

Student Name _____



Maryland Comprehensive
Assessment Program

Grade 10
English Language Arts/Literacy
Test Book

Practice Test

Large Print

TEST BOOKLET SECURITY BARCODE

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Section 1

Directions:

Today, you will take Section 1 of the Grade 10 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Circle the answer or answers you have chosen in your test book. If you need to change an answer, be sure to erase your first answer completely.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this Section ONLY. Do not go past the stop sign.

Read the passage from “The Chrysanthemums.” Then answer the questions.

from “The Chrysanthemums”

by John Steinbeck

- 1 A squeak of wheels and plod of hoofs came from the road. Elisa looked up. The country road ran along the dense bank of willows and cottonwoods that bordered the river, and up this road came a curious vehicle, curiously drawn. It was an old spring-wagon, with a round canvas top on it like the cover of a prairie schooner. It was drawn by an old bay horse and a little grey-and-white burro. A big stubble-bearded man sat between the cover flaps and drove the crawling team. Underneath the wagon, between the hind wheels, a lean and rangy mongrel dog walked sedately. Words were painted on the canvas in clumsy, crooked letters. “Pots, pans, knives, sisors, lawn mores, Fixed.” Two rows of articles, and the triumphantly definitive “Fixed” below. The black paint had run down in little sharp points beneath each letter.
- 2 Elisa, squatting on the ground, watched to see the crazy, loose-jointed wagon pass by. But it didn’t pass. It turned into the farm road in front of her house, crooked old wheels skirling and squeaking. The rangy dog darted from between the wheels and ran ahead. Instantly the two ranch shepherds flew out at him. Then all three stopped, and with stiff and quivering tails, with taut straight legs, with ambassadorial dignity, they slowly circled, sniffing daintily. The caravan pulled up to Elisa’s wire fence and stopped. Now the newcomer dog, feeling outnumbered, lowered his tail and retired under the wagon with raised hackles and bared teeth.
- 3 The man on the wagon seat called out, “That’s a bad dog in a fight when he gets started.”
- 4 Elisa laughed. “I see he is. How soon does he generally get started?”
- 5 The man caught up her laughter and echoed it heartily. “Sometimes not for weeks and weeks,” he said. He climbed stiffly down, over the wheel. The horse and the donkey drooped like unwatered flowers.
- 6 Elisa saw that he was a very big man. Although his hair and beard were graying, he did not look old. His worn black suit was wrinkled and spotted with grease. The laughter had disappeared from his face and eyes the moment his laughing voice ceased. His eyes were dark, and they were full of the brooding that gets in the eyes of teamsters and of sailors. The calloused hands he rested on the wire fence were cracked, and every crack was a black line. He took off his battered hat.

7 "I'm off my general road, ma'am," he said. "Does this dirt road cut over across the river to the Los Angeles highway?"

8 Elisa stood up and shoved the thick scissors in her apron pocket. "Well, yes, it does, but it winds around and then fords the river. I don't think your team could pull through the sand."

9 He replied with some asperity, "It might surprise you what them beasts can pull through."

10 "When they get started?" she asked.

11 He smiled for a second. "Yes. When they get started."

12 "Well," said Elisa, "I think you'll save time if you go back to the Salinas road and pick up the highway there."

13 He drew a big finger down the chicken wire and made it sing. "I ain't in any hurry, ma'am. I go from Seattle to San Diego and back every year. Takes all my time. About six months each way. I aim to follow nice weather."

14 Elisa took off her gloves and stuffed them in the apron pocket with the scissors. She touched the under edge of her man's hat, searching for fugitive hairs. "That sounds like a nice kind of a way to live," she said.

15 He leaned confidentially over the fence. "Maybe you noticed the writing on my wagon. I mend pots and sharpen knives and scissors. You got any of them things to do?"

16 "Oh, no," she said quickly. "Nothing like that." Her eyes hardened with resistance.

17 "Scissors is the worst thing," he explained. "Most people just ruin scissors trying to sharpen 'em, but I know how. I got a special tool. It's a little bobbit kind of thing, and patented. But it sure does the trick."

18 "No. My scissors are all sharp."

19 "All right, then. Take a pot," he continued earnestly, "a bent pot, or a pot with a hole. I can make it like new so you don't have to buy no new ones. That's a saving for you."

20 "No," she said shortly. "I tell you I have nothing like that for you to do."

21 His face fell to an exaggerated sadness. His voice took on a whining undertone. "I ain't had a thing to do today. Maybe I won't have no supper tonight. You see I'm off my regular road. I know folks on the highway clear from Seattle to San Diego. They save their things for me to sharpen up because they know I do it so good and save them money."

22 "I'm sorry," Elisa said irritably. "I haven't anything for you to do."

23 His eyes left her face and fell to searching the ground. They roamed about until they came to the chrysanthemum bed where she had been working. "What's them plants, ma'am?"

24 The irritation and resistance melted from Elisa's face. "Oh, those are chrysanthemums, giant whites and yellows. I raise them every year, bigger than anybody around here."

25 "Kind of a long-stemmed flower? Looks like a quick puff of colored smoke?" he asked.

26 "That's it. What a nice way to describe them."

27 "They smell kind of nasty till you get used to them," he said.

28 "It's a good bitter smell," she retorted, "not nasty at all."

29 He changed his tone quickly. "I like the smell myself."

30 "I had ten-inch blooms this year," she said.

31 The man leaned farther over the fence. "Look. I know a lady down the road a piece, has got the nicest garden you ever seen. Got nearly every kind of flower but no chrysanthemums. Last time I was mending a copper-bottom washtub for her (that's a hard job but I do it good), she said to me, 'If you ever run across some nice chrysanthemums I wish you'd try to get me a few seeds.' That's what she told me."

32 Elisa's eyes grew alert and eager. "She couldn't have known much about chrysanthemums. You can raise them from seed, but it's much easier to root the little sprouts you see there."

33 "Oh," he said. "I s'pose I can't take none to her, then."

34 "Why yes you can," Elisa cried. "I can put some in damp sand, and you can carry them right along with you. They'll take root in the pot if you keep them damp. And then she can transplant them."

35 "She'd sure like to have some, ma'am. You say they're nice ones?"

36 "Beautiful," she said. "Oh, beautiful." Her eyes shone.

Excerpt(s) from THE LONG VALLEY by John Steinbeck, copyright © 1938, copyright © renewed 1966 by John Steinbeck. Used by permission of Viking Books, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC. All rights reserved.

1 What does **sedately** mean as it is used in paragraph 1?

- A** loosely
- B** awkwardly
- C** calmly
- D** obviously

2 Part A

Elisa’s observations in paragraph 6 suggest that she

- A** inspects the man’s choice of clothing.
- B** believes the man will leave soon.
- C** senses the man has a hard life.
- D** appreciates the man’s personality.

Part B

Which **two** details from paragraph 6 **best** support the answer to Part A?

- A** “. . . he was a very big man.”
- B** “His worn black suit was wrinkled and spotted with grease.”
- C** “. . . laughter had disappeared from his face and eyes. . . .”
- D** “His eyes were dark. . . .”
- E** “The calloused hands he rested on the wire fence were cracked. . . .”

3 Read this sentence from paragraph 24.

The irritation and resistance melted from Elisa’s face.

The author **most likely** uses figurative language in this sentence to suggest that Elisa begins to feel

- A more willing to engage with the man.
- B slightly angered by the man’s question.
- C amazed by the man’s knowledge of flowers.
- D embarrassed that the man sees her garden.

4 Based on the information in paragraph 27 through paragraph 31, the reader can conclude that the man

- A feels uncomfortable standing near Elisa’s garden.
- B wants to learn more about chrysanthemums.
- C thinks of a story to capture Elisa’s interest.
- D decides he likes the smell of chrysanthemums.

5 Part A

Which statement **best** describes the man?

- A** He is poor yet generous.
- B** He is solitary yet charming.
- C** He is immature yet humorous.
- D** He is uneducated yet clever.

Part B

Which **two** details **best** support the answer to Part A?

- A** “Words were painted on the canvas in clumsy, crooked letters.” (paragraph 1)
- B** “The man caught up her laughter and echoed it heartily.” (paragraph 5)
- C** “He leaned confidentially over the fence.” (paragraph 15)
- D** “He changed his tone quickly.” (paragraph 29)
- E** “The man leaned farther over the fence.” (paragraph 31)

6 Part A

How does the author build tension throughout the passage?

- A** by highlighting how carelessly the man treats his animals
- B** by suggesting that Elisa cares only for the flowers in her garden
- C** by contrasting Elisa's reluctance with the man's persistence
- D** by describing Elisa's good manners and the man's rudeness

Part B

Which **two** details **best** support the answer to Part A?

