for descent.
- 3 The pilot's chamber is a 43-inch-diameter steel ball, and I'm packed into it like a walnut in its shell, my knees pushed up in a hunched sitting position, my head pressed down by the curve of the hull. I'll be locked in this position for the next eight hours. My bare feet rest on the 400-pound steel hatch, locked shut from the outside. I'm literally bolted in. People always ask me if I get claustrophobic in the sub. To me it just feels snug and comforting. My visual field is filled by four video screens, three showing views from the external cameras, one a touch screen instrument panel.
- 4 The sub, painted electric green, is hanging upright in the swells like a vertical torpedo aimed at the center of the Earth. I tilt my 3-D camera, out on the end of its six-foot boom, to look up the face of the sub. The divers are getting into position to release the buoyant lift bag attached to the sub, holding it at the surface.
- 5 I've had years to contemplate this moment, and I won't say there hasn't been dread in the past few weeks, thinking about all the things that could go wrong. But right now I feel surprisingly calm. I am wrapped in the sub, a part of it and it a part of me, an extension of my ideas and dreams. As co-designer, I know its every function and foible intimately. After weeks of pilot training, my hand goes to a specific control or switch without thinking. There's no apprehension at this point, only determination to do what we came out here for, and childlike excitement for what's ahead.
- 6 *Let's do this.* I take a breath and key the mike. "OK, ready to initiate descent. And release, release, release!"
- 7 The lead diver yanks a lanyard, freeing the lift bag. The sub drops like a stone, and in seconds the divers become toy figures far above on the churning surface. They dwindle and fade, leaving only darkness. A glance at the readouts shows that I'm dropping at almost 500 feet per minute. After a lifetime of dreaming, seven years developing the sub, grueling months of construction, and the stress and emotion of the voyage here, I'm finally on my way to Challenger Deep, the deepest spot in the world's oceans.

"Pressure Dive" by James Cameron, from *National Geographic* (June 2013). Copyright © 2013 by National Geographic Society. Reprinted by permission of National Geographic Society.

On July 18, 1966, Michael Collins and John Young, two NASA pilots, flew the Gemini 10 spacecraft into orbit to conduct tests for future exploration. Read the following passage from Collins's autobiography about preparations before the flight.

*from Carrying the Fire: An Astronaut's Journeys*

by Michael Collins

- 1 Now into the suit: first the feet struggling with the turns and twists of the nylon inner liner; then jackknifing torso over double to get arms far enough into place to slip head into the neck ring; then standing and zipping up the back, with help. Next, tight, tight gloves are wormed on and snapped into wrist rings. Then the helmet gently, almost reverently lowered onto the neck ring until, satisfied with the alignment, it is brutally shoved downward, locks snapping and clicking into place. The transition into space begins when the visor is lowered and locked. From now on no air will be breathed, only pure oxygen; no human voice will be heard, unless electronically piped in. Through the barrier of the suit, the world can still be seen, but that is all—not smelled, or heard, or felt, or tasted. Today G-4C-36<sup>1</sup> feels good. No lurking terror, only smug satisfaction at its familiar clutch, with no lumps, no bumps, no blemishes—an old friend reborn for this occasion.
- 2 The outside world has already changed perceptibly. People are self-conscious; there is no spontaneity in their movements. They could flub their lines in rehearsal and laugh, but today the little chuckles are all programmed. While John and I are denitrogenating, regally slumped on brown overstuffed reclining armchairs, messengers file in and out with good tidings. The condition of the spacecraft is announced (superb, of course). The weather is cooperating, despite a little thunderstorm which seems to be drifting by to the north. Late afternoon in July in Florida: if we have only one thunderstorm in the area we are lucky—may it keep moving.
- 3 Time to leave for the launch pad now, in a little van; then into the grillework cage of a small elevator which laboriously creaks up the side of the gantry, into the white room. My mother is watching from somewhere nearby with my sister and my brother-in-law. Did they see me before I disappeared indoors again? In the white room all is ordered efficiency, hustle and bustle with a purpose, as preparations are made for its dismantlement. The customary joke is made. Guenter Wendt, the

<sup>1</sup>G-4C-36—the spacesuit

pad leader, presents us with huge styrofoam tools, wrench and pliers four feet long, in mockery of our having broken bits and pieces of the spacecraft over the months. He's not far wrong. Here I am, just a fancy heavy-equipment operator who couldn't fix any piece of this machine if it broke. . . .

