



MASSACHUSETTS
Department of Elementary
and Secondary Education

*Release of Spring 2024
MCAS Test Items*

from the

*Grade 10 English Language Arts
Paper-Based Test*

May 2024
**Massachusetts Department of
Elementary and Secondary Education**



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and Secondary Education

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Overview of Grade 10 English Language Arts Test

The spring 2024 grade 10 English Language Arts (ELA) test was administered in two formats: a computer-based version and a paper-based version. Most students took the computer-based test. The paper-based test was offered as an accommodation for eligible students who were unable to use a computer. More information can be found on the MCAS Test Administration Resources page at www.doe.mass.edu/mcas/admin.html.

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, along with associated reading passages. Released items from the computer-based test are available on the MCAS Resource Center website at 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.

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 authorized bilingual word-to-word dictionaries and glossaries was allowed for students who are currently or were ever reported as English learners. 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 excerpts about people having realizations and then answer the questions that follow.

In this excerpt from her memoir, Sonia Manzano (who played Maria on the television show *Sesame Street*) recalls her first impressions of seeing the 1961 film *West Side Story*.

from *Becoming Maria*

by Sonia Manzano

- 1 Though we've moved it's decided that I finish out the school year in Miss Pellman's class. It takes a long time to get there even with Ma dropping me off at a convenient bus stop on her way to work. "Just until the school year runs out," Ma hisses at me. "Then you'll go to a school around here." I half listen, or not at all, to anyone, not even Miss Pellman when she greets me each morning.
- 2 "Sonia . . ."
- 3 Miss Pellman's lips are moving. *Nice color lipstick*, I think. . . .
- 4 "Sonia!"
- 5 I snap out of it. "What?"
- 6 "I would like to take you, Norma, and Teresa to see *West Side Story* on Saturday. Would you like that?"
- 7 "*West Side Story*?"
- 8 "It's a movie. Made from a musical."
- 9 My father is not around to automatically say no to me about doing anything that's fun so the next Saturday we are in Manhattan. Not Grandmother's El Barrio Manhattan but a Manhattan street full of movie theaters, and they are not like the small, shabby Fenway theater, either, but have big marquees with blinking lights that work. Inside there are tons of excited people and large posters of movie stars everywhere I look. Finding our seats we settle, with Miss Pellman sitting on one side of me and Teresa and Norma sitting on the other. Folks are chewing popcorn and chattering all around but when the movie starts silence falls on the spectators like a blanket from above. The sudden quiet stirs me and I look up from my lap to the screen.

- 10 I see the schoolyards, the fences, the buildings, and candy stores I've seen in all my neighborhoods—but here they look different. Sharp, clear, bright, and beautiful. What is this that I am watching?
- 11 There is something different about the familiar indoor scenes as well. But here a guitar leaning against the wall looks romantic. The shadows of holy crosses on the homemade altars are so mysterious I quickly give religion a second thought. . . . The colors I see are hot pink and turquoise and purple, but they are bold and important and meaningful, not just loud. I stare at the screen with some mental distance so I can reason and figure it out but there is no figuring to do, because when the actors sing and dance on a roof about being in America my heart takes over and begins to beat faster and faster until it makes a racket in my ears that roars.
- 12 My soul or some power inside me begins to rise and I panic—will there be enough room in my body for this new feeling? *Make way, make way*, a voice inside me shouts. I sit up taller, because if I don't accommodate this emotion it will spill out and explode, maybe even hurting those around me. My eyes open wider so I can see everything better. My ears pick up all the musical sounds flowing and crashing into each other in the air, and I wonder, how long have I been sleeping? My God, how long have I been unconscious and missing everything all around me? Asleep! Asleep! Asleep. . . . Is Ma right? Am I always daydreaming? Asleep, yes, but daydreaming, no . . . not really. Daydreams are possibilities. I never daydream anything I think could actually happen. I didn't know what things were possible.
- 13 This movie makes things possible. Music and words and songs and images that are possible. *Breathe*, I tell myself, *breathe before you explode and somehow miss the end of this scene, or the end of this song, calm down, calm down until the end of this movie*. And I almost make it but don't because finally I cannot control any longer this thing that must come out—but wait—it's not "this thing" at all. There's nothing "inside me" coming out, like something I ate and shouldn't have—it's the "me" myself that is coming out. The "me" that will not be afraid to see and feel and hear whatever gets in my way.

- 14 Shedding my old, sleepy cocoon so the real me can rise makes me giggle, and then laugh, but too soon the new me, the one who feels the air around and is being born too fast, begins to cry—no, not cry, but sob, gasp, and gush. I am all tears and choking breath and loud noise, and all this honking makes people in the theater look at me, and I look back and see the red curtain closing over the screen and excited people reach for their coats and jackets and finally I see that Miss Pellman is alarmed, and I struggle to suck it up when I see that Teresa has seen me crying and is trying to cry, too! But it's fake, fake crying.
- 15 *No, no, no*, I think. This sadness is mine. All mine. This sorrow at how stupid people hurt each other in the movies and in real life is mine, all mine, and dumb Teresa cannot have any of my despair.
- 16 Miss Pellman whisks me to the bathroom and pats my face with cold water.
- 17 "Calm down, calm down," she says.
- 18 I don't want to calm down. "Calm down" means lie down and drop dead to me, and I am not going to do it. I have done enough of that. If this movie can happen, what else? Women and girls come into the bathroom and . . . wash their hands near us and Miss Pellman smiles at them weakly and says, "She's all right, a little overcome by the movie, is all . . ."
- 19 It's more—and not only *that*—I don't care that strangers see me cry. These tears are important and I will not hold anything back at all. This sadness is not the usual sluggish, lethargic, somber one I didn't even know I have gotten used to—this sadness is exhilarating, active, and relentless, like a wave that keeps knocking you down at Far Rockaway Beach every time you come up for air and you like the danger of it all.
- 20 We make our way to the lobby and find Teresa and Norma. The girls stare at me, and Miss Pellman tries to make things nice.
- 21 "Would you girls like posters?"
- 22 We all want posters but that is the only way we are alike. I am not like Teresa and Norma, I am like me; and I'll take the poster but I *won't* let it calm me down; I'm keeping this feeling of aliveness, of importance, of bigness and activity no matter what happens next.

- 23 Hanging on to the poster like it's a life raft, I let it help me get through the "good-byes" and "thank you, Miss Pellman" and all the rest as I resentfully leave Manhattan. . . . Clutching the poster to my heart, I make my way home through sticky tears that harden down my cheeks.
- 24 "How was the movie?" Ma asks.
- 25 I don't know what to say. This apartment is too small to hold the feelings that she will never understand, and anyway it is too full of the smell of dirty diapers for me to want to share any of the beauty that is going on inside me. I am big and important now with lots and lots of important things to do; and so I go into the only room with a door that's not the bathroom.
- 26 "*AveMaríaPurísima*,"* Ma mutters, giving up.
- 27 Unfolding my beautiful possession on the bed, I lie down next to it and look at the movie stars from an angle. They looked so beautiful singing and kissing on their fire escape that I have to touch their faces, and the fire escape and all that touching releases a dull, droning river of over-stored tears, different from the ones I shed in the movie theater. But when I touch the image of the old buildings that fade into white background I cry harder because they remind me of all the buildings my family have moved in and out of in the Bronx, looking for something they will never get.
- 28 My mauling does some damage to the poster but suddenly other thoughts make me ignore it altogether. I sit up in the bed, push the movie souvenir aside, get up, and look out the window. I'm alive and awake now and I think again, *If people can make that movie, what can I do?*

**AveMaríaPurísima*—a Spanish religious expression translated as "Hail, purest Mary"

Becoming Maria by Sonia Manzano. Copyright © 2015 by Sonia Manzano. Reprinted by permission of Scholastic Inc.

In this excerpt from her memoir, Sarah M. Broom reflects on an experience from her childhood.

from *The Yellow House*

by Sarah M. Broom

- 1 My growing-up world contains five points on a map, like five fingers on a spread hand.
- 2 This world of mine, it must be said outright, is a blur. I can see, but only up close. This is how my big brothers, hiding in plain sight, can jump out from the open, yell boo and still make fright in me.
- 3 I hide my eyes' weakness from my mother for a long time. It is not hard, she is busy making her new world. My poor sight and the hiding of it shapes my behavior and thus my personality, becomes me in a way only time made me know. I needed, I always felt, to get out in front of things (people and circumstances) before they could yell boo. In photographs from these blurry years I wear a vacuous¹ look, turned in the direction of, but not seeing the eye of the camera. My mother discovers all of this, the poor eyesight and my cover-up, when I am ten. But that is five years away from now.
- 4 The farthest dot away from me in this universe (the thumb) is Grandmother's house in St. Rose. We call her house the country even though there is little open land except on former plantations. In St. Rose, I see certain things for the first time. Like giant horses ridden on sidewalks or on top of the levees.²
- 5 To get to the country, we drive on the interstate for thirty minutes, then down a narrow three-mile road that we call "long road," with swamp on both sides and no shoulder. We cross two sets of train tracks where every time I pray Mom's banana-yellow Aries won't give out the way Uncle Joe's car did when he was a young man and had to push his car off the tracks seconds before a train arrived. This is likely one of Uncle Joe's tall tales: *One of his stories*, Mom says. Grandmother always says, "Don't tell stories" when she means don't tell lies. I keep trying to know the difference.