- A** "The horse and the donkey drooped like unwatered flowers." (paragraph 5)
- B** "She touched the under edge of her man's hat, searching for fugitive hairs." (paragraph 14)
- C** "'Oh, no,' she said quickly. 'Nothing like that.' Her eyes hardened with resistance." (paragraph 16)
- D** "'All right, then. Take a pot,' he continued earnestly, 'a bent pot, or a pot with a hole.'" (paragraph 19)
- E** "'You can raise them from seed, but it's much easier to root the little sprouts you see there.'" (paragraph 32)

7 What is the **best** summary of the passage?

- A** While Elisa is tending to her chrysanthemums, she notices a man she has never seen before. The strange man arrives in an old wagon and is accompanied by a dog, a horse, and a burro.
- B** A man claims he can repair Elisa's broken pots, pans, and scissors. Elisa tells the man that she does not need to have anything repaired but later offers the man a chrysanthemum sprout.
- C** During a conversation Elisa has with a man she has just met, she realizes that he may not be kind. The man tells Elisa that he may be lost, so Elisa gives him directions, and he quickly notices her chrysanthemums.
- D** When a man approaches Elisa's property and tries to convince her that he can repair her broken household items, Elisa is uninterested. However, when he shows appreciation for her chrysanthemums, she is delighted.

Read “An Asteroid Wiped Out Dinosaurs. Did It Help Birds Flourish?” Then answer the questions.

An Asteroid Wiped Out Dinosaurs. Did It Help Birds Flourish?

by Carl Zimmer

- 1 Sixty-six million years ago, an asteroid slammed into the Gulf of Mexico. The catastrophe led to the extinction of as many as three-quarters of all species on Earth, including dinosaurs like *Tyrannosaurus rex*. But some flying feathered dinosaurs survived, and eventually evolved into the more than 10,000 species of birds living today, including hummingbirds, condors, parrots and owls.
- 2 Based on the fossil record, paleontologists have long argued that the asteroid’s impact was followed by a big pulse of bird evolution. The mass extinction of other animals may have eliminated a lot of competition for the birds, giving them the chance to evolve into the remarkable diversity of species that fly around us today.
- 3 But a new study on the DNA of 124 bird species challenges that idea. An international team of scientists found that birds began diversifying tens of millions of years before the fateful collision, suggesting that the asteroid had no major effect on bird evolution.
- 4 “I imagine this will ruffle a few feathers,” said Scott Edwards, an evolutionary biologist at Harvard and one of the study’s authors. The research was published on Monday in the *Proceedings of the National Academy of Sciences*.
- 5 Dinosaurs evolved primitive feathers at least 200 million years ago, not for flight but most likely for insulation or a mating display. In one lineage of small bipedal dinosaurs, those feathers became more complex and then ultimately took the creatures into the air as birds. How feathers turned into wings for flight is still debated. But once birds evolved, they diversified into a variety of forms, many of which became extinct when the asteroid plunged the Earth into a yearslong winter.
- 6 When searching for fossils of the major groups of birds alive today, scientists have found almost none that formed before the asteroid hit. That striking absence has led to a theory that the mass extinctions cleared the evolutionary arena for birds, allowing them to explode into many new forms.
- 7 But the new study came to a very different conclusion.

- 8 “We found that this catastrophe didn’t have impact on modern birds,” said Shaoyuan Wu, an evolutionary biologist at Jiangsu Normal University in Xuzhou, China.
- 9 Dr. Wu and his colleagues used the birds’ DNA to reconstruct a family tree that showed how the major groups were related. The oldest split created two lineages, one that includes today’s ostriches and emus, and the other with the rest of all living birds.
- 10 The scientists then estimated when the branches split into new lineages by comparing the mutations that accumulated along the branches. The older the split between two branches, the more mutations each lineage built up.
- 11 The team included paleontologists who helped to fine-tune the genetic estimates by examining the age of 19 fossils of birds. If a branch appeared to be newer than a fossil that belonged to it, they adjusted the computer model that estimated the pace of bird evolution.
- 12 Michael Pittman, a paleontologist at the Chinese University of Hong Kong who was not involved in the new study, said that it was particularly noteworthy because of the fossil analysis. “They had a dream team of paleontologists,” he said.
- 13 The study found that living birds shared a common ancestor that lived 130 million years ago. New branches of its family tree steadily split off throughout the Cretaceous Period and afterward at a fairly steady pace, both before and after the asteroid impact. Dr. Wu said that this steady trend might have been fueled by the growing diversity of flowering plants and insects during the same period.
- 14 Jacob Berv, an evolutionary biologist at the University of Michigan who was not involved in the study, said that it illustrated state-of-the-art methods for crunching huge amounts of genetic data to reconstruct evolutionary history. But he did not agree with its conclusion.
- 15 If the new study was right, there should be fossils of all major groups of living birds from well before the asteroid impact. But almost none have been found.
- 16 “The signal from the fossil record is not ambiguous,” Dr. Berv said.
- 17 Dr. Berv suspects that the correct story comes from the fossils, and that most major groups of birds emerged after the asteroid impact. The problem with the new study, he said, is that it assumes that the bird DNA accumulated mutations at a steady rate from one generation to the next.
- 18 But the devastation of the asteroid’s impact—causing forests to collapse and creating shortages of prey—might have led to the deaths of bigger birds, while

smaller birds survived. Small birds take less time to reproduce, and they would produce many more generations—and many more mutations—than birds did before the impact. If scientists ignore this kind of mutational overdrive, they will get the timing of evolution wrong.

19 Still, Dr. Berv acknowledged that scientists are just starting to develop methods that could allow them to better estimate the rate of evolution and integrate it with other evidence like DNA and fossils. “I suspect that will reconcile some of the debates,” he said.

“An Asteroid Wiped Out Dinosaurs. Did It Help Birds Flourish?” by Carl Zimmer. Copyright February 2024 by The New York Times Company. Reproduced with permission of The New York Times Company via Copyright Clearance Center.

8 What is the meaning of **lineage** as it is used throughout the passage?

- A competition
- B family
- C movement
- D product

9 **Part A**

What is the **most likely** reason that the author includes information about the asteroid that struck Earth sixty-six million years ago?

- A to establish that it may have contributed to birds' development
- B to describe how it likely caused a significant change in the climate
- C to clarify how it probably resulted in the disappearance of dinosaurs
- D to address how it possibly contributed to a shortage of resources

Part B

What evidence **best** supports the answer to Part A?

- A "The catastrophe led to the extinction of as many as three-quarters of all species on Earth. . . ." (paragraph 1)
- B "That striking absence has led to a theory that the mass extinctions cleared the evolutionary arena. . . ." (paragraph 6)
- C "If the new study was right, there should be fossils of all major groups of living birds from well before the asteroid. . . ." (paragraph 15)
- D "But the devastation of the asteroid's impact—causing forests to collapse and creating shortages of prey—might have led to the deaths of bigger birds. . . ." (paragraph 18)

10 Which detail from paragraph 5 **best** explains the initial purpose of feathers on dinosaurs?

- A** “Dinosaurs evolved primitive feathers. . . .”
- B** “. . . most likely for insulation or a mating display.”
- C** “. . . those feathers became more complex. . . .”
- D** “But once birds evolved, they diversified. . . .”

11 Which statement **best** describes the progression of ideas from paragraph 14 to paragraph 15?

- A** In paragraph 14, the author identifies an existing claim, and in paragraph 15, he refines the supporting data.
- B** In paragraph 14, the author describes a supporting detail, and in paragraph 15, he dismisses an additional idea.
- C** In paragraph 14, the author provides a foundational concept, and in paragraph 15, he considers an original approach.
- D** In paragraph 14, the author introduces an opposing opinion, and in paragraph 15, he questions the new research.

12 What is the meaning of **ambiguous** as it is used in paragraph 16?

- A** unclear
- B** dramatic
- C** unusual
- D** dreadful

13 Part A

How does the author establish his point of view?

- A** by suggesting that studying the history of birds is difficult
- B** by acknowledging that ideas about birds frequently change
- C** by highlighting how scientists disagree about how birds evolved
- D** by explaining that research into birds can mislead the public

Part B

What evidence **best** supports the answer to Part A?

- A** “‘I imagine this will ruffle a few feathers,’ said Scott Edwards. . . .” (paragraph 4)
- B** “Dr. Wu and his colleagues used the birds’ DNA to reconstruct a family tree. . . .” (paragraph 9)
- C** “‘They had a dream team of paleontologists,’ he said.” (paragraph 12)
- D** “The study found that living birds shared a common ancestor that lived 130 million years ago.” (paragraph 13)

14 Part A

Which statement **best** expresses a central idea?