- 4 Into the cockpit now, with willing hands making the necessary assist, shoving a bit, connecting oxygen hoses and parachute harness and communications lines, and finally lowering the hatches gently upon us. We are isolated at last, in our own little world, with only the crackle of the intercom and the hiss of oxygen for company. The spacecraft oxygen has a slightly different smell, clean and crisp and vaguely antiseptic. I look over at John and smile. Magnified inside his polished faceplate, his nose looks longer and more pointed than usual. It gives him a foxy, crafty look that I like. Perhaps he knows something about the next three days that no one else knows, and he is pleased about it. We talk now, to each other and to the people in the nearby blockhouse and in faraway Mission Control. It is technical chatter, busy work designed to make sure that everybody can hear everybody else, and that all is well with the machine. Final preparations include gimbaling, or swiveling, the two Titan engines which will start us on our way; despite a warning, this test causes a ripple of surprise, for it is unlike any we have done before. After long months, the slumbering beast is finally awakening, with a shudder easily felt as ninety feet below us the two engines dip and sway. My God, it moves! The next surprise is not pleasant. Scanning the busy array of gauges in the tiny cockpit, my eyes stop suddenly on the propellant quantity gauge over in front of John. It's flat on zero! How can that be? With all the checks, and counterchecks, and tests and verifications, could someone have forgotten to fill the tank with our rendezvous fuel? Impossible, it must simply be that something is wrong somewhere in the sensing system. What to do now? I reach over and tap the glass and peer at John. He nods curtly and goes on about his business. I decide to tough it out; if John is willing to launch without this measurement, so am I. To hell with it. It's not five minutes after this momentous decision that I am awash with embarrassment, as suddenly the gauge springs into life and properly shows a full reading. It is simply that, unlike in the simulator, this measurement is not activated until just before launch. I should have known this.
- 5 Our Atlas-Agena<sup>2</sup> is off now, we are told, and we breathe a sigh of relief as the Agena reaches a good orbit. We will need it. Although it

<sup>2</sup>Atlas-Agena—an unmanned spacecraft that the astronauts' Gemini spacecraft will attach to while orbiting Earth



has departed from a pad a mere mile or so from us, we cannot see it or any other part of the outside world, save a tiny patch of blue sky overhead. It's 81 degrees and the wind is blowing at sixteen knots, but you couldn't prove it by us. We are indoors, lying on our backs looking straight up, with the Atlantic just under our right elbows, our feet pointing north. Our trajectory will carry us straight up for a while; then we will lazily arc over to the east (our right) and will achieve orbit one hundred miles above the Atlantic, lying on our right sides. Time to climb, five minutes forty-one seconds; distance traveled downrange, 530 miles; velocity at engine cutoff, 17,500 miles per hour. Or at least, so we have been led to believe. Right now we are velocity zero, distance traveled zero, prospects unknown. Days have turned to hours, and hours to minutes. No simulation this, no ride back down on the elevator, no debriefing over coffee. Our primary instrument becomes the clock, and finally the excited voice on the radio, trying to sound bored, reaches the end of its message: 10 — 9 — 8 . . . grab the ejection D-ring between your legs with both hands; one jerk and our seats will explode free of this monster . . . 7 — 6 — 5 . . . it's really going to happen . . . 4 — 3 — 2 — 1 . . . engines should be starting—IGNITION—pay attention to those gauges—LIFT-OFF!

- 6 A barely perceptible bump, and we are airborne. Fairly high noise level, but we *feel* the machine, rather than *hear* it. Down below the engines shift back and forth in rapid little spastic motions, keeping the cigar-shaped load poised in delicate balance despite gusty winds and sloshing fuel tanks. Up on top we feel this actively in the form of minute sideways jerks. There is absolutely no sensation of speed, and only a moderate increase above one G as we are gently pushed back into our contoured seats. I am dimly aware that a thin overcast layer above us seems to be getting closer when *pow* we burst through the wispy clouds in brief but clear contradiction to the seat-of-the-pants feeling of standing still. . . . We are moving out!

*Carrying the Fire: An Astronaut's Journeys* by Michael Collins. Copyright © 1974 by Michael Collins. Reprinted by permission of Rowman & Littlefield Publishing Group.