¹vacuous—blank, expressionless

²levees—embankments to prevent overflow of a body of water

- 6 After escaping the train, I latch onto other fears in the moving yellow car. We speed through night, Lynette and I in the back, Mom alone up front. In the dark, peering out the back window, my eyes make horror out of all they cannot see. . . .
- 7 When I think of Grandmother's house, I recall her in the bathtub, heat rising from underneath the door crack and moving into the hallway. I remember her sky-blue Daniel Green slippers, how her toes hang off the front. How in the bathroom mirror she dabs her face with a red puff that smells like canned cream. And her kitchen: Grandmother bakes a Bundt cake; Lynette and I fight over who gets which utensil from the leftover batter. I like the metal whisker where I can slide my tongue through the maze. Or else we—all of the grandchildren—are outside in the fenced-in backyard, pecans falling on our heads. . . .
- 8 The banana-yellow Aries that we take to the country is the same car we take to Schwegmann's Super Market on Gentilly Boulevard (pointer finger of spreading hand), which is one of my favorite places to act a fool. Getting there from our house requires that we drive down Chef Menteur and over the Danziger Bridge, which raises up . . . when boats pass by underneath. One of Mom's friends kept driving even when the blinking lights warned cars to stop and plunged into the Industrial Canal below. That is the real-life scary story that grips me for the entirety of 1985. The woman survives; the woman becomes rich; but I still do not want to plunge into deep waters.
- 9 Each year I gain a new fear related to blindness or to water or to falling or to the soft ground that we live on, until I am older and shame mixed with wildness beats out fear.
- 10 The other three points on my map (middle, ring, and pinkie finger) are clusters: our house and the short end of Wilson Avenue where we live, Pastor Simmons's house-church where we go now. . . . School is just across Chef Highway and church is just down Chef Highway, at the corner where the SkyView drive-in movie theater used to be but where the great big brown post office is now with our zip code painted across its facade in enormous numbers so that we can never forget: 7 0 1 2 6.
- 11 These are the places that make my growing-up world. . . .

* * *

- 12 When I am ten, my mother discovers that I cannot see beyond a hand in front of my eyes. I have been acting a clown in school to distract from this nonsight. The children sitting all around me are annoying blurs, the chalkboard black waters with scratches of white.
- 13 Sometimes if I slant my head . . . , close one eye, and peer out of the side of the open eye, I think I can see better. I love desk assignments because I can bend close in to the paper to work silently, but most of our lessons require looking at the teacher and the chalkboard in the front of the classroom, which forces me to act out to hide the truth. This is why I get an X instead of a check for “exercises self-control” on my report card that year. If the teacher asks a question based on something she’s written on the board, I’ll say something smart-alecky³ to hide the fact that I have no idea what she’s written. It is hard to know what you cannot see. The teacher finally guesses something is wrong—maybe she sees my contorting face—and moves me to the front row where even while squinting my eyes into slits, I still cannot make anything out. I am not legally blind, but nearly. What’s the difference when you can’t see?
- 14 Mom and I drive together in the banana Aries across the High Rise and into “town,” which is what Mom calls anything resembling the New Orleans that most people understand: uptown, downtown, the French Quarter, those places nearer to where she grew up. We park on gravel and walk the short distance to a storefront on Claiborne Avenue. The shop that contains the eyeglasses that would make me see is lit up with cold fluorescent bulbs. All of the buildings where we go for physical wellness have this dull quality. Plastic and metal frames glow from behind like crown jewels. Rows and rows of them. My eyes are examined, and I am directed to choose one of the ugly frames in the much smaller selection offered to children. . . .
- 15 “Trees have leaves.”
- 16 According to Mom this is the first thing I say the moment I can see. My chosen glasses are large purple squares, plastic, the outer edges scalloped. The kind older teachers wear and let dangle from a chain around their necks.

³smart-alecky—characteristic of a person who behaves as if they know everything

- 17 That matters little now. On the way home, riding in the back seat of our yellow Aries I read aloud every single word we pass, from billboards along the interstate and from storefront signs. I read the numbers on the radio dial. The mile markers and exit signs have words, too. We arrive home and I read from the cereal box and from anything that is in front of my working eyes.
- 18 I annoy everyone around me by observing out loud what everyone already knows. Now everything is particular and distinct, the house a nosy child's dreamworld. I read the label on the bathroom sink and the covers of cassette tapes. There is the Abramson High School sticker in the window of Lynette's and my room that before was a smear of blue and white on glass pane. My siblings pass before me as if I am a space alien and stare, my eyes small dots behind the lenses. I can see detailed versions of everyone I thought I already knew.
- 19 Karen wears pinkish glasses that nearly match mine except her lenses stick out from the frame, Coke bottles we call them. I laugh out loud when I see the clear version of Karen—who was then twenty-five years old and had just had her first child, Melvin—for what seems like the first time. The protruding thickness of her lenses seemed to taunt: this is what you can aspire to, . . . kiddo. . . .
- 20 Every night, I hide the purple glasses underneath my pillow while I sleep. During the night, they change position so that when I wake, I beat the mattress frantically in search of them.
- 21 Only when they are on my face can I know what kind of day I have awakened to.

The Yellow House by Sarah M. Broom. Copyright © 2019 by Sarah M. Broom. Reprinted by permission of Grove/Atlantic, Inc.

- 1 In paragraph 14 of *Becoming Maria*, how does the sentence structure help to develop Sonia’s character?
- Ⓐ The short sentence shows Sonia’s stubborn attitude toward her friends.
 - Ⓑ The exclamatory sentence shows Sonia’s sudden enthusiasm for the movie.
 - Ⓒ The long string of clauses shows that Sonia is being overcome by her emotions.
 - Ⓓ The interruptions in thought show that Sonia is concerned about what others think of her.

- 2 Read the sentence from paragraph 13 of *The Yellow House* in the box.

The teacher finally guesses something is wrong—maybe she sees my contorting face—and moves me to the front row where even while squinting my eyes into slits, I still cannot make anything out.

Based on the paragraph, what does the word *contorting* mean as it is used in the sentence?

- Ⓐ hiding uncertainty
- Ⓑ twisting out of shape
- Ⓒ displaying amusement
- Ⓓ blushing with embarrassment

- 3 Read the sentences from the excerpts in the box.

- And I almost make it but don't because finally I cannot control any longer this thing that must come out—but wait—it's not "this thing" at all. (paragraph 13 of *Becoming Maria*)
- Or else we—all of the grandchildren—are outside in the fenced-in backyard, pecans falling on our heads. (paragraph 7 of *The Yellow House*)

Which statement **best** describes the difference in how the authors use dashes in the sentences?

- Ⓐ In *Becoming Maria*, the dashes indicate that the author has omitted words; in *The Yellow House*, the dashes introduce a point of confusion in the author's memory.
 - Ⓑ In *Becoming Maria*, the dashes reveal a shift in the author's thinking; in *The Yellow House*, the dashes set off information that clarifies a particular detail.
 - Ⓒ In *Becoming Maria*, the dashes suggest the author's timid way of speaking; in *The Yellow House*, the dashes create a dramatic pause in the narration.
 - Ⓓ In *Becoming Maria*, the dashes emphasize the casual tone of the author; in *The Yellow House*, the dashes show the author's hesitation.
- 4 How do **both** authors **mainly** develop the idea that their childhood experiences had a profound effect on them?
- Ⓐ They contrast their own actions with those of other youth.
 - Ⓑ They explain how their adult lives were enriched by their early years.
 - Ⓒ They demonstrate how their behavior was shaped by what they felt were limitations.
 - Ⓓ They show the negative consequences of their decisions on themselves and their families.

- 5 Which set of sentences from the excerpts represents the **main** turning point for each narrator?
- Ⓐ "My father is not around to automatically say no to me about doing anything that's fun so the next Saturday we are in Manhattan."
(paragraph 9 of *Becoming Maria*)
- "When I think of Grandmother's house, I recall her in the bathtub, heat rising from underneath the door crack and moving into the hallway."
(paragraph 7 of *The Yellow House*)
- Ⓑ "There is something different about the familiar indoor scenes as well."
(paragraph 11 of *Becoming Maria*)
- "I keep trying to know the difference." (paragraph 5 of *The Yellow House*)
- Ⓒ "My soul or some power inside me begins to rise and I panic—will there be enough room in my body for this new feeling?" (paragraph 12 of *Becoming Maria*)
- "Trees have leaves." (paragraph 15 of *The Yellow House*)
- Ⓓ "This movie makes things possible." (paragraph 13 of *Becoming Maria*)
- "My siblings pass before me as if I am a space alien and stare, my eyes small dots behind the lenses." (paragraph 18 of *The Yellow House*)

- 6 Which theme is shared by **both** excerpts?
- Ⓐ Some events dramatically alter our perceptions of ourselves and the world.
 - Ⓑ Older generations often forget the difficulties that younger generations face.
 - Ⓒ Emotional challenges can be overcome if we approach them with the right attitude.
 - Ⓓ Meaningful moments can inspire people to grow closer to others in ways they never imagined.

7 Part A

Read the sentences from paragraph 12 of *Becoming Maria* in the box.

My eyes open wider so I can see everything better. My ears pick up all the musical sounds flowing and crashing into each other in the air, and I wonder, how long have I been sleeping?

What do these sentences **mainly** suggest about Sonia’s response to the movie?

- Ⓐ She is finding unexpected humor in it.
- Ⓑ She is eager to absorb every detail of it.
- Ⓒ She is afraid she will fail to understand it.
- Ⓓ She regrets that she has missed so much of it.