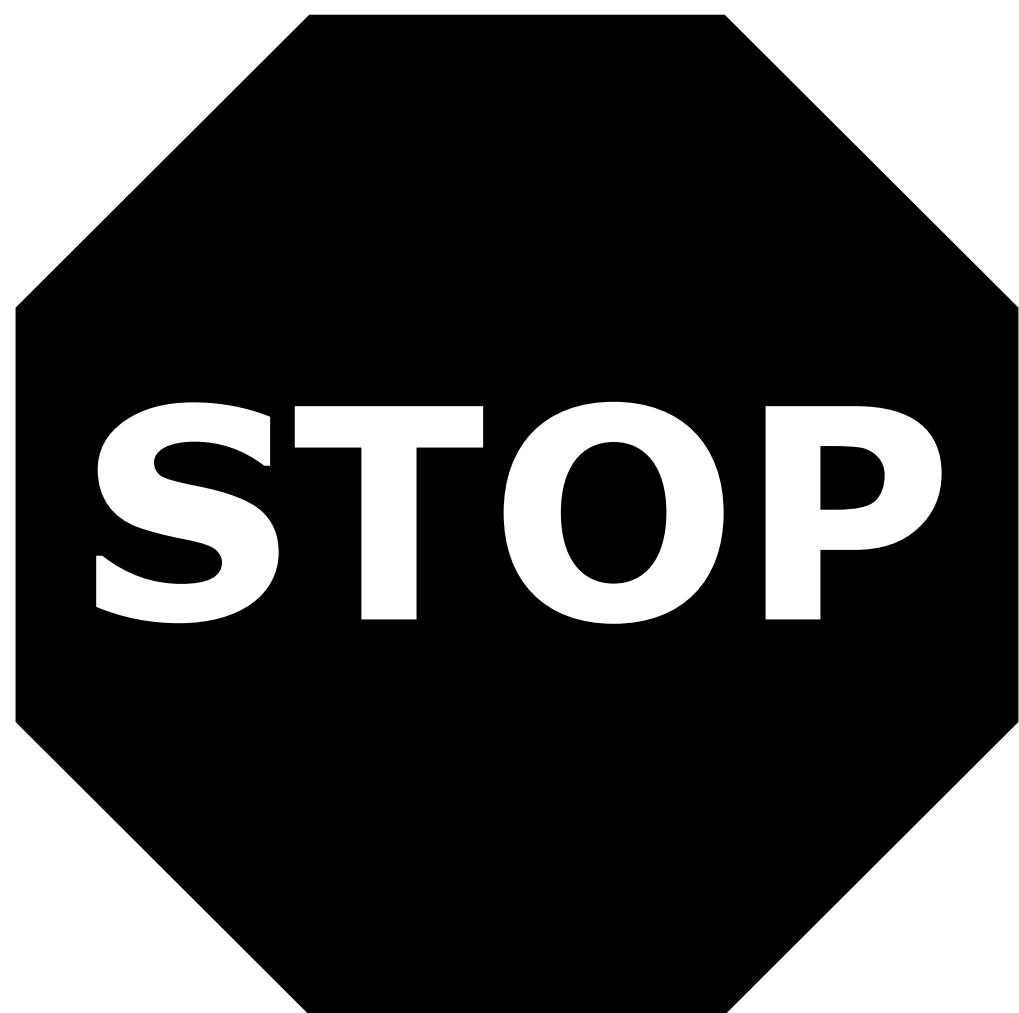
- A** After the extinction of most dinosaur species, birds found more opportunities to grow and diversify.
- B** Scientists agree that birds and dinosaurs were affected by an asteroid impact millions of years ago, but scientists need to do more research into the impact on other species.
- C** Before a new research method was developed, researchers accepted an outdated theory about bird development.
- D** A recent study suggests that bird evolution may have begun much earlier than was previously believed, but conclusive evidence is still lacking.

Part B

Which **two** details **best** support the answer to Part A?

- A** “The mass extinction of other animals may have eliminated a lot of competition for the birds, giving them the chance to evolve into the remarkable diversity of species that fly around us today.” (paragraph 2)
- B** “An international team of scientists found that birds began diversifying tens of millions of years before the fateful collision, suggesting that the asteroid had no major effect on bird evolution.” (paragraph 3)
- C** “When searching for fossils of the major groups of birds alive today, scientists have found almost none that formed before the asteroid hit.” (paragraph 6)
- D** “The scientists then estimated when the branches split into new lineages by comparing the mutations that accumulated along the branches.” (paragraph 10)
- E** “If scientists ignore this kind of mutational overdrive, they will get the timing of evolution wrong.” (paragraph 18)





You have come to the end of Section 1 of the test. Review your answers from Section 1 only.



GO ON TO NEXT PAGE

Section 2

Directions:

Today, you will take Section 2 of the Grade 10 English Language Arts/Literacy Practice Test.

Section 2

Read each passage and question. Then, follow the directions to answer each question. Circle the answer or answers you have chosen in your test book. If you need to change an answer, be sure to erase your first answer completely.

One of the questions may ask you to write a response. Write your response in the space provided in your test book. Only responses written within the space provided will be scored.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this Section ONLY. Do not go past the stop sign.

Today you will read the poem “The Parcel” as well as a passage from *Sweet Water*. Then you will answer questions about the selections and write a response in which you analyze both texts.

Read the poem “The Parcel.” Then answer the questions.

The Parcel

by Eavan Boland

There are dying arts and
one of them is
the way my mother used to make up a parcel.
Paper first. Mid-brown and coarse-grained as wood.

5 The worst sort for covering a Latin book neatly
or laying flat at Christmas on a pudding bowl.
It was a big cylinder. She snipped it open
and it unrolled quickly across the floor.
All business, all distance.

10 Then the scissors.
Not a glittering let-up but a dour
pair, black thumb-holes,
the shears themselves the colour of the rained-
on steps a man with a grindstone climbed up

15 in the season of lilac and snapdragon
and stood there arguing the rate for
sharpening the lawnmower and the garden pair
and this one. All-in.
The ball of twine was coarsely braided

20 and only a shade less yellow than
the flame she held under the blunt
end of the sealing wax until
it melted and spread into a brittle
terracotta medal.

25 Her hair dishevelled, her tongue between her teeth,
she wrote the address in the quarters
twine had divided the surface into.
Names and places. Crayon and fountain pen.
The town underlined once. The country twice.

30 It's ready for the post
she would say and if we want to know
where it went to—
a craft lost before we missed it—watch it go
into the burlap sack for collection.

35 See it disappear. Say

this is how it died
out: among doomed steamships and outdated trains,
the tracks for them disappearing before our eyes,
next to station names we can't remember
40 on a continent we no longer
recognize. The sealing wax cracking.
The twine unravelling. The destination illegible.

"The Parcel" from *In a Time of Violence* by Eavan Boland. Copyright 1994 by W. W. Norton and Company. Reproduced with permission of W. W. Norton and Company via the Copyright Clearance Center.

1 In line 11 of “The Parcel,” what does the word **dour** mean?

- A** worthless
- B** bulky
- C** gloomy
- D** broken

2 Part A

Read line 25 of “The Parcel.”

Her hair dishevelled, her tongue between her teeth,

In this line, the author creates a tone that is **best** described as

- A** agitated.
- B** elated.
- C** intense.
- D** infuriated.

Part B

What evidence **best** creates a tone similar to the answer to Part A?

- A** “All business, all distance.” (line 9)
- B** “Then the scissors.” (line 10)
- C** “she wrote the address in the quarters” (line 26)
- D** “she would say and if we want to know” (line 31)

3 Read lines 35 through 37 of “The Parcel.”

See it disappear. Say
this is how it died
out: among doomed steamships and outdated trains,

The poet breaks the ideas over multiple lines **most likely** to

- A suggest that sending a parcel was once a very slow process.
- B emphasize that the art of wrapping a parcel has lost its significance over time.
- C reinforce the idea that the past cannot be easily recaptured.
- D illustrate the pain of losing a vital aspect of daily life.

Read the passage from *Sweet Water*. Then answer the questions.

from *Sweet Water*

by Christina Baker Kline

- 1 Sitting in the studio, on the kickwheel, I watched my foot as it pumped hard, then lifted. The wheel flew, specks of dried clay becoming a soft blur. I put my heel against the wheel to slow it. The clay pieces I'd finished were awkward and ungainly, misshapen bowls and off-center urns scattered on newspaper around the floor. I was determined to get the next one right.
- 2 In the evenings and on weekends, whenever I could, I came to NYU to work with clay. In college, when I was learning to use the equipment, everything was free; now I had to pay to use the space. "When you start to work with the kickwheel you're going to feel overwhelmed," a teacher had explained one September day long ago. "Try not to think about it. The brain can be a potter's worst enemy." She had put her hands out in front of her like brakes. "Don't feel you have to learn everything at once. Take your time. Experiment a little."
- 3 Ever since I was a little girl I had wanted to be a sculptor, maybe because I knew that my mother had been an art teacher before I was born. In elementary school I used to go home with my best friend, Dee Dee Harrison, in the afternoons. Her mother was a sculptor; she had a small studio in what had been a closet off the kitchen. Dee Dee and I would color or paint on construction paper at the kitchen table while Mrs. Harrison worked in the room next door. One day we came home with a story about a sculpting project we'd been assigned in art class: we were supposed to mold one of three Disney characters and then paint it to look like its cartoon self. Mrs. Harrison was furious. "What kind of learning . . . Our tax money going to waste . . . , " she ranted, pacing around the kitchen. When she calmed down she said that since the school wasn't going to teach us to sculpt, she would do it herself.
- 4 The clay was cold and hard to the touch, and smelled of deep dirt on autumn mornings, of damp leaves at the bottom of a pile. When I squeezed it, it molded to my hand. When I took my hand away, it retained the imprint of my fist. When I started working with clay, I felt I had control over something for the first time in my life. That first day, and for a long time afterward, my awkward fingers could not manipulate the clay into the shapes I envisioned. But every time was new, and each piece had potential—and someday, I knew, I would make my imagination manifest, for everyone to see.
- 5 Now, on the wheel, I kneaded a lump of clay until it was silky and supple, and set it in the middle of the plaster bat on top of the revolving wheelhead. Holding my hands steady, I worked the clay into a concave shape. When I first started on the large wheel, it was like learning to ride a bicycle; I was clumsy and slow.