- 14 The illustration in “Pressure Dive” is **most likely** provided to help the reader understand
- Ⓐ the limits of human exploration.
  - Ⓑ the submarine’s large dimensions.
  - Ⓒ the ancient history of various structures.
  - Ⓓ the extreme magnitude of the submarine’s descent.

- 15 Read the sentence from paragraph 2 of *Carrying the Fire* in the box.

People are self-conscious; there is no spontaneity in their movements.

Based on the paragraph, what is the **most likely** meaning of the word *spontaneity*?

- Ⓐ wasted time
- Ⓑ natural impulse
- Ⓒ comical attitude
- Ⓓ hidden suggestion

- 16 Read the sentence from paragraph 4 of *Carrying the Fire* in the box.

After long months, the slumbering beast is finally awakening, with a shudder easily felt as ninety feet below us the two engines dip and sway.

What is the **most likely** reason the author calls the spacecraft “the slumbering beast”?

- Ⓐ to suggest dominance over others
- Ⓑ to convey the potential power of the spacecraft
- Ⓒ to introduce a note of humor in a tense situation
- Ⓓ to express concern that the spacecraft is unstable

- 17 Read the sentences from the passages in the box.

- The pilot’s chamber is a 43-inch-diameter steel ball, and I’m packed into it like a walnut in its shell, my knees pushed up in a hunched sitting position, my head pressed down by the curve of the hull. (paragraph 3 of “Pressure Dive”)
- Then the helmet gently, almost reverently lowered onto the neck ring until, satisfied with the alignment, it is brutally shoved downward, locks snapping and clicking into place. (paragraph 1 of *Carrying the Fire*)

What are the authors **most likely** suggesting about the explorers in the sentences?

- Ⓐ their fears
- Ⓑ their irritation
- Ⓒ their intelligence
- Ⓓ their confinement

- 18 Read the sentences from the passages in the box.

- *Let's do this.* I take a breath and key the mike. "OK, ready to initiate descent. And release, release, release!" (paragraph 6 of "Pressure Dive")
- Our primary instrument becomes the clock, and finally the excited voice on the radio, trying to sound bored, reaches the end of its message: 10 — 9 — 8 [. . .] 7 — 6 — 5 . . . it's really going to happen . . . 4 — 3 — 2 — 1 . . . engines should be starting—IGNITION—pay attention to those gauges—LIFT-OFF! (paragraph 5 of *Carrying the Fire*)

What is the **main** purpose of the sentences?

- Ⓐ to describe the anticipation that occurs before departure
  - Ⓑ to reveal the connection between the explorers and their crews
  - Ⓒ to transition to the point of view of those outside the exploration vehicles
  - Ⓓ to introduce new beliefs about the events that happened before departure
- 19 Based on the passages, how were Cameron's and Collins's experiences **most** alike?
- Ⓐ Both faced weather that was rough and unsettling.
  - Ⓑ Both traveled in crafts that were fast but unreliable.
  - Ⓒ Both voyaged to places that were remote and hazardous.
  - Ⓓ Both depended on crews who were excited but exhausted.

**20 Part A**

Read the sentences from “Pressure Dive” in the box.

- Through my external cameras I can see the two divers just outside my tiny cockpit getting whipped around like tetherballs as they struggle to rig the sub for descent. (paragraph 2)
- The divers are getting into position to release the buoyant lift bag attached to the sub, holding it at the surface. (paragraph 4)

What do the sentences **mainly** suggest?

- Ⓐ The beginning of the expedition required precise timing.
- Ⓑ It took years for the crew to become efficient at assisting explorers.
- Ⓒ Many people were involved in successfully launching the expedition.
- Ⓓ It was difficult to communicate with the crew once the launch started.

**Part B**

Which sentence from *Carrying the Fire* suggests the same idea expressed in the answer to Part A?

- Ⓐ “They could flub their lines in rehearsal and laugh, but today the little chuckles are all programmed.” (paragraph 2)
- Ⓑ “Into the cockpit now, with willing hands making the necessary assist, shoving a bit, connecting oxygen hoses and parachute harness and communications lines, and finally lowering the hatches gently upon us.” (paragraph 4)
- Ⓒ “Scanning the busy array of gauges in the tiny cockpit, my eyes stop suddenly on the propellant quantity gauge over in front of John.” (paragraph 4)
- Ⓓ “A barely perceptible bump, and we are airborne.” (paragraph 6)

- 21 Select whether each detail from “Pressure Dive” and *Carrying the Fire* **best** conveys a sense of isolation or a sense of danger.