Part B

Which sentence from *The Yellow House* **best** suggests that Sarah’s response to her own experience is similar to the answer to Part A?

- Ⓐ “After escaping the train, I latch onto other fears in the moving yellow car.” (paragraph 6)
- Ⓑ “How in the bathroom mirror she dabs her face with a red puff that smells like canned cream.” (paragraph 7)
- Ⓒ “This is why I get an X instead of a check for ‘exercises self-control’ on my report card that year.” (paragraph 13)
- Ⓓ “On the way home, riding in the back seat of our yellow Aries I read aloud every single word we pass, from billboards along the interstate and from storefront signs.” (paragraph 17)

- 8 For **each** detail from the excerpts, select the central idea it **best** develops.

I half listen, or not at all, to anyone, not even Miss Pellman when she greets me each morning. (paragraph 1 of *Becoming Maria*)

- Ⓐ The narrator spends much of her childhood with a filtered perspective of her environment.
- Ⓑ The narrator experiences a change that sharpens her perspective of her environment.

Miss Pellman's lips are moving. *Nice color lipstick*, I think. (paragraph 3 of *Becoming Maria*)

- Ⓐ The narrator spends much of her childhood with a filtered perspective of her environment.
- Ⓑ The narrator experiences a change that sharpens her perspective of her environment.

The colors I see are hot pink and turquoise and purple, but they are bold and important and meaningful, not just loud. (paragraph 11 of *Becoming Maria*)

- Ⓐ The narrator spends much of her childhood with a filtered perspective of her environment.
- Ⓑ The narrator experiences a change that sharpens her perspective of her environment.

This world of mine, it must be said outright, is a blur. (paragraph 2 of *The Yellow House*)

- Ⓐ The narrator spends much of her childhood with a filtered perspective of her environment.
- Ⓑ The narrator experiences a change that sharpens her perspective of her environment.

Now everything is particular and distinct, the house a nosy child's dreamworld. (paragraph 18 of *The Yellow House*)

- Ⓐ The narrator spends much of her childhood with a filtered perspective of her environment.
- Ⓑ The narrator experiences a change that sharpens her perspective of her environment.

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 *Becoming Maria* and *The Yellow House*, write an essay that explains how the authors' experiences lead to important realizations in their lives. Be sure to use details from **both** excerpts to develop your essay.

Write your answer on the next two pages.

A large rectangular area containing 25 horizontal lines for writing.

In this excerpt from a poem, the speaker addresses the open road upon which he travels. Read the poem and then answer the questions that follow.

from "Song of the Open Road"

by Walt Whitman

- The earth expanding right hand and left hand,
The picture alive, every part in its best light,
The music falling in where it is wanted, and
stopping where it is not wanted,
5 The cheerful voice of the public road, the gay¹
fresh sentiment of the road.
- O highway I travel, do you say to me *Do not
leave me?*
Do you say *Venture not—if you leave me you
are lost?*
10 Do you say *I am already prepared, I am
well-beaten and undenied, adhere to me?*
- O public road, I say back I am not afraid to
leave you, yet I love you,
15 You express me better than I can express
myself,
You shall be more to me than my poem.
- I think heroic deeds were all conceiv'd² in the
open air, and all free poems also,
20 I think I could stop here myself and do miracles,
I think whatever I shall meet on the road I
shall like, and whoever beholds me shall
like me,
I think whoever I see must be happy.
- 25 From this hour I ordain³ myself loos'd⁴ of limits
and imaginary lines,

¹gay—lighthearted and carefree

²conceiv'd—conceived

³ordain—order officially

⁴loos'd—loosed

- Going where I list,⁵ my own master total and
absolute,
30 Listening to others, considering well what
they say,
Pausing, searching, receiving, contemplating,
Gently, but with undeniable will, divesting
myself of the holds that would hold me.
I inhale great draughts⁶ of space,
35 The east and the west are mine, and the
north and the south are mine.
- I am larger, better than I thought,
I did not know I held so much goodness.
- All seems beautiful to me,
40 I can repeat over to men and women You have
done such good to me I would do the same
to you,
I will recruit for myself and you as I go,
I will scatter myself among men and women as
45 I go,
I will toss a new gladness and roughness among
them,
Whoever denies me it shall not trouble me,
Whoever accepts me he or she shall be blessed
50 and shall bless me.
- Now if a thousand perfect men were to appear
it would not amaze me,
Now if a thousand beautiful forms of women
appear'd it would not astonish me.
- 55 Now I see the secret of the making of the best
persons,
It is to grow in the open air and to eat and sleep
with the earth.

⁵list—desire or please

⁶draughts—amounts swallowed or breathed in

- 10 What do lines 7–17 **most clearly** reveal about the speaker?
- Ⓐ He is desperate to share what the road has taught him.
 - Ⓑ He is willing to risk leaving the familiar for something greater.
 - Ⓒ He wonders if he will still be welcome when he returns home.
 - Ⓓ He fears he will be unable to find the road once he goes away from it.
- 11 What is the **main** effect of the speaker’s transition from the phrase “I think” in lines 18–24 to “I will” in lines 43–47 of the poem?
- Ⓐ It suggests his indecision about what he should do.
 - Ⓑ It emphasizes his growing commitment to his feelings.
 - Ⓒ It reinforces his ability to complete the plans that he makes.
 - Ⓓ It highlights the numerous differences between himself and others.

- 12 Read lines 55–58 in the box.

Now I see the secret of the making of the best / persons, / It is to grow in
the open air and to eat and sleep / with the earth.

Based on the poem, which sentence **best** describes the main idea expressed in the lines?

- Ⓐ People can only improve themselves if they seek the wisdom of others.
 - Ⓑ People are most confident in themselves when they achieve independence.
 - Ⓒ People can discover their inner selves when they immerse themselves in the natural world.
 - Ⓓ People are happiest when they envision themselves as explorers of the world around them.
- 13 Select **three** details from the poem that **best** convey the speaker’s sense of freedom when he is on the road.
- Ⓐ “. . . whoever beholds me shall / like me,” (lines 22 and 23)
 - Ⓑ “I think whoever I see must be happy.” (line 24)
 - Ⓒ “From this hour I ordain myself loos’d of limits” (line 25)
 - Ⓓ “. . . my own master total and / absolute,” (lines 27 and 28)
 - Ⓔ “Listening to others, considering well what / they say,” (lines 29 and 30)
 - Ⓕ “I inhale great draughts of space,” (line 34)
 - Ⓖ “All seems beautiful to me,” (line 39)

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 excerpt and the article about listening. Then answer the questions that follow.

In this excerpt, the author explores the value of listening and being listened to.

from *The Lost Art of Listening*

by Michael P. Nichols

- 1 Nothing hurts more than the sense that people close to us aren't really listening to what we have to say. We never outgrow the need to communicate what it feels like to live in our separate, private worlds of experience. That's why a sympathetic ear is such a powerful force in human relationships—and why the failure to be heard and understood is so painful.
- 2 My ideas about listening have been sharpened by twenty years of work as a psychoanalyst and family therapist. Refereeing arguments between intimate partners, coaching parents to communicate with their children, and struggling myself to sustain empathy as my patients faced their demons ultimately has led me to the conclusion that much of the conflict in our lives can be explained by one simple but unhappy fact: we don't really listen to each other.
- 3 Jumping in to say what's on our minds—before we've even acknowledged what the other person said—short-circuits the possibility of mutual understanding. Speaking without listening, hearing without understanding is like snipping an electrical cord in two, then plugging it in anyway, hoping somehow that something will light up. Most of the time, of course, we don't deliberately set out to break the connection. In fact, we're often baffled and dismayed by a feeling of being left sitting around in the dark.
- 4 Modern culture has developed conceptions of individualism that picture us as finding our own bearings within, declaring independence from the webs of interlocution¹ that formed us, or at least neutralizing them. It is as though when we become finished persons we outgrow our need for attention, like training wheels. All this is not to say that we can't be autonomous, in the sense of self-directing, or even original, able to think and act on our own. But we cannot leap out of the human condition and become self-sustaining, secure, and satisfied without need for conversation—conversation in a broad sense, that is some kind of interchange with others.

¹interlocution—conversation or discussion

- 5 We think of ourselves as individuals, but we are embedded in networks of relationships that define us and sustain us. Even as the most independent adults, we have moments when we cannot clarify what we feel until we talk about it with someone who knows us, who cares about what we think, or at least is willing to listen.
- 6 Contemporary pressures have, regrettably, shrunk our attention spans and impoverished the quality of listening in our lives. We live in hurried times, when dinner is something we zap in the microwave and keeping up with the latest books and movies means reading the reviews. That's all we've got time for. Running to and from our many obligations, we close ourselves off from the world around us with headphones, exercising strict control over what we allow in.
- 7 In the limited time we still preserve for family and friends, conversation is often preempted by soothing and passive distractions. Too tired to talk and listen, we settle instead for the lulling charms of electronic devices that project pictures, make music, or bleep across display screens. Is it this way of life that's made us forget how to listen? Perhaps. But maybe the modern approach to life is the effect rather than the cause. Maybe we lead this kind of life because we're seeking some sort of solace, something to counteract the dimming of the spirit we feel when no one is listening.
- 8 How we lost the art of listening is certainly a matter for debate. What is not debatable, my experience tells me, is that the loss leaves us with an ever-widening hole in our lives. It might begin as a vague sense of discontent, sadness, or deprivation. We miss the irreplaceable sustenance of lending an attentive ear and of receiving the same in return, but we don't know what's wrong or how to fix it. Over time this lack of listening invades our most prized relationships. Within couples and families we unnecessarily hurt each other by failing to acknowledge what each other says. Whatever the arena, our hearts experience the failure to be heard as an absence of concern.
- 9 Conflict doesn't necessarily disappear when we acknowledge each other's point of view, but it's almost certain to get worse if we don't. So why don't we take time to hear each other out?
- 10 Because the simple art of listening isn't always so simple. Often it's a burden. Not, perhaps, the perfunctory² attention we grant automatically as part of the give-and-take of everyday life. But the sustained attention

²perfunctory—showing little interest or care

of careful listening—that may take heroic and unselfish restraint. To listen well we must forget ourselves and submit to the other person’s need for attention.