I couldn't keep up with the ceaseless turning. But once I mastered the movement it began to feel natural to me, and I could work fast. Carving a curve into the clay on the wheel was like taking a swift, smooth turn on a bike around a narrow bend: the way your body and mind lean into the curve simultaneously, as if one with gravity; the way you feel lifted up, as if on wings.

- 6 As I learned about throwing clay, I taught my hands how to move in to center it, how to glide up the sides of the bowl to cut the excess or save a weak rim. The process became intuitive; my mind threw out messages, and my hands worked them into the clay, responding to unplanned patterns and rhythms. Working with clay, I decided, was like being in a relationship: as you move with and against it, as it moves with and against you, you put part of yourself into it and it takes on part of you and supports you. That's why you have to work quickly; you need to do it, as my teacher said, without thinking too much.
- 7 I could feel the energy in the air, my energy, as I worked through the afternoon, my mind racing beyond thought. When I looked up I was surprised to find the daylight faded, the room dark and quiet, the flowing shapes in front of me the only signs of turbulence.

Sweet Water by Christina Baker Kline. Copyright 1993 by HarperCollins Publishers. Reproduced with permission of HarperCollins Publishers via Copyright Clearance Center.

4 In paragraphs 3 and 4 of the passage from *Sweet Water*, the author uses flashback in order to explain how the narrator first

- A** experienced the joy and power of sculpting.
- B** became interested in a career in sculpting.
- C** realized she would struggle with sculpting.
- D** understood the steps involved in sculpting.

5 What does **manifest** mean as it is used in paragraph 4 of the passage from *Sweet Water*?

- A** natural
- B** wonderful
- C** visible
- D** satisfying

6 Part A

In the passage from *Sweet Water*, which statement **best** explains the effect Mrs. Harrison had on the narrator?

- A** Mrs. Harrison introduced the narrator to a new experience.
- B** Mrs. Harrison provided the narrator with supplies for crafting.
- C** Mrs. Harrison informed the narrator about the importance of art.
- D** Mrs. Harrison taught the narrator how to work in a small space.

Part B

What evidence from paragraph 3 of the passage **best** supports the answer to Part A?

- A** “In elementary school I used to go home with my best friend, Dee Dee. . . .”
- B** “Dee Dee and I would color or paint on construction paper at the kitchen table. . . .”
- C** “One day we came home with a story about a sculpting project we’d been assigned in art class. . . .”
- D** “. . . she said that since the school wasn’t going to teach us to sculpt, she would do it herself.”

Refer to the poem “The Parcel” and the passage from *Sweet Water*. Then answer the questions.

7 Part A

Which statement expresses a theme present in **both** the poem “The Parcel” and the passage from *Sweet Water*?

- A** Creating something of value can require an individualized process.
- B** Beginning new traditions is worthwhile.
- C** Coping with change can be challenging.
- D** Learning from others is a good way to understand a task.

Part B

Which **two** details **best** support the answer to Part A? Choose **one** detail from **each** selection.

- A** “There are dying arts. . . .” (line 1, “The Parcel”)
- B** “the way my mother used to make up a parcel.” (line 3, “The Parcel”)
- C** “on steps a man with a grindstone climbed up” (line 14, “The Parcel”)
- D** “I was determined to get the next one right.”
(paragraph 1, from *Sweet Water*)
- E** “. . . she had a small studio in what had been a closet off the kitchen.”
(paragraph 3, from *Sweet Water*)
- F** “. . . you need to do it, as my teacher said, without thinking too much.”
(paragraph 6, from *Sweet Water*)

8 Part A

In lines 13 through 18 of “The Parcel,” the poet uses figurative language to describe the scissors **most likely** to

- A** suggest their usefulness to the speaker.
- B** highlight a connection to the speaker’s memory.
- C** represent a link to the speaker’s artistic interests.
- D** specify how the speaker perceives their value.

Part B

What evidence from the passage from *Sweet Water* uses figurative language in the same way as the answer to Part A?

- A** “The clay pieces I’d finished were awkward and ungainly, misshapen bowls and off-center urns scattered on newspaper around the floor.” (paragraph 1)
- B** “Ever since I was a little girl I had wanted to be a sculptor, maybe because I knew that my mother had been an art teacher before I was born.” (paragraph 3)
- C** “The clay was cold and hard to the touch, and smelled of deep dirt on autumn mornings, of damp leaves at the bottom of a pile.” (paragraph 4)
- D** “The process became intuitive; my mind threw out messages, and my hands worked them into the clay, responding to unplanned patterns and rhythms.” (paragraph 6)

9 The author of the poem “The Parcel” and the author of the passage from *Sweet Water* both describe an artistic process. Write a response analyzing how the processes described influence the speaker and narrator. Be sure to include textual evidence from **both** texts as you develop your response.

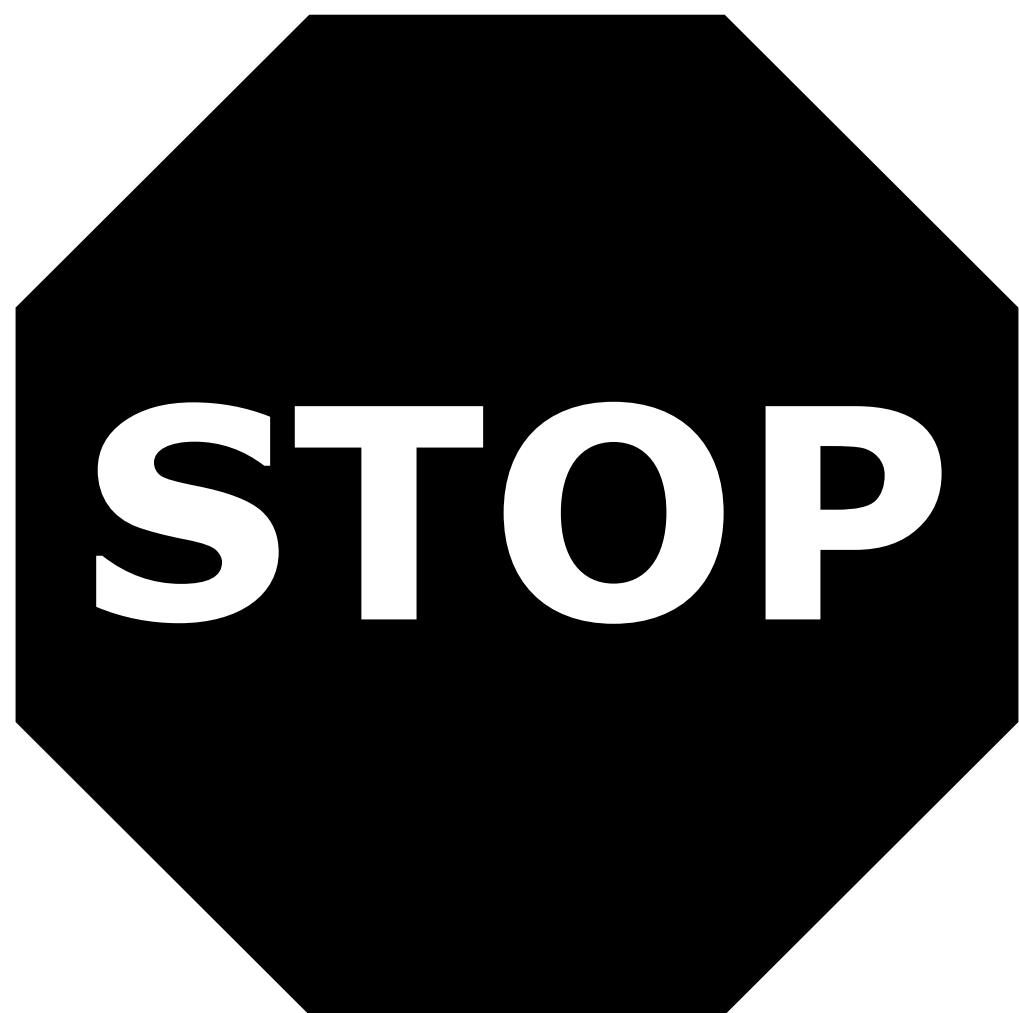
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You have come to the end of Section 2 of the test. Review your answers from Section 2 only.



GO ON TO NEXT PAGE

Section 3

Directions:

Today, you will take Section 3 of the Grade 10 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Circle the answer or answers you have chosen in your test book. If you need to change an answer, be sure to erase your first answer completely.

One of the questions may ask you to write a response. Write your response in the space provided in your test book. Only responses written within the space provided will be scored.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this Section ONLY. Do not go past the stop sign.

Today you will read the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around” as well as the passage “Working Hard Even If You Might Lose.” Then you will answer questions about the passages and write a response in which you analyze both passages.

Read the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around.” Then answer the questions.