“My sub *DEEPSEA CHALLENGER* heaves and lurches as huge Pacific swells roll above me.” (paragraph 2 of “Pressure Dive”)

- Ⓐ sense of isolation
- Ⓑ sense of danger

“. . . in seconds the divers become toy figures far above on the churning surface.” (paragraph 7 of “Pressure Dive”)

- Ⓐ sense of isolation
- Ⓑ sense of danger

“Through the barrier of the suit, the world can still be seen, but that is all—not smelled, or heard, or felt, or tasted.” (paragraph 1 of *Carrying the Fire*)

- Ⓐ sense of isolation
- Ⓑ sense of danger

“With all the checks, and counterchecks, and tests and verifications, could someone have forgotten to fill the tank with our rendezvous fuel?” (paragraph 4 of *Carrying the Fire*)

- Ⓐ sense of isolation
- Ⓑ sense of danger

“. . . we cannot see it or any other part of the outside world, save a tiny patch of blue sky overhead.” (paragraph 5 of *Carrying the Fire*)

- Ⓐ sense of isolation
- Ⓑ sense of danger

For this question, you will write an essay based on the passage(s). Write your essay in the space provided on the next two pages. Your writing should:

- Present and develop a central idea/thesis.
- Provide evidence and/or details from the passage(s).
- Use correct grammar, spelling, and punctuation.

- 22 Based on “Pressure Dive” and *Carrying the Fire*, write an essay comparing and contrasting Cameron’s and Collins’s emotions as they are preparing for their expeditions. Be sure to use information from **both** passages to develop your essay.

Write your answer on the next two pages.



*You have a total of two pages on which to write your response.*

22

Lined area for writing response.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

In the memoir *Winterdance: The Fine Madness of Running the Iditarod*, author Gary Paulsen tells his story about racing in the 1983 Iditarod—the approximately 1,000-mile Alaskan dogsled race. In this passage, Paulsen is waiting with his dogs for the race to begin. Read the passage and then answer the questions that follow.

from *Winterdance: The Fine Madness of Running the Iditarod*

by Gary Paulsen

- 1 The process of beginning the Iditarod in downtown Anchorage is so insane and so completely out of context with what the race really represents that it's almost otherworldly. Then, too, it is all phony—the whole Anchorage start is for television and audiences and sponsors. The truth is, you cannot run a dog team from Anchorage to Nome because outside of Anchorage there is a freeway system that cannot be stopped, even for something as intrinsically Alaskan as the Iditarod. The start is a theatrical event, and is treated as such by everybody.
- 2 Except the dogs.
- 3 And therein lay the problem of the start. There was much hoopla, television cameras, crowds of people, and nearly fourteen hundred dogs jammed into a short stretch of Fourth Street in the middle of the downtown section. Starting well before the race crowds gathered, loudspeakers began blaring, and dogs started barking as they were harnessed. Barking dogs begot barking dogs and soon the whole street was immersed in a cacophonous roar that made it impossible to hear anything.
- 4 Worse, the dogs became excited. And like the barking, excitement breeds on itself until dogs I thought I'd known for years were completely unrecognizable, were almost mad with eagerness. It wasn't just that they wanted to run—there simply wasn't anything else for them. Everything they were, all the ages since their time began, the instincts of countless eons of wolves coursing after herds of bison and caribou were still there, caught in genetic strands, and they came to the fore and the dogs went berserk with it.
- 5 And at least as important was that the madness was infectious, carried to the people, the handlers, the mushers—especially the rookies. No matter the plan, no matter the words of caution during briefings, what might start sensibly began to pick up speed and soon everything was imbued with a frantic sense of urgency. People who walked start to trot, then run, with dogs dragging them from trucks to get hooked into the gangline to get them ready to be taken up to the chutes.