- 11 While it’s true that some people are easier to listen to than others, conversations take place between two people, both of whom contribute to the outcome. Unfortunately, when we fail to get through to each other, we have a tendency to fall back on blaming. It’s his fault: he’s selfish or insensitive. Or it’s my fault: I’m too dependent or don’t express myself well.
- 12 The fact that we experience life (and its famous complications) from inside our own skin makes it hard for us to see the circular patterns of stimulus and response between us and our conversation partners. It takes reflection to step back from the frustrations of misunderstanding and recognize the extent to which we all participate in the problems that plague us. But this is the problem of living in this world with other people: we create our own relationships and must, in turn, sustain and be sustained by them.
- 13 Most failures of understanding are *not* due to self-absorption or bad faith, but to defensive reactions that crowd out understanding and concern. Each of us has characteristic ways of reacting emotionally in key relationships. We don’t hear what’s said because something in the speaker’s message triggers hurt, anger, or fear.
- 14 Unfortunately, all the advice in the world about “active listening” can’t overcome the maddening tendency to react to each other this way. To become better listeners, and use empathy to transform our relationships, we must identify and harness the emotional triggers that generate anxiety and cause misunderstanding and conflict. We *can* understand each other, once we learn to recognize our own defensive reactions and take charge of our responses.
- 15 If this seems too formidable a task, remember that most of us are more capable than we give ourselves credit for. We concentrate pretty hard at work, and most of us still enjoy hours of earnest, open conversation with a few friends. In fact, talk with friends is a model of what conversation can be: free enough to talk about what matters; sufficiently concerned (and sufficiently unthreatened) to listen, understand, and acknowledge; honest enough to tell the truth; and tactful enough to know when not to. More relationships can be like this. . . .

- 16 The yearning to be listened to and understood is a yearning to escape our separateness and bridge the space that divides us. We reach out and try to overcome that separateness by revealing what's on our minds and in our hearts, hoping for understanding. Getting that understanding should be simple, but it isn't.
- 17 The essence of good listening is empathy, which can be achieved only by suspending our preoccupation with ourselves and entering into the experience of the other person. Part intuition and part effort, it's the stuff of human connection.
- 18 A listener's empathy—understanding what we're trying to say *and* showing it—builds a bond of understanding, linking us to someone who understands and cares and thus confirming that our feelings are recognizable and legitimate. The power of empathic listening is the power to transform relationships. When deeply felt but unexpressed feelings take shape in words that are shared and come back clarified, the result is a reassuring sense of being understood and a grateful feeling of shared humanness with the one who understands.
- 19 If listening strengthens our relationships by cementing our connection with one another, it also fortifies our sense of self. In the presence of a receptive listener, we're able to clarify what we think and discover what we feel. Thus, in giving an account of our experience to someone who listens, we are better able to listen to ourselves. Our lives are coauthored in dialogue.

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In this article, the author explains the importance of listening.

Talk Less. Listen More. Here's How.

by Kate Murphy

- 1 When was the last time you listened to someone? Really listened, without thinking about what you wanted to say next, glancing down at your phone or jumping in to offer your opinion? And when was the last time someone really listened to you? Was so attentive to what you were saying and whose response was so spot on that you felt truly understood?
- 2 We are encouraged to listen to our hearts, our inner voices and our guts, but rarely are we encouraged to listen carefully and purposefully to other people. Instead, we talk over one another at cocktail parties, work meetings and even family dinners. Online and in person, it's all about defining yourself, shaping the narrative and staying on message.
- 3 And yet, listening can be more valuable than speaking. Wars have been fought, fortunes lost and friendships wrecked for lack of listening. It is only by listening that we engage, understand, empathize, cooperate and develop as human beings. It is fundamental to any successful relationship—personal, professional and political.
- 4 In writing a book about listening, I asked people from Brooklyn to Beijing what it meant to be a good listener. The typical response was a blank stare. People had no trouble, however, telling me what it meant to be a bad listener, rattling off actions such as interrupting, looking at a phone, and responding in a narcissistic or confused way. The sad truth is that people have more experience being cut off, ignored and misunderstood than heard to their satisfaction.
- 5 Of course, technology plays a role. Social media provides a virtual megaphone, along with the means to filter out opposing views. People find phone calls intrusive and ignore voice mail, preferring text or wordless emoji. If people are listening to anything, it's likely through headphones or earbuds, where they feel safe inside their own curated sound bubbles. This is all fueling what public health officials describe as an epidemic of loneliness in the United States.

- 6 But tech is not the only culprit. High schools and colleges have debate teams and courses in rhetoric and persuasion, but rarely, if ever, offer classes or extracurricular activities that teach careful listening. You can get a doctorate in speech communication and join clubs such as Toastmasters to perfect your public speaking, but who strives for excellence in listening? The image of success and power today is someone miked up and prowling around a stage or orating from behind a lectern. Giving a TED talk or delivering a commencement speech is living the dream.
- 7 The cacophony of modern life also stops us from listening. The acoustics in restaurants can make it difficult, if not impossible, for diners to clearly hear one another. Offices with an open design ensure every keyboard click, telephone call and after-lunch belch make for constant racket. Traffic noise on city streets, music playing in shops and the bean grinder at your favorite coffeehouse exceed the volume of normal conversation by as much as 30 decibels, and can even cause hearing loss.
- 8 So how can we reclaim the lost art of listening? After a couple of years studying the neuroscience, psychology and sociology of listening, as well as consulting some of the best professional listeners out there (including a C.I.A. agent, focus group moderator, radio producer, priest, bartender and furniture salesman), I discovered that listening goes beyond simply hearing what people say. It also involves paying attention to how they say it and what they do while they are saying it, in what context, and how what they say resonates* within you.
- 9 It's not about merely holding your peace while someone else holds forth. Quite the opposite. A lot of listening has to do with how you respond—the degree to which you facilitate the clear expression of another person's thoughts and, in the process, crystallize your own.
- 10 Good listeners ask good questions. One of the most valuable lessons I've learned as a journalist is that anyone can be interesting if you ask the right questions. That is, if you ask truly curious questions that don't have the hidden agenda of fixing, saving, advising, convincing or correcting. Curious questions don't begin with "Wouldn't you agree . . . ?" or "Don't you think . . . ?" and they definitely don't end with "right?" The idea is to explore the other person's point of view, not sway it.

*resonates—connect or relate on an emotional level

- 11 For example, when trying to find out why people might go to the grocery store late at night, a focus group moderator told me, she didn't ask leading questions like, "Do you shop late at night because you didn't get around to it during the day?" or "Do you shop at night because that's when they restock the shelves?" Instead, she turned her question into an invitation: "Tell me about the last time you went grocery shopping late at night." This, she said, prompted a quiet, unassuming woman who had hardly spoken up to that point to raise her hand. . . .
- 12 You also want to avoid asking people personal and appraising questions like "What do you do for a living?" or "What part of town do you live in?" or "What school did you go to?" or "Are you married?" This line of questioning is not an honest attempt to get to know who you're talking to so much as rank them in the social hierarchy. It's more like an interrogation and, as a former C.I.A. agent told me, interrogation will get you information, but it won't be credible or reliable.
- 13 In social situations, peppering people with judgmental questions is likely to shift the conversation into a superficial, self-promoting elevator pitch. In other words, the kinds of conversations that make you want to leave the party early and rush home to your dog.
- 14 Instead, ask about people's interests. Try to find out what excites or aggravates them—their daily pleasures or what keeps them up at night. Ask about the last movie they saw or for the story behind a piece of jewelry they're wearing. Also good are expansive questions, such as, "If you could spend a month anywhere in the world, where would you go?"
- 15 Research indicates that when people who don't know each other well ask each other these types of questions, they feel more connected than if they spent time together accomplishing a task. They are the same kinds of questions listed in the widely circulated article "36 Questions That Lead to Love" and are similar to the conversation starters suggested by the Family Dinner Project, which encourages device-free and listening-focused meals.
- 16 Because our brains can think a lot faster than people can talk, beware of the tendency to take mental side trips when you should be listening. Smart people are particularly apt to get distracted by their own galloping thoughts. They are also more likely to assume they already know what the other person is going to say.