Happiness Doesn’t Follow Success: It’s the Other Way Around

by Lisa C. Walsh, Julia K. Boehm, and Sonja Lyubomirsky

- 1 Work hard, become successful, *then* you’ll be happy. At least, that’s what many of us were taught by our parents, teachers and peers. The idea that we must pursue success in order to experience happiness is enshrined in the United States’ most treasured institutions (the Declaration of Independence), beliefs (the American dream), and stories (*Rocky* and *Cinderella*). Most people want to be happy, so we chase success like a proverbial carrot on a stick—thinking that contentment lurks just the other side of getting into college, landing a dream job, being promoted or making six figures. But for many chasers, both success and happiness remain perpetually out of reach. The problem is that the equation might be backwards.
- 2 Our hypothesis is that happiness precedes and leads to career success—not the other way around. In psychological science, ‘happiness’ relates to ‘subjective well-being’ and ‘positive emotions’ (we use the terms interchangeably). Those with greater well-being tend to be more satisfied with their lives, and also to experience more positive emotions and fewer negative ones. Research suggests that it’s these positive emotions—such as excitement, joy, and serenity—that promote success in the workplace.
- 3 Let’s look first at the cross-sectional studies that examine people at a single point. This allows researchers to determine whether happiness and success are correlated. Relative to their glummer peers, happier people are more satisfied with their jobs; they also receive greater social support from co-workers and better performance evaluations from supervisors. Notably, it might be that bosses give happy employees higher performance evaluations due to a halo effect, where a favourable impression in one area (such as happiness) influences opinion in another area (such as work ability): e.g., ‘Tim is happy, so he must be great at his job too.’ However, there’s also some evidence that people with higher well-being perform better on a range of work-related tasks: one pivotal study found that sales agents with a more positive outlook sold 37 percent more life-insurance policies than their less positive colleagues.

- 4 Happiness is associated with excellent work performance in other areas as well. People who frequently experience positive emotions tend to go above and beyond for their organisations; they're also less likely to be absent from work or quit their jobs. People with better well-being also tend to earn bigger salaries than those with lower well-being.
- 5 However, such cross-sectional research has its limits, since it can't establish which comes first—happiness or success. Longitudinal studies can help here, as they follow people over days, weeks, months or years to see how they've changed over time. According to the longitudinal literature, people who start out happy eventually become successful, too. The more content a person is at an earlier point in time, the more likely she is to be clear later on about what kind of job she wants, as well as to fill out more job applications, and find employment. A key study found that young people who reported higher well-being than their peers just before graduating from college were more likely to receive follow-up job interviews three months later.
- 6 Positive emotions are also predictors of later achievement and earnings. In one study, happy 18-year-olds were more likely to be working in prestigious, satisfying jobs and to feel financially secure by age 26. In another, people who were more cheerful when starting college went on to have higher incomes.
- 7 But it's not enough to establish that happiness comes before success; we want to know, does one cause the other? After all, there could be some unmeasured variable, such as intelligence or extroversion, that's driving both well-being and work performance. Indeed, extroverts are more likely both to be happy and to earn greater incomes.
- 8 Well-designed experiments can control for these variables. For example, studies have randomly assigned people to situations that make them feel neutral, negative or positive emotional states, and then measured their subsequent performance on work-related tasks. These experiments showed that people who are made to feel positive emotions set more ambitious goals, persist at challenging tasks for longer, view themselves and others more favourably, and believe they will succeed. Happy people's optimistic expectations appear to be realistic, too: on both clerical-coding assignments and digit-substitution tasks, people with positive emotions tend to do better and be more productive than those in the grip of neutral or negative emotions. The weight of experimental evidence suggests that happier people outperform less happy people, and that their positive demeanour is probably the cause.
- 9 From our review of more than 170 cross-sectional, longitudinal and experimental studies, it's clear that well-being promotes career success in many ways. That's not to say that unhappy people can't succeed—which is just as well, as a sad person reading this and telling herself she must cheer up to be successful is

unlikely to help matters! To the contrary, history demonstrates that depressed individuals such as Abraham Lincoln and Winston Churchill can accomplish incredible feats. Both negative and positive emotions are adaptive to situations—there's a time to be sad, just like there's a time to be happy.

- 10 So for any business leaders or managers reading this, we'd caution against hiring only overtly happy people or pressuring your employees to be more upbeat. Such strategies have backfired in the past—as in the case of the mandatory jollity imposed on staff at the US supermarket chain Trader Joe's, where the policy ironically made workers more miserable. People and companies hoping to boost happiness in a healthier way would have better luck if they introduced positive activities, like performing acts of kindness and expressing gratitude.
- 11 The philosopher Bertrand Russell in 1951 said that: 'The good life, as I conceive it, is a happy life.' But he went on: 'I do not mean that if you are good you will be happy; I mean that if you are happy you will be good.' When it comes to making your mark at work, we agree. If you want to be successful, don't hang around and wait to find happiness: *start* there instead.

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1 In the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around,” what is the meaning of the word **enshrined** as it is used in paragraph 1?

A assumed
B covered
C protected
D replaced

2 Read this sentence from paragraph 10 of “Happiness Doesn’t Follow Success: It’s the Other Way Around.”

Such strategies have backfired in the past—as in the case of the mandatory jollity imposed on staff at the US supermarket chain Trader Joe’s, where the policy ironically made workers more miserable.

The authors **most likely** include this information to convey the idea that happiness cannot be

A ignored.
B forced.
C opposed.
D predicted.

3 What are **two** ways that the authors of “Happiness Doesn’t Follow Success: It’s the Other Way Around” establish their point of view?

- A** by drawing connections to well-known references, such as the Declaration of Independence
- B** by maintaining a focus on happiness in workplace and business contexts that have real-world significance
- C** by expressing skepticism about the common idea that accomplishments will result in happiness
- D** by comparing the benefits and weaknesses of different types of studies, such as cross-sectional and longitudinal studies
- E** by conceding that unhappy individuals, including Abraham Lincoln, may also be able to achieve success
- F** by addressing concerns that some businesses are too focused on hiring workers with specific personality types

GO ON TO NEXT PAGE

Read the passage “Working Hard Even If You Might Lose.” Then answer the questions.

Working Hard Even If You Might Lose

by Amanda Baker

- 1 Everyone has a preferred type of inspirational video. Maybe it's the compiled attempts of a young girl learning to box jump to the height of her waist. Maybe it's someone playing a particular piece on violin perfectly all the way through for the first time. Maybe it's following a Rube Goldberg machine from start to finish. Each video has buildup, anticipation, and that shared desire to throw up your hands in triumph at the end. But it's not like any of those people broke a world record or won a championship. Surely other people had accomplished that same feat before; they had probably even done it better. But we still share in the celebration, because we got to witness the moment they reached a goal they had set for themselves.
- 2 Putting in that kind of work is grueling, inglorious, and typically unwitnessed. There isn't a trophy. And even though a threshold gets passed, there isn't the feeling that the person will suddenly stop trying. The sense is that they will go on to do that task, or pursue an even harder one, again and again. Rather than a source of shame, their efforts are a point of pride. But academically there seems to be a different narrative, as if the accomplishments of those who have to put in more effort are less worthy than those who have an easier time. Why is it so tempting to admire the high score of the person who didn't study rather than the one who prepared for weeks?
- 3 Students struggling with problem sets or essay prompts start comparing themselves to hypothetical peers for whom the tasks are easy. Every hour spent working is seen as greater evidence of their lack of ability at the subject rather than a demonstration of their own diligence. But just like the greatest athletes are often the ones willing to put in the most hours and fall down the most times, writers are the ones willing to hack away at revisions and physicists are the ones willing to stare at seemingly impossible problems the longest. The work is private, the goals are personal, and the accomplishments come at the end of a long road.
- 4 So often the language around accomplishment is about winning or being the best. Ambition gets framed as an all-or-nothing goal. We get asked the question of how hard we are willing to work to get the thing we want—a place on the team, the medal, the top score. But that framing defines the end point of the journey as either a success or failure; either we got the thing we wanted or we

did not work hard enough. It frames anything but total success as a waste. Such arguments suggest that, because I will never tell a story like Ira Glass or write a book like Margaret Atwood, any effort I put into writing is just wasted time. It strips growth and learning of value in their own right.

- 5 But the glow we feel from inspirational videos paints a different picture. They take away the framework and focus on the growth itself. We can stitch pillows with catchy slogans about still landing among the stars or finding ways not to make a lightbulb, but if we keep asking what we are willing to do to win, we won't get the chance to engage with the idea that we might lose. What about asking how hard we are willing to work, fully knowing that we still might not get the thing we want in the end? There are only so many spots on the team, places on the campus, or books that get published. Deciding it is worthless to work on your soccer skills because someone else is better shares motivation-sucking roots with deciding not to apply for a job because you probably won't get it anyway.
- 6 If we truly saw the world in terms of podiums and felt that effort was for the unworthy, we would not have the iconic montage of Rocky punching meat and running up flights of stairs. *American Ninja Warrior* would not exist. But the narrative of winning has enough personal power to uncouple effort and excellence. It takes effort to remember the excellence of others does not devalue your own accomplishments, and that winning doesn't guarantee you have reached your personal best. Wanting to win can inspire us to do great things, but missing the mark should not blind us to all of our accomplishment along the way.

"Working Hard Even If You Might Lose" by Amanda Baker from *Scientific American*. Copyright 2018 by Scientific American, Inc. Reproduced with permission of Scientific American, Inc. via Copyright Clearance Center.