- 6 By this time I, too, was gone, caught up in the madness of it all, so immersed in the noise and insanity that if somebody had asked my name I would not have known it. I could see only the dogs, lunging on their picket chains, crazed with excitement; feel only that same pull tearing at me, the power of it all sweeping me.
- 7 And there was a very real danger in that power, the unleashed power of fifteen dogs in prime, perfect condition suddenly being released in front of a light sled and slick plastic runners. People would be hurt; people would scratch from the race in the first five blocks with broken legs, shoulders, collarbones, concussions. Sleds would be shattered, turned into kindling, and mushers would be dragged for blocks until bystanders could grab the dogs and stop them. The power was enormous and could not be controlled. There was only two inches of snow on the street, trucked in for the start, and the sleds could not be steered or slowed; brakes would not work; snowhooks would bounce off the asphalt.
- 8 It was here that I began making rookie mistakes, two of which would prove critical to the beginning of the Iditarod for me.
- 9 Caught up in anxiety, not wishing to cause problems with the race, I harnessed my dogs too soon, way too soon, and tied the sled off to the bumper of the truck. The difficulty with this was that I had pulled number thirty-two and with the dogs tied on the side, harnessed, and ready to go, waiting to go, crazy to go—every team going up to the chutes had to be taken past my team—they had to wait. Dogs do not wait well.
- 10 It took two minutes per team to get them in the chutes, counted down and gone, so there was an hour delay waiting for my team to be called; an hour of slamming into harness, screaming with madness every time a team was taken past us, an hour of frustration and anxiety, an hour that seemed a day, a year.
- 11 When finally it was done, or nearly done, and the dogs were completely beyond reason and only three teams were ahead of us, six minutes before chute time, right then I made the second mistake.
- 12 I changed leaders. I had Cookie in single lead position. We had worked together for two years and she knew how to lead incredibly well and I trusted her completely. But . . .
- 13 The pre-race jim-jams took me and I started thinking of what I perceived to be reality. I had never raced before and Cookie had never raced, had never led a big team in such confusion. I began to worry that since it was all so new she would not know what to do, would not know how to get out of the chutes and line the team out down the street, would be confused about running in a race.

- 14 I had a dog that was given to me just before leaving Minnesota. His name was Wilson and I had been told that he had been in races, led in races. (I found out later it was one impromptu race, with a very small team—one dog—and it was only around a yard pulling a child.)
- 15 In microseconds the anxiousness about Cookie grew to a mountain and I could easily imagine her being released, stopping in her addled state, getting run over by the team or running into the crowd, heading off in the wrong direction—all I could see was disaster.
- 16 With less than three minutes to go I unhooked Cookie and dropped her back to point position (just to the rear of the leader) and put Wilson in the front. This all took moments and before I could think on it, wonder if I'd done the right thing, eleven or twelve volunteers came with a man who was holding a clipboard.
- 17 He noted the number on my bib, smiled and nodded. "You're next."
- 18 And volunteers took the gangline in back of each set of dogs; I unhooked them from the truck and we surged forward, the dogs nearly dragging the volunteers off their feet as we threaded into the chutes.
- 19 People talked to me. A man leaned over and said something and I nodded and smiled but I could not hear a thing over the din from the team. I also had a new sensation. Stark . . . terror was taking me as I looked down the street over fifteen dogs and realized that this was it, that they were going to take me out hanging like an idiot on the sled.
- 20 A man leaned down with a megaphone next to my ear.
- 21 "Five!"
- 22 "Four!"
- 23 "Three!"
- 24 "Two!"
- 25 "One!"
- 26 But the dogs had watched too long, had memorized the count, and when the counter hit three and the volunteers released the team and stood off to the side they lunged, snapped loose from the men holding back the sled and I was, quite literally, gone.
- 27 I had started the Iditarod illegally—two seconds too soon.

*Winterdance: The Fine Madness of Running the Iditarod* by Gary Paulsen. Copyright © 1994 by Gary Paulsen. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

- 23** Read the sentence from paragraph 4 in the box.

Everything they were, all the ages since their time began, the instincts of countless eons of wolves coursing after herds of bison and caribou were still there, caught in genetic strands, and they came to the fore and the dogs went berserk with it.

What does the sentence reveal about Paulsen?

- Ⓐ He believes that the dogs' energy is a natural response.
- Ⓑ He admires the dogs' hunting skills despite their informal training.
- Ⓒ He is concerned about the long-term health of the dogs participating in the race.
- Ⓓ He is conflicted about racing with dogs so closely related to their wild ancestors.

- 24** Read paragraph 8 in the box.

It was here that I began making rookie mistakes, two of which would prove critical to the beginning of the Iditarod for me.

What are the critical mistakes that Paulsen is referring to in the paragraph?