- 17 . . . [I]t could be helpful to consider listening a kind of meditation, where you make yourself aware of and acknowledge distractions, then return to focusing. Rather than concentrating on your breathing or a mantra, return your attention to the speaker.
- 18 The reward of good listening will almost certainly be more interesting conversations. Researchers have found that when talking to inattentive listeners, the speakers volunteered less information and conveyed information less articulately. Conversely, they found that attentive listeners received more information, relevant details and elaboration from speakers, even when the listeners didn't ask any questions.
- 19 How you listen can work like a self-fulfilling prophecy: If you're barely listening to someone because you think that person is boring or not worth your time, you could actually make it so. Moreover, listening to other people makes it more likely other people will listen to you. This is partly because it's human nature to return courtesies, but also because good listening improves your chances of delivering a message that resonates.
- 20 Listening is a skill. And as with any skill, it degrades if you don't do it enough. Some people may have stronger natural ability while others may have to work harder, but each of us can become a better listener with practice. The more people you listen to, the more aspects of humanity you will recognize, and the better your instincts will be. Listening well can help you understand other people's attitudes and motivations, which is essential in building cooperative and productive relationships, as well as discerning which relationships you'd be better off avoiding.
- 21 We are, each of us, the sum of what we attend to in life. . . . [T]he guidance of a mentor, the admonishment of a supervisor, the rallying call of a leader and the taunts of a rival ultimately form and shape us. And to listen poorly, selectively or not at all limits your understanding of the world and prevents you from becoming the best you can be.

"Talk Less. Listen More. Here's How." by Kate Murphy, from *The New York Times* (January 9, 2020). Copyright © 2020 by The New York Times Company. Reprinted by permission of The New York Times Company.

- 14 Read the sentence from paragraph 3 of *The Lost Art of Listening* in the box.

Speaking without listening, hearing without understanding is like snipping an electrical cord in two, then plugging it in anyway, hoping somehow that something will light up.

What does the use of figurative language in the sentence **mainly** help the reader understand?

- Ⓐ the outcome of one-sided communication
 - Ⓑ the pain caused by disputes between friends
 - Ⓒ the difficulty of forming well-balanced relationships
 - Ⓓ the stress caused by contemporary social demands
- 15 Which statement **best** expresses how paragraph 15 in *The Lost Art of Listening* helps develop the author's ideas?
- Ⓐ It demonstrates that individuals who enjoy listening often find it easy to do well.
 - Ⓑ It provides a positive example to show that fulfilling communication is attainable.
 - Ⓒ It contrasts the social lives of good listeners and people with underdeveloped listening skills.
 - Ⓓ It reveals the amount of practice most people need in order to resolve communication issues.

- 16 Which statement **best** expresses a central idea of *The Lost Art of Listening*?
- Ⓐ Workplace pressure can be a factor in listening to and communicating new concepts.
 - Ⓑ The listening skills of people in the past were superior to those of most people in current times.
 - Ⓒ People often struggle to balance the desire for independence with the necessity of listening to others.
 - Ⓓ The power of good listening is rooted in a willingness to share with others and to understand their perspectives.
- 17 In paragraph 1 of “Talk Less. Listen More. Here’s How.,” what is the **most likely** reason the author uses a series of rhetorical questions?
- Ⓐ to create a sense of suspense and tension for the reader
 - Ⓑ to encourage the reader to engage thoughtfully with the topic
 - Ⓒ to suggest that there are opposing views about what defines good listening
 - Ⓓ to show that much remains unknown about the role listening plays in everyday life

18 Which phrase from paragraph 7 of “Talk Less. Listen More. Here’s How.” provides the **best** context for understanding the meaning of the word *cacophony* in the paragraph?

- Ⓐ “an open design”
- Ⓑ “constant racket”
- Ⓒ “city streets”
- Ⓓ “your favorite coffeehouse”

19 Read the sentence from paragraph 8 of “Talk Less. Listen More. Here’s How.” in the box.

It also involves paying attention to how they say it and what they do while they are saying it, in what context, and how what they say resonates within you.

Which inference is **best** supported by the sentence?

- Ⓐ People tend to be reluctant to say what they really mean.
- Ⓑ People often express themselves in more ways than they realize.
- Ⓒ People become more comfortable when they are among close friends.
- Ⓓ People are more likely to speak openly with others who agree with them.

- 20 Read the quotations from the excerpt and the article in the box.

- It's his fault: he's selfish or insensitive. Or it's my fault: I'm too dependent or don't express myself well. (paragraph 11 of *The Lost Art of Listening*)
- Instead, she turned her question into an invitation: "Tell me about the last time you went grocery shopping late at night." (paragraph 11 of "Talk Less. Listen More. Here's How.")

Based on the quotations, select the phrase that **best** completes each sentence.

In the quotation from *The Lost Art of Listening*, the purpose of the colons is to introduce statements that

- Ⓐ explain the ideas that precede them.
- Ⓑ contradict the ideas that precede them.
- Ⓒ emphasize the ideas that precede them.
- Ⓓ summarize the ideas that precede them.

In the quotation from "Talk Less. Listen More. Here's How.," the purpose of the colon is to introduce

- Ⓐ a limited focus.
- Ⓑ a conflicting detail.
- Ⓒ a specific example.
- Ⓓ a striking conclusion.

21 Part A

Read the sentence from paragraph 19 of *The Lost Art of Listening* in the box.

Thus, in giving an account of our experience to someone who listens, we are better able to listen to ourselves.

Which detail from earlier in the excerpt **best** introduces the idea that is developed in the sentence?

- Ⓐ "It is as though when we become finished persons we outgrow our need for attention. . . ." (paragraph 4)
- Ⓑ ". . . we have moments when we cannot clarify what we feel until we talk about it with someone who knows us. . . ." (paragraph 5)
- Ⓒ ". . . we close ourselves off from the world around us with headphones, exercising strict control over what we allow in." (paragraph 6)
- Ⓓ "Maybe we lead this kind of life because we're seeking some sort of solace. . . ." (paragraph 7)

Part B

Which quotation from "Talk Less. Listen More. Here's How." is **most clearly** related to the idea in the answer to Part A?

- Ⓐ "The image of success and power today is someone miked up and prowling around a stage or orating from behind a lectern." (paragraph 6)
- Ⓑ "A lot of listening has to do with how you respond—the degree to which you facilitate the clear expression of another person's thoughts and, in the process, crystallize your own." (paragraph 9)
- Ⓒ "One of the most valuable lessons I've learned as a journalist is that anyone can be interesting if you ask the right questions." (paragraph 10)
- Ⓓ "The more people you listen to, the more aspects of humanity you will recognize, and the better your instincts will be." (paragraph 20)

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 *The Lost Art of Listening* and “Talk Less. Listen More. Here’s How,” write an essay arguing why listening skills are important. Be sure to use information from **both** the excerpt and the article 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

A large rectangular box containing 25 horizontal lines for writing.

The following excerpt and articles discuss the science behind bringing two extinct species—the Woolly Mammoth and the Passenger Pigeon—back to life through genetic engineering. Cofounders of the project Revive & Restore, Stewart Brand and Ryan Phelan, work with Harvard geneticist George Church to explore the possibility and implications of doing so. Read the excerpt and the articles and then answer the questions that follow.

This excerpt explores how the science of gene sequencing could help bring the long-extinct woolly mammoth and the passenger pigeon back into existence.

from *Woolly*:

The True Story of the Quest to Revive One of History’s Most Iconic Extinct Creatures

by Ben Mezrich

- 1 Like many other people, [George] Church had read Michael Crichton’s novel *Jurassic Park* and seen the movie based on it. He was unlike most other people, though, in that some of his own decoding of bits of bacterial DNA had made it into the laboratory scenes in the book as so-called dinosaur DNA. And unlike most people, he knew that *Jurassic Park* was pure science fiction.
- 2 Cloning dinosaurs from genetic material harvested from a prehistoric mosquito caught in amber was impossible for many reasons. Dinosaurs had died out 65 million years ago, which meant there was no such thing as extant dinosaur DNA to be found in our modern era. No genetic material could survive even a fraction of that length of time. It would have been continuously bombarded by cosmic radiation or consumed by enzymes in the soil, which would destroy the DNA. No dinosaur fossils ever found had any genetic material. There was nothing at all to sequence. And no dinosaur fossil that would be found could contain any. An insect trapped in amber for millions of years became, at a cellular level, simply amber. It might look like a prehistoric insect, but it no longer contained any DNA.
- 3 George considered it quite unlikely that the DNA of a 65-million-year-old dinosaur would be in any condition to sequence, let alone be cloned in a laboratory. That would require adequately intact cell nuclei.

- 4 But the Woolly Mammoth was different. Woolly Mammoths were now being pulled from the Arctic ice in remarkably pristine condition, essentially flash frozen at the time of their deaths. And unlike dinosaurs, some of these Mammoths might be merely a few thousand years old.
- 5 Still, despite the near-perfect appearances of some specimens of frozen Mammoths, attempts at growing live cells from the long-dead beasts had so far ended in failure. The DNA within the frozen cells had deteriorated over the centuries beneath the ice. In spite of science fiction writers' imaginations, scientists were not likely to be regrowing extinct creatures in a lab any time soon.
- 6 But Church wondered, what if you didn't need to *regrow* a Mammoth from a deteriorating, frozen sample? What if, instead, you approached de-extinction the same way his lab was approaching his other genetic engineering projects—with rapidly sequenced genomes and synthetic modifications to cure disease or create new bacteria? What if you could take the code for what made a Woolly Mammoth a Woolly Mammoth and implant it into one of the Mammoth's modern relatives?
- 7 Church looked down at the zoology books he'd spread open across his desk. A half dozen pictures of elephants stared back at him from their jungle and savannah habitats in Africa and Asia. On the surface, they seemed far removed from their red, furry, cold-weather giant ancestors, who had once roamed the Siberian tundra. But were they really so far apart?
- 8 Church hadn't meant to give [reporter] Nicholas Wade's question a definitive answer. He certainly hadn't intended to make any sort of announcement. He usually tried not to stick his neck out, but as an interdisciplinary scientist with a broad set of interests, Church was usually the one who got asked the crazy questions. And often, despite his best efforts, he gave the crazy answers. He always tried to be careful with journalists and to frame his answers with enough caveats to cover himself. Good journalists weren't trying to be provocative, they were simply asking what was possible, what couldn't be ruled out.
- 9 But in answering Wade's question about whether it could be possible to use genomic engineering on a sequenced Woolly Mammoth genome, Church had replied, "It's certainly possible."
- 10 And right then, he'd known he'd just given a headline to the *New York Times*. . . .