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4 Part A

In the passage “Working Hard Even If You Might Lose,” what is the author’s purpose in describing the inspirational videos in paragraph 1?

- A** to illustrate that attempts have the same value as achievements
- B** to provide examples of the ways that people learn
- C** to show the conditions required to concentrate fully on tasks
- D** to suggest that people are more motivated when they are entertained

Part B

Which quotation **best** supports the answer to Part A?

- A** “Maybe it’s someone playing a particular piece on violin perfectly all the way through for the first time.” (paragraph 1)
- B** “Surely other people had accomplished that same feat before; they had probably even done it better.” (paragraph 1)
- C** “Putting in that kind of work is grueling, inglorious, and typically unwitnessed.” (paragraph 2)
- D** “The sense is that they will go on to do that task, or pursue an even harder one, again and again.” (paragraph 2)

5 Which statement **best** describes the progression of ideas from paragraph 4 to paragraph 5 of “Working Hard Even If You Might Lose?”

- A** In paragraph 4, the author establishes a particular claim, while in paragraph 5, she introduces a supporting detail.
- B** In paragraph 4, the author describes a specific process, while in paragraph 5, she revises an existing argument.
- C** In paragraph 4, the author explains a supporting idea, while in paragraph 5, she acknowledges a differing opinion.
- D** In paragraph 4, the author discusses a common assumption, while in paragraph 5, she proposes an opposing viewpoint.

6 Read this sentence from paragraph 6 of the passage from “Working Hard Even If You Might Lose.”

Wanting to win can inspire us to do great things, but missing the mark should not blind us to all of our accomplishment along the way.

What is the impact of this sentence?

- A It provides evidence for the author’s ideas.
- B It counters the author’s earlier claim.
- C It exposes the author’s real motivation.
- D It reinforces the author’s main argument.

7 Part A

The overall tone of “Working Hard Even If You Might Lose” can **best** be described as

- A** apprehensive.
- B** reflective.
- C** encouraging.
- D** cheerful.

Part B

What evidence **best** supports the answer to Part A?

- A** “But we still share in the celebration, because we got to witness the moment they reached a goal they had set for themselves.” (paragraph 1)
- B** “And even though a threshold gets passed, there isn’t the feeling that the person will suddenly stop trying.” (paragraph 2)
- C** “Deciding it is worthless to work on your soccer skills because someone else is better shares motivation-sucking roots with deciding not to apply for a job because you probably won’t get it anyway.” (paragraph 5)
- D** “It takes effort to remember the excellence of others does not devalue your own accomplishments, and that winning doesn’t guarantee you have reached your personal best.” (paragraph 6)

Refer to the passages “Happiness Doesn’t Follow Success: It’s the Other Way Around” and “Working Hard Even If You Might Lose.” Then answer the questions.

8 Part A

Which statement best expresses a central idea shared by **both** “Happiness Doesn’t Follow Success: It’s the Other Way Around” and “Working Hard Even If You Might Lose?”

- A** Effort should be celebrated along with victory.
- B** Individual satisfaction is its own reward.
- C** It is important to maintain an optimistic attitude.
- D** Ambitious goals require commitment.

Part B

Which **two** details **best** support the answer to Part A? Select **one** detail from **each** passage.

- A** “Those with greater well-being tend to be more satisfied with their lives, and also to experience more positive emotions and fewer negative ones.” (paragraph 2, “Happiness Doesn’t Follow Success: It’s the Other Way Around”)
- B** “People who frequently experience positive emotions tend to go above and beyond for their organisations; they’re also less likely to be absent from work or quit their jobs.” (paragraph 4, “Happiness Doesn’t Follow Success: It’s the Other Way Around”)
- C** “After all, there could be some unmeasured variable, such as intelligence or extroversion, that’s driving both well-being and work performance.” (paragraph 7, “Happiness Doesn’t Follow Success: It’s the Other Way Around”)
- D** “Rather than a source of shame, their efforts are a point of pride.” (paragraph 2, “Working Hard Even If You Might Lose”)
- E** “The work is private, the goals are personal, and the accomplishments come at the end of a long road.” (paragraph 3, “Working Hard Even If You Might Lose”)
- F** “Wanting to win can inspire us to do great things, but missing the mark should not blind us to all of our accomplishment along the way.” (paragraph 6, “Working Hard Even If You Might Lose”)

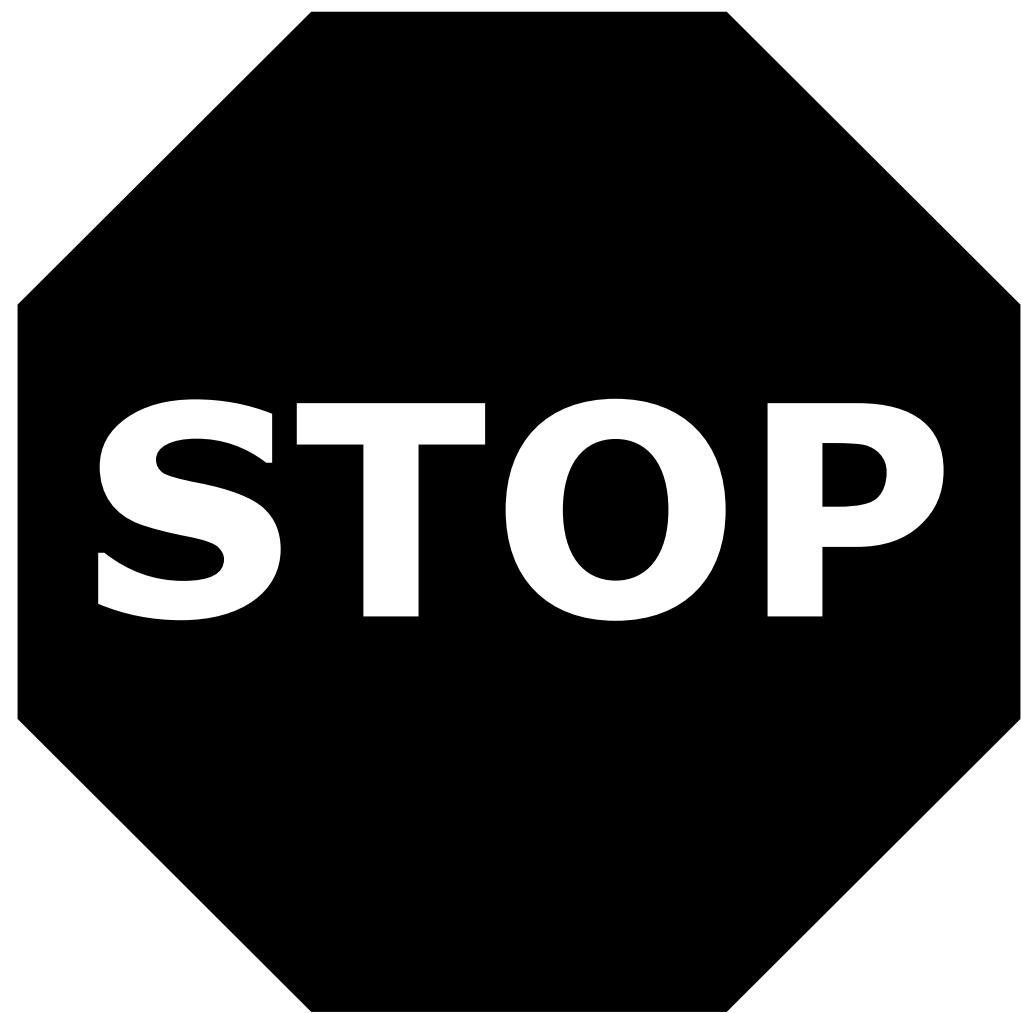
9 The authors of the passages “Happiness Doesn’t Follow Success: It’s the Other Way Around” and “Working Hard Even If You Might Lose” use multiple sources to develop their central claims. Write a response evaluating which authors or author more effectively supports their argument. Be sure to include textual evidence from **both** passages as you develop your response.

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You have come to the end of Section 3 of the test. Review your answers from Section 3 only.



GO ON TO NEXT PAGE

Section 4

Directions:

Today, you will take Section 4 of the Grade 10 English Language Arts/Literacy Practice Test.

Read each passage and question. Then, follow the directions to answer each question. Circle the answer or answers you have chosen in your test book. If you need to change an answer, be sure to erase your first answer completely.

One of the questions may ask you to write a response. Write your response in the space provided in your test book. Only responses written within the space provided will be scored.

If you do not know the answer to a question, you may go on to the next question. If you finish early, you may review your answers and any questions you did not answer in this Section ONLY. Do not go past the stop sign.

Today you will read a passage from *Running the Rift* as well as a passage from *Mira in the Present Tense*. Then you will answer questions about the selections and write a response in which you analyze both texts.