- Ⓐ He harnessed his dogs too soon, and he changed leaders before the race.
- Ⓑ He failed to keep his dogs calm, and he asked another racer to hold the dogs for him.
- Ⓒ He ignored the restlessness his dogs were feeling, and he went to the chutes too early.
- Ⓓ He let someone else take his dogs to the chutes, and he started the race before his number was called.

25 What is the **main** impact of the repetition of the phrase “an hour” in paragraph 10?

- Ⓐ It emphasizes the feeling of prolonged waiting.
- Ⓑ It explains how long the team stayed in the chutes.
- Ⓒ It highlights the importance of time during the race.
- Ⓓ It mimics the countdown to the beginning of the race.

26 Read the sentences from the passage in the box.

- People who walked start to trot, then run, with dogs dragging them from trucks to get hooked into the gangline to get them ready to be taken up to the chutes. (paragraph 5)
- And volunteers took the gangline in back of each set of dogs; I unhooked them from the truck and we surged forward, the dogs nearly dragging the volunteers off their feet as we threaded into the chutes. (paragraph 18)

What is the **main** effect of the sentences?

- Ⓐ They show the absence of training prior to the race.
- Ⓑ They show the poor construction of the race course.
- Ⓒ They show the strength and determination of the dogs.
- Ⓓ They show the mental and physical weakness of the volunteers.

- 27 What is the **main** way the passage is structured?
- Ⓐ as a dilemma that leads to a clear solution
  - Ⓑ as a series of events that gather momentum
  - Ⓒ as a comparison between Paulsen’s past and present
  - Ⓓ as a description of Paulsen’s dogs as well as the other racers’ dogs

- 28 Read the sentences from the passage in the box.

- And at least as important was that the madness was infectious, carried to the people, the handlers, the mushers—especially the rookies. (paragraph 5)
- I had started the Iditarod illegally—two seconds too soon. (paragraph 27)

What is the **main** function of the phrases set off by the dashes?

- Ⓐ to add extra detail
- Ⓑ to indicate a new focus
- Ⓒ to define specific terms
- Ⓓ to emphasize an opinion



**29 Part A**

Read the sentence from paragraph 4 in the box.

And like the barking, excitement breeds on itself until dogs I thought I'd known for years were completely unrecognizable, were almost mad with eagerness.

What does the sentence **mainly** suggest?

- Ⓐ Paulsen will be unable to manage the situation.
- Ⓑ Paulsen will not hear the instructions for the race.
- Ⓒ Paulsen will no longer use the same dogs in the race.
- Ⓓ Paulsen will be unable to find his dogs if they get lost.

**Part B**

Which additional piece of evidence from the passage **best** supports the answer to Part A?

- Ⓐ “. . . outside of Anchorage there is a freeway system that cannot be stopped, even for something as intrinsically Alaskan as the Iditarod.” (paragraph 1)
- Ⓑ “A man leaned over and said something and I nodded and smiled but I could not hear a thing over the din from the team.” (paragraph 19)
- Ⓒ “A man leaned down with a megaphone next to my ear.” (paragraph 20)
- Ⓓ “. . . they lunged, snapped loose from the men holding back the sled and I was, quite literally, gone.” (paragraph 26)

- 30 Read the details from the passage and select whether each detail **mainly** contributes to mood, setting, or characterization.

"No matter the plan, no matter the words of caution during briefings, what might start sensibly began to pick up speed and soon everything was imbued with a frantic sense of urgency." (paragraph 5)

- Ⓐ mood
- Ⓑ setting
- Ⓒ characterization

"Sleds would be shattered, turned into kindling, and mushers would be dragged for blocks. . . ." (paragraph 7)

- Ⓐ mood
- Ⓑ setting
- Ⓒ characterization

"There was only two inches of snow on the street, trucked in for the start. . . ." (paragraph 7)

- Ⓐ mood
- Ⓑ setting
- Ⓒ characterization

"We had worked together for two years and she knew how to lead incredibly well and I trusted her completely." (paragraph 12)