- 11 With the sequence to the Woolly Mammoth genome, Church believed he could synthesize and implant the proper DNA code into an elephant embryo, and essentially allow a modern elephant to give birth to its own ancient ancestor.
- 12 Thirty years after *Jurassic Park*, you still couldn't cultivate dinosaur DNA from amber, but you could, if you somehow had access to a dinosaur's genome, create that same sequence of chemicals from scratch. You couldn't bring a Woolly Mammoth back to life, but you could essentially *create* one. All you needed was that genetic code and a proper flesh-and-blood incubator.
- 13 The first step was to collect the correct information. A sample of DNA didn't have to be perfect, but it had to be good enough so that you could extract the important components of a Mammoth's genetic code. To synthesize an extinct animal, you needed the proper recipe.
- 14 And that was something Church wasn't going to find in a high-tech Boston lab. . . .
- 15 It hadn't been a Woolly Mammoth that had first inspired [Stewart] Brand to seek out Church and E. O. Wilson* at Harvard to talk genetics. It was a bird. The passenger pigeon. As a conservationist and avid outdoorsman, Brand had always been fascinated by birds. But as a long-term, big-picture thinker, this one red-breasted bird had dominated his thoughts for the past decade.
- 16 "They say when they hit a forest," Church commented, "it was like watching a raging fire. And there were five billion in North America. One of the most successful, populous species in history."
- 17 Until they weren't.
- 18 Church, Stewart, and Ryan [Phelan] had gone through the apocalyptic story of the passenger pigeon numerous times since that email exchange. For a hundred thousand years, at least, the passenger pigeon had been the most abundant bird on the planet, reaching a population in the billions by the early nineteenth century.
- 19 "Then they met us," Phelan said.

*E. O. Wilson—American biologist

- 20 No amount of spiderweb-patterned glass could have saved the passenger pigeon: A mass migration of Europeans into the North American wilderness, combined with the rise of the commercialized use of pigeon meat, led to organized shoots. By 1900, the very last wild passenger pigeon was killed. A few years later, the species was officially declared extinct.
- 21 The doomed bird was the prime model of what happened when humanity refused to coexist with its environment. Although extinction can be a natural process—and scientists estimate that more than five billion species have gone extinct in Earth’s history—humans have rapidly accelerated the process. Earth has lost half its wildlife in just the past forty years, and some scientists estimate that more than a thousand species disappear every year as a direct result of human activity. In just the past few decades, the world has lost multiple species of dolphin, the western black rhinoceros, the Caribbean monk seal, and almost two hundred species of birds, and 432 species are now at the highest risk of extinction if significant action isn’t taken. For conservationists and long-term thinkers such as Brand and Phelan, extinctions represent a devastating threat to the planet. As a technologist, Brand had begun to wonder, was there a way to use the passenger pigeon as a model for reversing the dangerous trend?
- 22 Church, already on overdrive contemplating the de-extinction of the Mammoth, had responded to the email with optimism and with detailed thoughts about how they might bring back the extinct bird. It was more than Brand and Phelan had expected.
- 23 Cloning a passenger pigeon wasn’t likely to be easy, because birds grow in eggs, a process that was difficult to re-create in a lab. And nobody had a frozen passenger pigeon lying around with intact genetic material. But Church believed there was enough fragmented DNA available to sequence the passenger pigeon’s genome. You could then implant that genome into a modern relative, perhaps the band-tailed pigeon, a forest-dwelling relative of the ubiquitous rock pigeon that lives in cities around the world, and that pigeon would give birth to its extinct cousin.
- 24 Brand hadn’t been aware that Church’s lab already had the ability to change multiple genetic traits at once. Nor had he realized how quickly genetic engineering was progressing. Most of all, he was taken by Church’s forward-thinking approach to science. Church believed that since genetics was moving forward at such an accelerated rate, you could start planning for innovations even before you had the capability to perform them.

- 25 Inspired, Brand and Phelan had traveled to Boston, arranging a face-to-face meeting with Church at a café near his lab. As Brand remembers it, Church walked into the café and introduced himself with a simple statement: "I'm George. I read and write DNA."
- 26 There he was, this incredibly tall man with an immense beard and wild hair, describing himself in five words. In that moment, Phelan and Brand became instant fans. Clearly, science was rapidly moving from passive observation to active creation, and this was the man who was helping make that happen.
- 27 Church had been similarly impressed. Brand had just published the latest extension of his philosophies, *Whole Earth Discipline*, and he had laid out a controversial form of conservationism that spoke directly to Church: Cities were good. Nuclear energy was good. Geo-engineering was good. It was exactly the sort of environmentalism in which de-extinction made philosophical sense.
- 28 Before long, Church shifted their conversation away from the passenger pigeon to the Woolly Mammoth. Both were keystone species that had once been plentiful, and both had been hunted to extinction. But the Woolly Mammoth, to George, was more compelling. Maybe it was the state fairs and circuses he had attended in Tampa as a kid, where he'd marveled at the enormous elephants, so gentle and intelligent. Or maybe it was just a form of speciesism. It was hard not to see the contrast—a giant, prehistoric beast, moving powerfully across the tundra, versus a swarm of red-breasted pigeons descending on crops or forests.
- 29 Ethically, both species deserved a second chance. But to Church, there needed to be more than an ethical reason to embark on such a complex project. . . .
- 30 Church wasn't a conservationist or a philosopher. He was a chemist/geneticist, and if he was going to take a shot at a miracle, he needed a real motivation, something that would inspire a team of postdocs to take time away from whatever had brought them to his lab in Boston in the first place.
- 31 He believed it was scientifically possible to bring back a Woolly Mammoth. But why would you want to?
- 32 *Why would you need to?*

This article discusses reasons why the passenger pigeon went extinct as well as scientists' efforts to bring it back.

from "Why the Passenger Pigeon Went Extinct"

And whether it can, and should, be brought back to life a century after it disappeared

by Barry Yeoman



- 1 [The year 2014] marks the 100th anniversary of the passenger pigeon's extinction. In the intervening years, researchers have agreed that the bird was hunted out of existence, victimized by the fallacy that no amount of exploitation could endanger a creature so abundant. Between now and the end of the year, bird groups and museums will commemorate the centenary in a series of conferences, lectures, and exhibits. Most prominent among them is Project Passenger Pigeon, a wide-ranging effort by a group of scientists, artists, museum curators, and other bird lovers. While their focus is on public education, an unrelated organization called Revive & Restore is attempting something far more ambitious and controversial: using genetics to bring the bird back.
- 2 Project Passenger Pigeon's leaders hope that by sharing the pigeon's story, they can impress upon adults and children alike our critical role in environmental conservation. "It's surprising to me how many educated people I talk to who are completely unaware that the passenger pigeon even existed," says ecologist David Blockstein, senior scientist at the

National Council for Science and the Environment. "Using the centenary is a way to contemplate questions like, 'How was it possible that this extinction happened?' and 'What does it say about contemporary issues like climate change?'"

- 3 They were evolutionary geniuses. Traveling in fast, gargantuan flocks throughout the eastern and midwestern United States and Canada—the males slate-blue with copper undersides and hints of purple, the females more muted—passenger pigeons would search out bumper crops of acorns and beechnuts. These they would devour, using their sheer numbers to ward off enemies, a strategy known as "predator satiation." They would also outcompete other nut lovers—not only wild animals but also domestic pigs that had been set loose by farmers to forage.
- 4 In forest and city alike, an arriving flock was a spectacle—"a feathered tempest,"¹ in the words of conservationist Aldo Leopold. One 1855 account from Columbus, Ohio, described a "growing cloud" that blotted out the sun as it advanced toward the city. "Children screamed and ran for home," it said. "Women gathered their long skirts and hurried for the shelter of stores. Horses bolted. A few people mumbled frightened words about the approach of the millennium, and several dropped on their knees and prayed." When the flock had passed over, two hours later, "the town looked ghostly in the now-bright sunlight that illuminated a world plated with pigeon ejecta." . . .
- 5 Ultimately, the pigeons' survival strategy—flying in huge predator-proof flocks—proved their undoing. "If you're unfortunate enough to be a species that concentrates in time and space, you make yourself very, very vulnerable," says Stanley Temple, a professor emeritus of conservation at the University of Wisconsin.
- 6 Passenger pigeons might have even survived the commercial slaughter if hunters weren't also disrupting their nesting grounds—killing some adults, driving away others, and harvesting the squabs. "It was the double whammy," says Temple. "It was the demographic nightmare of overkill and impaired reproduction. If you're killing a species far faster than they can reproduce, the end is a mathematical certainty." . . .
- 7 Even as the pigeons' numbers crashed, "there was virtually no effort to save them," says Joel Greenberg, a research associate with Chicago's Peggy Notebaert Nature Museum and the Field Museum. "People just slaughtered them more intensely. They killed them until the very end."