Jean Patrick is a young boy living in Rwanda, Africa. Read the passage from *Running the Rift*. Then answer the questions.

from *Running the Rift*

by Naomi Benaron

- 1 The surprise was that a famous runner was coming to speak to the class. Not just any runner—an Olympian. After Sister made the announcement, Jean Patrick could not keep his mind on the path of his studies. For the past few weeks, he hadn't thought anything could lift up his spirits. Not Papa's books, not the . . . fried potatoes with milk that Mama cooked for him, not the songs Jacqueline played full force on the radio. But Sister had managed to succeed where all else had failed. All morning long, his mind traveled back to the runner. His eyes wore out a spot on the window where he searched for the speck that would turn into the runner's fancy auto. Finally, just as he finished his sums, he saw a shape materialize from a swirl of dust. The car was not fancy; it was a Toyota no different from a hundred other Toyotas on the roads. A man thin as papyrus unfolded his legs into the yard, stood up, and stretched.
- 2 Jean Patrick had expected a big man, but the runner stood not much taller than Roger. Jean Patrick wondered if he was . . . one of the . . . people who sold milk and butter in clay pots to families that didn't keep cows. The momentary disappointment vanished as he watched the runner move, flowing rather than walking from one place to the next, as if his muscles were made of water. He wore sunglasses. His shirt snapped in the breeze, zebras and lions racing across the shiny fabric.
- 3 "Muraho neza!" the man said to the class. "I'm Telesphore Dusabe, a marathon runner representing Rwanda in the Olympics. I am blessed to be here . . . to talk to you today." Jean Patrick asked him to write his name on the board, and he copied it into his notebook, framed by two stars on either side.
- 4 Telesphore spoke about running barefoot up and down Rwanda's hills. "We call our country the land of a thousand hills," he said, his face lit from the inside as if by a flame, "and I believe I have conquered every one." He talked about the lure of the Olympics and a feeling like flying that sometimes filled his body when he ran.
- 5 Jean Patrick raised his hand. "Did you say *sometimes*?" he wanted to know. "What about the rest of the time?"

6 "Smart boy," Telesphore said, and he chuckled. "I will tell you a secret. Sometimes it is all I can do to go from one footstep to the next, but for each such moment, I make myself remember how it feels to win."

7 Jean Patrick felt the man's eyes on his face alone, and his body tingled. *How it feels to win*, he repeated in his head. He wrote the words in his book of sums.

8 "We're going to have a race," Sister said, taking two thick pieces of cardboard bound with tape from behind her desk. She slit the tape and held up a poster of Telesphore breaking the finish-line ribbon at some official meet. "And the winner will have our runner to watch over him." She smiled. "Or her."

9 Telesphore lined up the students in the dusty schoolyard behind a starting line he drew with a stick. "According to age, youngest first," he said. That put Jean Patrick two rows from the back and Roger in the back. Telesphore brought two wooden blocks from his bag. "This is how we start a race," he said. "Now take your marks."

10 Jean Patrick wanted the poster. He wanted it more than he had wanted anything in a while. He heard the sound of the blocks clacking together, and for the second time that day, some small balance tipped inside him. When he stretched out his legs and sprinted toward the far end of the fence, passing one student and then another, the earth his bare feet touched was not the same red clay as before Telesphore began his talk. When he reached the far end of the fence three steps in front of Roger to claim first place, he understood that the earth would never feel the same again.

11 "Look at that lean! A natural!" Telesphore shouted. He pushed his sunglasses onto his forehead and pulled Jean Patrick closer. "What is your name?"

12 "Jean Patrick Nkuba."

13 The runner squinted into the sun, and a field of wrinkles mapped his eyes. "No wonder, then. Do you know who you are named for?"

14 "The god who brings the thunder," Jean Patrick said.

15 "Yes—Nkuba, Lord of Heaven, the Swift One." Telesphore touched Jean Patrick below the left eye. "I see it there: the hunger. Someday you will need to run as much as you need to breathe."

16 Sister brought the poster and gave it to Telesphore. Balancing poster and cardboard on his knee, he wrote with a flourish, *To our next Olympic hero, Jean Patrick Nkuba*. He signed his name, Telesphore Dusabe, in a large, scrolling hand.

17 Jean Patrick took the poster and looked out toward the hills. The storms . . . were behind them now, the days sparkling and polished by the rains into a brilliant blue. In the steeply terraced fields, women harvested beans and sorghum. The berries bowed the stalks, decorating the lush landscape with necklaces of red beads. Soon the rains would dry up completely, and . . . the long dry season would warm the young plants cultivated during the rains, coax them to grow tall and strong. Now it was four more days until Jean Patrick's time in the house at Gihundwe would come to an end, but he would not think about that. Instead he looked at the runner's face and felt his words as truth—a prophesy.

Running the Rift by Naomi Benaron. Copyright 2011 by Algonquin Books. Reproduced with permission of Algonquin Books and Workman Publishing Company, Inc. via Copyright Clearance Center.

1 In paragraph 17 of the passage from *Running the Rift*, the word **prophesy** means something that is

- A reliable.
- B conclusive.
- C foretold.
- D understood.

2 Part A

In the passage from *Running the Rift*, Jean Patrick's interactions with Telesphore Dusabe are important because

- A Telesphore understands Jean Patrick's love of running.
- B Jean Patrick admires Telesphore's accomplishments.
- C Telesphore knows Jean Patrick wants to be a runner.
- D Jean Patrick believes Telesphore will help him be great.

Part B

Which **two** details **best** support the answer to Part A?

- A “‘I’m Telesphore Dusabe, a marathon runner representing Rwanda in the Olympics. I am blessed to be here . . . to talk to you today.’” (paragraph 3)
- B “‘Sometimes it is all I can do to go from one footstep to the next, but for each such moment, I make myself remember how it feels to win.’” (paragraph 6)
- C “Telesphore brought two wooden blocks from his bag. ‘This is how we start a race,’ he said.” (paragraph 9)
- D “‘The god who brings the thunder,’ Jean Patrick said.” (paragraph 14)
- E “‘Someday you will need to run as much as you need to breathe.’” (paragraph 15)

3 What is the **best** summary of the passage from *Running the Rift*?

- A** Telesphore Dusabe, an Olympic champion who visits Jean Patrick's school, tells Jean Patrick that sometimes he is not motivated to run. The teachers at Jean Patrick's school organize a race for the children and tell them that the winner will get a signed poster of Telesphore. The children line up, and Jean Patrick wins.
- B** The famous runner Telesphore Dusabe comes to visit Jean Patrick's school and speaks to the children. Jean Patrick asks the runner a question and later wins a race. Afterward, Telesphore tells Jean Patrick that he is destined to love running, and Jean Patrick understands that meeting Telesphore has changed his life.
- C** The teachers at Jean Patrick's school organize a race to honor Telesphore Dusabe, a runner who has come to tell the children about how it feels to succeed. The children line up according to age, and Telesphore tells them to start on blocks. During the race, Jean Patrick runs quickly and finishes in first place.
- D** Jean Patrick waits anxiously for the Olympic runner Telesphore Dusabe to arrive in his village, but he is temporarily confused when Telesphore appears to be much smaller than Jean Patrick had imagined him to be. However, when Telesphore begins to walk, Jean Patrick realizes that the runner is graceful and powerful.

GO ON TO NEXT PAGE

Mira's family lives in England. In this passage, she describes a memory of her younger brother. Read the passage from *Mira in the Present Tense*. Then answer the questions.

from *Mira in the Present Tense*

by Sita Brahmachari

- 1 We first found out that Krish could run when he was six. We were staying with Nana Kath and Granddad Bimal in the Lake District, and we went to this country fair, where they had all sorts of sports including fell running, which basically means you have to run up a mountain and down again. Why would anyone want to do that? Mum said the people entering the race would have trained a lot so it might not be a very good idea, but Krish just walked straight up to the starting tent and signed himself in. Then the man stuck his official race number on his T-shirt. Number fifty-two.
- 2 We watched him running up that fell, above Grasmere Lake, scrambling up and up for miles in the pouring rain and finally disappearing into the cloud. I didn't like that feeling of not being able to see him; neither did Mum. She paced up and down, biting her lip, her eyes scanning backward and forward across the fell for a glimpse of Krish's bright blue shirt. Then I saw him, my brother, skidding and sliding down toward the bottom of that mountain, smeared in mud from head to foot, so you could just make out his eyes peering through the dirt as if he'd fallen into a bog. When Krish appeared through the rain-mist, Nana Kath jumped up and down, like she was on springs.
- 3 She announced to everyone around us that number fifty-two was her grandson and that her own Granddad Billy, my great-great-granddad, had been a famous fell runner.
- 4 It looked as if Krish was going to come in third place. Then suddenly, right at the end, he made his arms and legs pump faster, and pelted straight past the other two boys.
- 5 "Aye, there's no doubting, the lad's got it in his blood," croaked the old man in the green tweed cap standing next to Nana Kath.
- 6 Krish had this look of complete determination on his face, like he just *had* to win. Nana Kath, Mum, Dad, and me, and the old man with the cap were all cheering him on, and I saw Granddad Bimal who was sitting in the car, punch the air as Krish ran for the finish line.
- 7 After the race, Krish had to stand in the middle of this podium, on the first place stand, which is the highest bit, and two other boys, who came in second and third place, stood on either side in the pouring rain. The loudspeaker played

“God Save the Queen,” like it was the Olympics or something. Dad said that was a bit over the top, but I thought Krish was lucky to be standing on a podium in the middle of those mountains . . . Even in the pouring rain, it’s one of the most beautiful places I have ever seen. It’s like he belonged. Watching Krish standing there did feel like a historic occasion in our family, even though they announced the winner to be someone else . . . “Chris Levenson.”