- Ⓐ mood
- Ⓑ setting
- Ⓒ characterization

**Grade 10 English Language Arts**  
**Spring 2021 Released Operational Items**

<b>PBT Item No.</b>	<b>Page No.</b>	<b>Reporting Category</b>	<b>Standard</b>	<b>Item Type*</b>	<b>Item Description</b>	<b>Correct Answer (SR)**</b>
1	11	<i>Language</i>	L.9-10.4	SR	Identify the meaning of a phrase in the passage.	B
2	11	<i>Reading</i>	RL.9-10.3	SR	Determine what a description suggests about a character.	D
3	12	<i>Language</i>	L.9-10.4	SR	Identify what two words with similar meanings show about a character.	A
4	13	<i>Reading</i>	RL.9-10.1	SR	Make an inference about a character based on evidence from the passage.	D
5	14	<i>Reading</i>	RL.9-10.3	SR	Determine how a character in one passage is similar to a character in a second passage.	A
6	15	<i>Reading</i>	RL.9-10.3	SR	Identify a similarity shared by the main characters in three passages.	C
7	16	<i>Reading</i>	RL.9-10.4	SR	Determine the effect of a sentence in one passage and identify a detail from a second passage that has the same effect.	C;D
8	17	<i>Reading</i>	RL.9-10.4	SR	Identify literary devices used in details from three passages.	A;C;B;B
9	18	<i>Language, Writing</i>	L.9-10.1, L.9-10.2, L.9-10.3, W.9-10.2, W.9-10.4	ES	Write an essay explaining the techniques the authors use to reveal the personalities of the main characters in three passages; use information from each passage to develop the essay.	
10	23	<i>Reading</i>	RL.9-10.4	SR	Interpret the effect of a phrase in the poem.	D
11	23	<i>Reading</i>	RL.9-10.3	SR	Determine how a character influences the speakers in two poems.	D
12	24	<i>Reading</i>	RL.9-10.2	SR	Identify a central idea shared by two poems based on a quotation from each poem.	A
13	25	<i>Reading</i>	RL.9-10.2	SR	Determine a central idea of one poem and identify a detail that suggests the same idea in a second poem.	C;D
14	32	<i>Reading</i>	RI.9-10.7	SR	Determine how a text feature is important to the passage.	D
15	32	<i>Language</i>	L.9-10.4	SR	Determine the meaning of a word in context.	B
16	33	<i>Reading</i>	RI.9-10.4	SR	Identify the purpose of a phrase in the passage.	B
17	34	<i>Reading</i>	RI.9-10.3	SR	Determine what excerpted sentences from two passages suggest about two individuals.	D
18	35	<i>Reading</i>	RI.9-10.6	SR	Identify the main purpose of similar sentences from two different passages.	A

<b>PBT Item No.</b>	<b>Page No.</b>	<b>Reporting Category</b>	<b>Standard</b>	<b>Item Type*</b>	<b>Item Description</b>	<b>Correct Answer (SR)**</b>
19	35	<i>Reading</i>	RI.9-10.9	SR	Determine how the experiences of two individuals in two passages were most alike.	C
20	36	<i>Reading</i>	RI.9-10.2	SR	Determine a main idea of one passage and identify evidence from a second passage that suggests the same idea.	C;B
21	37	<i>Reading</i>	RI.9-10.4	SR	Identify the mood conveyed by details from two passages.	B;A;A;B;A
22	38	<i>Language, Writing</i>	L.9-10.1, L.9-10.2, L.9-10.3, W.9-10.2, W.9-10.4	ES	Write an essay comparing and contrasting the emotions of an individual in one passage with the emotions of an individual in a second passage; use information from both passages to develop the essay.	
23	44	<i>Reading</i>	RL.9-10.6	SR	Determine what a sentence reveals about an individual's point of view in the passage.	A
24	44	<i>Reading</i>	RL.9-10.1	SR	Identify key details in the passage.	A
25	45	<i>Reading</i>	RL.9-10.4	SR	Determine the impact of the repetition of a phrase.	A
26	45	<i>Reading</i>	RL.9-10.1	SR	Determine the main effect of two excerpted sentences.	C
27	46	<i>Reading</i>	RL.9-10.5	SR	Analyze the structure of the passage.	B
28	46	<i>Language</i>	L.9-10.2	SR	Identify the function of phrases set off by dashes.	A
29	47	<i>Reading</i>	RL.9-10.2	SR	Interpret the meaning of a sentence in the passage and identify additional evidence that supports the same meaning.	A;D
30	48	<i>Reading</i>	RL.9-10.4	SR	Determine whether details from the passage mainly contribute to mood, setting, or characterization.	A;A;B;C

\* ELA item types are: selected-response (SR) and essay (ES).

\*\* Answers are provided here for selected-response items only. Sample responses and scoring guidelines for essay items will be posted to the Department's website later this year.