* * *

¹tempest—a violent storm

- 8 Contemporary environmentalism arrived too late to prevent the passenger pigeon's demise. But the two phenomena share a historical connection. "The extinction was part of the motivation for the birth of modern 20th century conservation," says Temple. In 1900, even before Martha's² death in the Cincinnati Zoo, Republican Congressman John F. Lacey of Iowa introduced the nation's first wildlife-protection law, which banned the interstate shipping of unlawfully killed game. "The wild pigeon, formerly in flocks of millions, has entirely disappeared from the face of the earth," Lacey said on the House floor. "We have given an awful exhibition of slaughter and destruction, which may serve as a warning to all mankind. Let us now give an example of wise conservation of what remains of the gifts of nature." That year Congress passed the Lacey Act, followed by the tougher Weeks-McLean Act in 1913 and, five years later, the Migratory Bird Treaty Act, which protected not just birds but also their eggs, nests, and feathers. . . .
- 9 The most controversial effort inspired by the extinction is a plan to bring the passenger pigeon back to life. In 2012 Long Now Foundation president Stewart Brand (a futurist³ best known for creating the *Whole Earth Catalog*) and genetics entrepreneur Ryan Phelan cofounded Revive & Restore, a project that plans to use the tools of molecular biology to resurrect extinct animals. The project's "flagship" species is the passenger pigeon, which Brand learned about from his mother when he was growing up in Illinois. Revive & Restore hopes to start with the band-tailed pigeon, a close relative, and "change its genome into the closest thing to the genetic code of the passenger pigeon that we can make," says research consultant Ben Novak. The resulting creature will not have descended from the original species. "[But] if I give it to a team of scientists who have no idea that it was bioengineered, and I say, 'Classify this,' if it looks and behaves like a passenger pigeon, the natural historians are going to say, 'This is *Ectopistes migratorius*.' And if the genome plops right next to all the other passenger pigeon genomes you've sequenced from history, then a geneticist will have to say, 'This is a passenger pigeon. It's not a band-tailed pigeon.'"
- 10 Revive & Restore plans to breed the birds in captivity before returning them to the wild in the 2030s. Novak says the initial research indicates that North American forests could support a reintroduced population. He hopes animals brought back from extinction—not just birds but eventually

²Martha—Martha was the last known passenger pigeon; she died on September 1, 1914.

³futurist—a person who studies the future and makes predictions based on current trends and evidence

also big creatures like woolly mammoths—will draw the public to zoos in droves, generating revenues that can be used to protect wildlife.

“De-extinction [can] get the public interested in conservation in a way that the last 40 years of doom and gloom has beaten out of them,” he says.

- 11 Other experts aren’t so sanguine. They question whether the hybrid animal could really be called a passenger pigeon. They doubt the birds could survive without the enormous flocks of the 19th century. And they question Novak’s belief that the forests could safely absorb the reintroduction. “The ecosystem has moved on,” says Temple. “If you put the organism back in, it could be disruptive to a new dynamic equilibrium. It’s not altogether clear that putting one of these extinct species from the distant past back into an ecosystem today would be much more than introducing an exotic species. It would have repercussions that we’re probably not fully capable of predicting.”

“Why the Passenger Pigeon Went Extinct” by Barry Yeoman, from *National Audubon Magazine* (May–June 2014). Copyright © 2014 by National Audubon Society. Reprinted by permission of National Audubon Society.

This article from 2017 discusses scientists' hopes and concerns about trying to bring back the woolly mammoth through genetic engineering.

from "Woolly Mammoth on Verge of Resurrection, Scientists Reveal"

Scientist leading 'de-extinction' effort says Harvard team could create hybrid mammoth-elephant embryo in two years

by Hannah Devlin



- 1 The woolly mammoth vanished from the Earth 4,000 years ago, but now scientists say they are on the brink of resurrecting the ancient beast in a revised form, through an ambitious feat of genetic engineering.
- 2 Speaking ahead of the American Association for the Advancement of Science (AAAS) annual meeting in Boston . . . , the scientist leading the "de-extinction" effort said the Harvard team is just two years away from creating a hybrid embryo, in which mammoth traits would be programmed into an Asian elephant.
- 3 "Our aim is to produce a hybrid elephant-mammoth embryo," said Prof. George Church. "Actually, it would be more like an elephant with a number of mammoth traits. We're not there yet, but it could happen in a couple of years."

- 4 The creature, sometimes referred to as a “mammophant,” would be partly elephant, but with features such as small ears, subcutaneous fat, long shaggy hair and cold-adapted blood. The mammoth genes for these traits are spliced into the elephant DNA using the powerful gene-editing tool, CRISPR.
- 5 Until now, the team have stopped at the cell stage, but are now moving towards creating embryos—although, they said that it would be many years before any serious attempt at producing a living creature.
- 6 “We’re working on ways to evaluate the impact of all these edits and basically trying to establish embryogenesis* in the lab,” said Church.
- 7 Since starting the project in 2015 the researchers have increased the number of “edits” where mammoth DNA has been spliced into the elephant genome from 15 to 45.
- 8 “We already know about ones to do with small ears, subcutaneous fat, hair and blood, but there are others that seem to be positively selected,” he said.
- 9 Church said that these modifications could help preserve the Asian elephant, which is endangered, in an altered form. However, others have raised ethical concerns about the project.
- 10 Matthew Cobb, professor of zoology at the University of Manchester, said: “The proposed ‘de-extinction’ of mammoths raises a massive ethical issue—the mammoth was not simply a set of genes, it was a social animal, as is the modern Asian elephant. What will happen when the elephant-mammoth hybrid is born? How will it be greeted by elephants?”
- 11 Church also outlined plans to grow the hybrid animal within an artificial womb rather than recruit a female elephant as a surrogate mother—a plan which some believe will not be achievable within the next decade. . . .
- 12 The woolly mammoth roamed across Europe, Asia, Africa and North America during the last Ice Age and vanished about 4,000 years ago, probably due to a combination of climate change and hunting by humans.
- 13 Their closest living relative is the Asian, not the African, elephant.

*embryogenesis—the process of embryo formation and development

- 14 “De-extincting” the mammoth has become a realistic prospect because of revolutionary gene editing techniques that allow the precise selection and insertion of DNA from specimens frozen over millennia in Siberian ice.
- 15 Church helped develop the most widely used technique, known as CRISPR/Cas9, that has transformed genetic engineering since it was first demonstrated in 2012. Derived from a defense system bacteria use to fend off viruses, it allows the “cut and paste” manipulation of strands of DNA with a precision not seen before.

“Woolly Mammoth on Verge of Resurrection, Scientists Reveal” by Hannah Devlin, from *The Guardian* website (February 16, 2017). Copyright © 2019 by Guardian News & Media Limited. Reprinted by permission of Guardian News & Media Limited.

- 23 In paragraphs 1–3 of *Woolly*, how does the discussion of *Jurassic Park* introduce the author’s ideas about genetic engineering?
- Ⓐ It generates support for genetic engineering by referring to events in the movie.
 - Ⓑ It highlights the possibilities of genetic engineering by explaining the science in the movie.
 - Ⓒ It identifies common misconceptions based on the movie to discuss the limits of genetic engineering.
 - Ⓓ It corrects mistakes in the movie to show how dinosaurs could be reproduced through genetic engineering.
- 24 Based on paragraphs 10 and 11 of “Why the Passenger Pigeon Went Extinct,” what does the word *sanguine* **most likely** mean as it is used in paragraph 11?
- Ⓐ informed
 - Ⓑ optimistic
 - Ⓒ industrious
 - Ⓓ philosophical

- 25 In “Woolly Mammoth on Verge of Resurrection,” the term “de-extinction” is always placed in quotation marks. Based on the article, why does the author **most likely** place this term in quotation marks?
- Ⓐ to give credit to the scientists who first used the term
 - Ⓑ to convey amusement at the outrageous goal behind such a term
 - Ⓒ to indicate that it is not an official term because it has not yet been achieved
 - Ⓓ to signal disapproval for the term due to a belief that the project will not be beneficial
- 26 Which paragraph from “Woolly Mammoth on Verge of Resurrection” expresses a worry that is **most** similar to the one expressed in paragraph 11 of “Why the Passenger Pigeon Went Extinct”?
- Ⓐ paragraph 2
 - Ⓑ paragraph 4
 - Ⓒ paragraph 10
 - Ⓓ paragraph 15

- 27 Read the sentences from paragraph 9 of “Why the Passenger Pigeon Went Extinct” in the box.

“[But] if I give it to a team of scientists who have no idea that it was bioengineered, and I say, ‘Classify this,’ if it looks and behaves like a passenger pigeon, the natural historians are going to say, ‘This is *Ectopistes migratorius*.’ And if the genome plops right next to all the other passenger pigeon genomes you’ve sequenced from history, then a geneticist will have to say, ‘This is a passenger pigeon. It’s not a band-tailed pigeon.’”

Based on the excerpt and the articles, what do the sentences **mainly** suggest about how the expectation for mammoth de-extinction differs from the expectation for passenger pigeon de-extinction?