- 8 It was then that I saw Granddad Bimal hoist himself out of the car and walk very slowly over to the trailer where the man was chattering away on the loudspeaker. The next thing I heard was Loudspeaker Man’s voice.
- 9 “I have an apology to make. I am standing here with—”
- 10 “Dr. Bimal Chatterjee,” Granddad interrupted him.
- 11 “Quite, and the doctor lives locally, married to a Cumbrian lass . . .” That made Nana Kath smile, to be called a lass. “It’s his grandson who has just won the Junior Guides Race. He’s the youngest ever child to win this race, and my apologies because I mispronounced his name. It’s not Chris Levenson . . .”
- 12 Then I heard Granddad’s voice again with the proper pronunciation of Krishan’s name, which actually sounds quite different from how we all say it.
- 13 “It’s Kri-shan Levenson.” Granddad’s bass-drum voice echoed through those mountains and for a moment people stopped to listen, as if they were trying to identify strange birdsong. It felt as if the mountains were listening too, to the news that there’s another fell runner in the family. Maybe the old man was right . . . it’s in the blood.

Used with permission.

4 Part A

Based on paragraph 2 of the passage from *Mira in the Present Tense*, which phrase **best** describes the shift in the emotions of Krish’s family during the race?

- A** worry to joy
- B** frustration to respect
- C** doubt to confidence
- D** confusion to clarity

Part B

Which **two** quotations from paragraph 2 **best** support the answer to Part A?

- A** “. . . scrambling up and up for miles in the pouring rain and finally disappearing into the cloud.”
- B** “I didn’t like that feeling of not being able to see him; neither did Mum.”
- C** “Then I saw him, my brother, skidding and sliding down toward the bottom. . . .”
- D** “. . . smeared in mud from head to foot, so you could just make out his eyes peering through the dirt . . .”
- E** “. . . Nana Kath jumped up and down, like she was on springs.”

5 Part A

Which statement **best** expresses a primary theme of the passage from *Mira in the Present Tense*?

- A** Trying a risky task can improve one's morale.
- B** Avoiding conflicts almost always requires much care and patience.
- C** Inspiration often comes from unlikely sources.
- D** Some people need the right moment to reveal their talents.

Part B

What evidence **best** supports the answer to Part A?

- A** "Mum said the people entering the race would have trained a lot so it might not be a very good idea. . . ." (paragraph 1)
- B** "Then suddenly, right at the end, he made his arms and legs pump faster. . . ." (paragraph 4)
- C** "Then I heard Granddad's voice again with the proper pronunciation of Krishan's name. . . ." (paragraph 12)
- D** ". . . there's another fell runner in the family. Maybe the old man was right . . . it's in the blood." (paragraph 13)

Refer to the passages from *Running the Rift* and from *Mira in the Present Tense*. Then answer the questions.

6 Part A

In the passages from *Running the Rift* and *Mira in the Present Tense*, what is the **main** motivation behind the boys' running?

- A** to follow in others' footsteps
- B** to acquire a physical reward
- C** to impress success upon others
- D** to reach personal achievement

Part B

Which **two** quotations **best** support the answer to Part A? Choose **one** quotation from **each** passage.

- A** "How it feels to win, he repeated in his head." (*Running the Rift*, paragraph 7)
- B** "Jean Patrick wanted the poster." (*Running the Rift*, paragraph 10)
- C** "He pushed his sunglasses onto his forehead and pulled Jean Patrick closer." (*Running the Rift*, paragraph 11)
- D** ". . . Krish just walked straight up to the starting tent. . ." (*Mira in the Present Tense*, paragraph 1)
- E** ". . . and pelted straight past the other two boys." (*Mira in the Present Tense*, paragraph 4)
- F** "Krish had this look of complete determination on his face. . ." (*Mira in the Present Tense*, paragraph 6)

7 Part A

In the passages from *Running the Rift* and from *Mira in the Present Tense*, how do the characters **best** express ideas about their cultural identity?

- A** by participating in activities that impress those around them
- B** by motivating others to achieve their unique goals
- C** by connecting their experiences to a broader context
- D** by modeling behavior that has a lasting influence

Part B

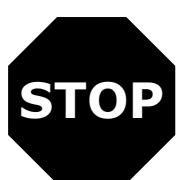
What evidence **best** supports the answer to Part A? Select **two** details, **one** from **each** passage.

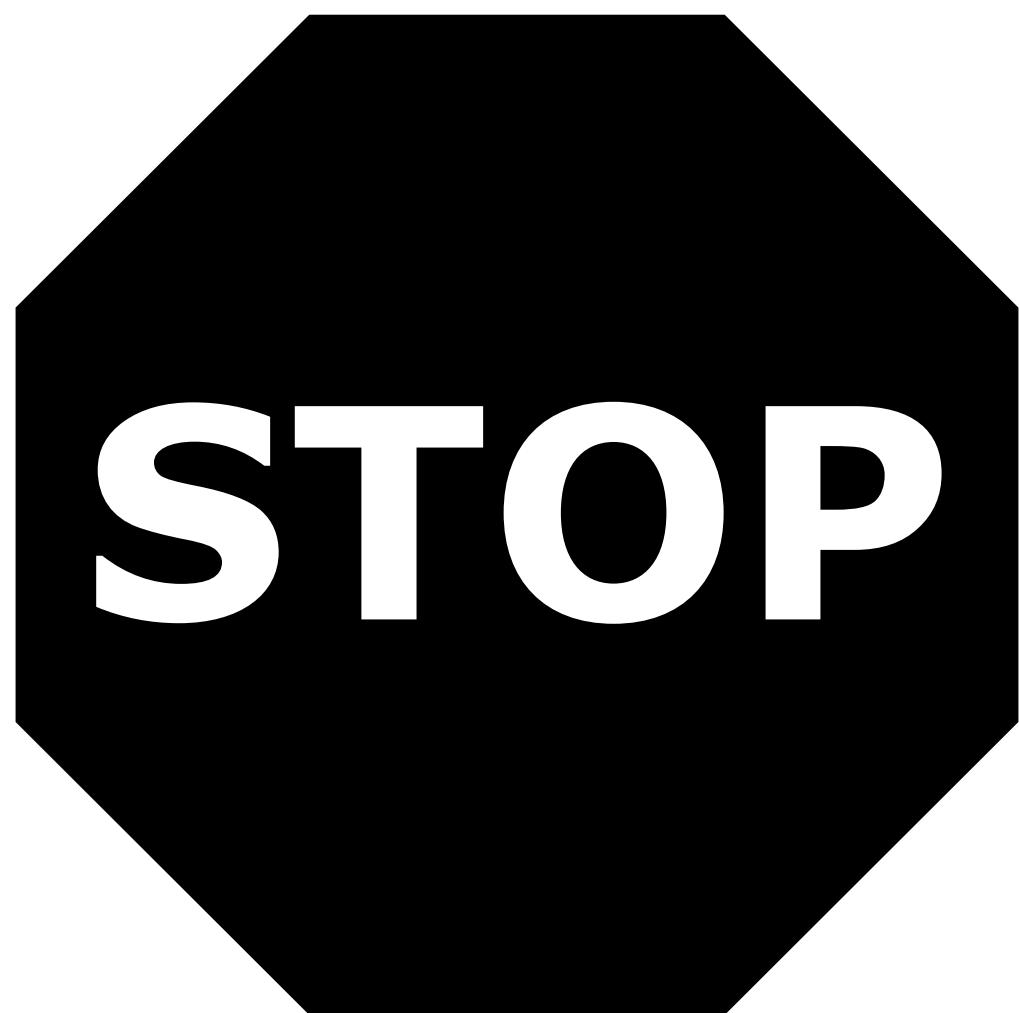
- A** “He talked about the lure of the Olympics and a feeling like flying that sometimes filled his body when he ran.” (paragraph 4, from *Running the Rift*)
- B** “‘Look at that lean! A natural!’ Telesphore shouted.” (paragraph 11, from *Running the Rift*)
- C** “‘No wonder, then. Do you know who you are named for?’” (paragraph 13, from *Running the Rift*)
- D** “. . . number fifty-two was her grandson and that her own Granddad Billy, my great-great-granddad, had been a famous fell runner.” (paragraph 3, from *Mira in the Present Tense*)
- E** “Nana Kath, Mum, Dad, and me, and the old man with the cap were all cheering him on. . . .” (paragraph 6, from *Mira in the Present Tense*)
- F** “. . . I saw Granddad Bimal hoist himself out of the car and walk very slowly over to the trailer. . . .” (paragraph 8, from *Mira in the Present Tense*)

8 In the passage from *Running the Rift* and the passage from *Mira in the Present Tense*, Jean Patrick’s and Krish’s experiences contribute to several themes shared by the passages. Write a response that identifies **one** theme found in **both** texts, using details about Jean Patrick’s and Krish’s interactions with other characters to support your theme. Be sure to include textual evidence from **both** passages as you develop your response.

8

8





You have come to the end of Section 4 of the test. Review your answers from Section 4 only.



10-ELA