- Ⓐ Mammoth de-extinction will result in an animal that is likely to have a predictable pattern of behavior.
- Ⓑ Mammoth de-extinction will result in an elephant that bears little physical resemblance to a mammoth.
- Ⓒ Mammoth de-extinction will result in a hybrid species with recognizable traits of both elephants and mammoths.
- Ⓓ Mammoth de-extinction will result in a bioengineered species whose behaviors are better suited to the current world.

- 28 Based on the excerpt and the articles, what is the **main** difference between how woolly mammoths became extinct and how passenger pigeons became extinct?
- Ⓐ While both species were hunted by humans, the woolly mammoths were also impacted by diseases.
 - Ⓑ While both species were hunted by humans, the passenger pigeons were also killed by other predators.
 - Ⓒ While both species were hunted by humans, the passenger pigeons also faced extreme weather events.
 - Ⓓ While both species were hunted by humans, the woolly mammoths also faced deadly changes in climate.

- 29 Read paragraph 31 of *Woolly* in the box.

He believed it was scientifically possible to bring back a Woolly Mammoth. But why would you want to?

Select **one** detail from **each** article that helps answer the question about why scientists might want to revive extinct animals like the mammoth and the passenger pigeon.

Select **one** detail from “Why the Passenger Pigeon Went Extinct.”

- Ⓐ “. . . the initial research indicates that North American forests could support a reintroduced population.” (paragraph 10)
- Ⓑ “. . . draw the public to zoos in droves, generating revenues that can be used to protect wildlife.” (paragraph 10)
- Ⓒ “They question whether the hybrid animal could really be called a passenger pigeon.” (paragraph 11)
- Ⓓ “. . . forests could safely absorb the reintroduction.” (paragraph 11)
- Ⓔ “. . . it could be disruptive to a new dynamic equilibrium.” (paragraph 11)

Select **one** detail from “Woolly Mammoth on Verge of Resurrection, Scientists Reveal.”

- Ⓐ “. . . there are others that seem to be positively selected, . . .” (paragraph 8)
- Ⓑ “. . . these modifications could help preserve the Asian elephant, which is endangered. . . .” (paragraph 9)
- Ⓒ “. . . the mammoth was not simply a set of genes. . . .” (paragraph 10)
- Ⓓ “. . . rather than recruit a female elephant as a surrogate mother . . .” (paragraph 11)
- Ⓔ “The woolly mammoth roamed across Europe, Asia, Africa and North America. . . .” (paragraph 12)

- 30 *Woolly*, “Why the Passenger Pigeon Went Extinct,” and “Woolly Mammoth on Verge of Resurrection” share central ideas about the human influence on extinction. Select **two** sentences that **best** help develop **each** central idea.

People bear some responsibility for extinctions.

- Ⓐ “Cloning dinosaurs from genetic material harvested from a prehistoric mosquito caught in amber was impossible for many reasons.” (paragraph 2 of *Woolly*)
- Ⓑ “The doomed bird was the prime model of what happened when humanity refused to coexist with its environment.” (paragraph 21 of *Woolly*)
- Ⓒ “Passenger pigeons might have even survived the commercial slaughter if hunters weren’t also disrupting their nesting grounds—killing some adults, driving away others, and harvesting the squabs.” (paragraph 6 of “Why the Passenger Pigeon Went Extinct”)
- Ⓓ “Revive & Restore plans to breed the birds in captivity before returning them to the wild in the 2030s.” (paragraph 10 of “Why the Passenger Pigeon Went Extinct”)
- Ⓔ “Since starting the project in 2015 the researchers have increased the number of ‘edits’ where mammoth DNA has been spliced into the elephant genome from 15 to 45.” (paragraph 7 of “Woolly Mammoth on Verge of Resurrection”)
- Ⓕ “Their closest living relative is the Asian, not the African, elephant.” (paragraph 13 of “Woolly Mammoth on Verge of Resurrection”)

Modern science may be able to reverse some extinctions.

- Ⓐ "Cloning dinosaurs from genetic material harvested from a prehistoric mosquito caught in amber was impossible for many reasons." (paragraph 2 of *Woolly*)
- Ⓑ "The doomed bird was the prime model of what happened when humanity refused to coexist with its environment." (paragraph 21 of *Woolly*)
- Ⓒ "Passenger pigeons might have even survived the commercial slaughter if hunters weren't also disrupting their nesting grounds—killing some adults, driving away others, and harvesting the squabs." (paragraph 6 of "Why the Passenger Pigeon Went Extinct")
- Ⓓ "Revive & Restore plans to breed the birds in captivity before returning them to the wild in the 2030s." (paragraph 10 of "Why the Passenger Pigeon Went Extinct")
- Ⓔ "Since starting the project in 2015 the researchers have increased the number of 'edits' where mammoth DNA has been spliced into the elephant genome from 15 to 45." (paragraph 7 of "Woolly Mammoth on Verge of Resurrection")
- Ⓕ "Their closest living relative is the Asian, not the African, elephant." (paragraph 13 of "Woolly Mammoth on Verge of Resurrection")

Grade 10 English Language Arts
Spring 2024 Released Operational Items

PBT Item No.	Page No.	Reporting Category	Standard	Item Type*	Item Description	Correct Answer (SR)**
1	11	<i>Reading</i>	RL.9-10.5	SR	Determine the impact of sentence structure on characterization in a specific paragraph of an excerpt.	C
2	11	<i>Language</i>	L.9-10.4	SR	Determine the meaning of an unfamiliar word in an excerpt.	B
3	12	<i>Language</i>	L.9-10.3	SR	Contrast the use of dashes in sentences from two excerpts on similar topics.	B
4	12	<i>Reading</i>	RL.9-10.2	SR	Compare how authors develop key themes in two excerpts on similar topics.	C
5	13	<i>Reading</i>	RL.9-10.5	SR	Select sentences, one from each of two excerpts on similar topics, that represent a turning point for the characters in each excerpt.	C
6	14	<i>Reading</i>	RL.9-10.2	SR	Identify a shared theme in two excerpts on similar topics.	A
7	15	<i>Reading</i>	RL.9-10.3	SR	Determine what specific sentences from an excerpt reveal about a character and identify a sentence from an excerpt on a similar topic that suggests a similar characterization.	B;D
8	16	<i>Reading</i>	RL.9-10.2	SR	Identify details from two excerpts on similar topics that support central ideas developed in both excerpts.	A; A; B; A;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 how a central idea is developed in two excerpts on similar topics; use details from both excerpts for support.	
10	23	<i>Reading</i>	RL.9-10.1	SR	Make an inference about what lines in a poem reveal about the speaker.	B
11	23	<i>Reading</i>	RL.9-10.4	SR	Determine the main effect of a transition between lines of a poem.	B
12	24	<i>Reading</i>	RL.9-10.2	SR	Determine the main idea that is expressed in lines from a poem.	C
13	24	<i>Reading</i>	RL.9-10.4	SR	Identify details from a poem that convey the speaker's tone.	C;D;F
14	34	<i>Reading</i>	RI.9-10.4	SR	Determine how the author uses figurative language in a paragraph of an excerpt.	A
15	34	<i>Reading</i>	RI.9-10.5	SR	Analyze how a paragraph from an excerpt develops an author's ideas.	B
16	35	<i>Reading</i>	RI.9-10.2	SR	Determine the central idea of an excerpt.	D
17	35	<i>Reading</i>	RI.9-10.6	SR	Determine the purpose of rhetorical questions in a paragraph of an article.	B
18	36	<i>Language</i>	L.9-10.4	SR	Identify a phrase from a paragraph of an article that provides context for understanding the meaning of an unknown word.	B
19	36	<i>Reading</i>	RI.9-10.1	SR	Identify an inference that is best supported by a sentence in an article.	B
20	37	<i>Language</i>	L.9-10.2	SR	Identify the purpose of colons in sentences from an excerpt and an article on similar topics.	A;C

PBT Item No.	Page No.	Reporting Category	Standard	Item Type*	Item Description	Correct Answer (SR)**
21	38	<i>Reading</i>	RI.9-10.3	SR	Determine a detail from an excerpt that introduces an idea developed in a sentence from the excerpt; identify a quotation from an article on a similar topic that relates to the idea in the excerpt.	B;B
22	39	<i>Language, Writing</i>	L.9-10.1, L.9-10.2, L.9-10.3, W.9-10.1, W.9-10.4	ES	Write an essay arguing why specific skills are important based on an excerpt and an article on similar topics; use information from the excerpt and the article to develop the essay.	
23	54	<i>Reading</i>	RI.9-10.3	SR	Analyze how an author introduces ideas in an excerpt.	C
24	54	<i>Language</i>	L.9-10.4	SR	Determine the meaning of an unfamiliar word based on context.	B
25	55	<i>Language</i>	L.9-10.3	SR	Determine the reason an author uses quotation marks in an article.	C
26	55	<i>Reading</i>	RI.9-10.3	SR	Determine which paragraph from an article presents an idea similar to an idea expressed in another article on a similar topic.	C
27	56	<i>Reading</i>	RI.9-10.1	SR	Make an inference comparing ideas addressed in three texts on similar topics.	C
28	57	<i>Reading</i>	RI.9-10.1	SR	Make an inference based on ideas from three texts on similar topics.	D
29	58	<i>Reading</i>	RI.9-10.3	SR	Select evidence from two articles that supports an idea presented in an excerpt on a similar topic.	B;B
30	59	<i>Reading</i>	RI.9-10.2	SR	Determine which quotations from three texts on similar topics support stated central ideas shared by the texts.	B,C;D,E

* 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 any constructed-response and essay items will be posted to the Department's website later this year.