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## VIII. English Language Arts, Grade 10

A. Composition

B. Reading Comprehension

# Grade 10 English Language Arts Test

## Test Structure

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

- the ELA Composition test, which used a writing prompt to assess learning standards from the **Writing** strand in the 2011 *Massachusetts Curriculum Framework for English Language Arts and Literacy*
- the ELA Reading Comprehension test, which used multiple-choice and open-response questions (items) to assess learning standards from the **Reading** and **Language** strands in the 2011 *Massachusetts Curriculum Framework for English Language Arts and Literacy*

## A. Composition

The spring 2018 grade 10 ELA Composition test was based on learning standards in the grades 6–12 **Writing** strand of the 2011 *Massachusetts Curriculum Framework for English Language Arts and Literacy*. The *Framework* is available on the Department website at <http://www.doe.mass.edu/frameworks/archive.html>.

Each grade 10 ELA writing prompt requires students to write a literary analysis (coded to standard 1 in the grades 6–12 **Writing** strand in the 2011 *Framework*). All grade 10 writing prompts also assess standards 4 and 5 in the grades 6–12 **Writing** strand.

ELA Composition test results are reported under the reporting categories **Composition: Topic Development** and **Composition: Standard English Conventions**.

## Test Sessions and Content Overview

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

## Reference Materials

At least one English-language dictionary per classroom was provided for student use during ELA Composition test sessions. The use of bilingual word-to-word dictionaries was allowed for current and former English learner (EL) students only. No other reference materials were allowed during either ELA Composition test session.

## English Language Arts Test

### Grade 10 Writing Prompt

#### WRITING PROMPT

Often in works of literature, a character is influenced by another person or factor.

From a work of literature you have read in or out of school, select a character who is influenced by **one** of the persons or factors listed in the box below.

- a friend
- a family member
- a spiritual belief
- society

In a well-developed composition, identify the character, describe how the character is influenced by the person or factor, and explain how the character's experience is important to the work as a whole.

### Grade 10 Make-Up Writing Prompt

#### WRITING PROMPT

Often in works of literature, a character demonstrates loyalty to a person or belief.

From a work of literature you have read in or out of school, select a character who demonstrates loyalty to a person or belief. In a well-developed composition, identify the character, describe how he or she demonstrates loyalty, and explain how the character's loyalty is important to the work as a whole.

## *B. Reading Comprehension*

The spring 2018 grade 10 English Language Arts Reading Comprehension test was based on grades 6–12 learning standards in two content strands of the 2011 *Massachusetts Curriculum Framework for English Language Arts and Literacy*, listed below.

- Reading
- Language

The 2011 *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at <http://www.doe.mass.edu/frameworks/archive.html>.

ELA Reading Comprehension test results are reported under two MCAS reporting categories, **Reading** and **Language**, which are identical to the two framework content strands listed above.

The table at the conclusion of this chapter indicates each item’s reporting category and both the 2011 grades 6–12 *Framework* standard and the 2001 *Framework* general standard it assesses. The correct answers for multiple-choice questions are also displayed in the table.

### **Test Sessions and Content Overview**

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

### **Reference Materials**

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

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 1

### DIRECTIONS

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

*In the spring of 1955, 67-year-old Emma Gatewood walked the entire length of the 2,000-mile Appalachian Trail, a public hiking trail that extends from Georgia to Maine. Read the excerpt from an account of her walk, and answer the questions that follow.*

### GRANDMA GATEWOOD'S WALK

by Ben Montgomery



- 1 She packed her things in late spring, when her flowers were in full bloom, and left Gallia County, Ohio, the only place she'd ever really called home.
- 2 She caught a ride to Charleston, West Virginia, then boarded a bus to the airport, then a plane to Atlanta, then a bus from there to a little picture-postcard spot called Jasper, Georgia, "the First Mountain Town." Now here she was in Dixieland, five hundred miles from her Ohio home, listening to the rattle and ping in the back of a taxicab, finally making her ascent up the mountain called Oglethorpe, her ears popping, the cabbie grumbling about how he wasn't going to make a penny driving her all this way. She sat quiet, still, watching through the window as miles of Georgia blurred past.

- 3 They hit a steep incline, a narrow gravel road, and made it within a quarter mile of the top of the mountain before the driver killed the engine.
- 4 She collected her supplies and handed him five dollars, then one extra for his trouble. That cheered him up. And then he was gone, taillights and dust, and Emma Gatewood stood alone, an old woman on a mountain.
- 5 Her clothes were stuffed inside a pasteboard box and she lugged it up the road to the summit, a few minutes away by foot. She changed in the woods, slipping on her dungarees and tennis shoes and discarding the simple dress and slippers she'd worn during her travels. She pulled from the box a drawstring sack she'd made back home from a yard of denim, her wrinkled fingers doing the stitching, and opened it wide. She filled the sack with other items from the box: Vienna Sausage, raisins, peanuts, bouillon cubes, powdered milk. She tucked inside a tin of Band-Aids, a bottle of iodine, some bobby pins, and a jar of Vicks salve. She packed the slippers and a gingham dress that she could shake out if she ever needed to look nice. She stuffed in a warm coat, a shower curtain to keep the rain off, some drinking water, a Swiss Army knife, a flashlight, candy mints, and her pen and a little Royal Vernon Line memo book that she had bought for twenty-five cents at Murphy's back home.
- 6 She threw the pasteboard box into a chicken house nearby, cinched the sack closed, and slung it over one shoulder.
- 7 She stood, finally, her canvas Keds tied tight, on May 3, 1955, atop the southern terminus of the Appalachian Trail, the longest continuous footpath in the world, facing the peaks on the blue-black horizon that stretched toward heaven and unfurled before her for days. Facing a mean landscape of angry rivers and hateful rock she stood, a woman, mother of eleven and grandmother of twenty-three. She had not been able to get the trail out of her mind. She had thought of it constantly back home in Ohio, where she tended her small garden and looked after her grandchildren, biding her time until she could get away.
- 8 When she finally could, it was 1955, and she was sixty-seven years old.
- 9 She stood five foot two and weighed 150 pounds and the only survival training she had were lessons learned earning calluses on her farm. She had a mouth full of false teeth and bunions the size of prize marbles. She had no map, no sleeping bag, no tent. She was blind without her glasses, and she was utterly unprepared if she faced the wrath of a snowstorm, not all that rare on the trail. Five years before, a freezing Thanksgiving downpour killed more than three hundred in Appalachia, and most of them had houses. Their bones were buried on these hillsides.
- 10 She had prepared for her trek the only way she knew how. The year before, she worked at a nursing home and tucked away what she could of her twenty-five-dollar-a-week paycheck until she finally earned enough quarters to draw the minimum in social security: fifty-two dollars a month. She had started walking in January while living with her son Nelson in Dayton, Ohio. She began walking around the block, and extended it a little more each time until she was satisfied by the burn she felt in her legs. By April she was hiking ten miles a day.
- 11 Before her, now, grew an amazing sweep of elms, chestnuts, hemlocks, dogwoods, spruces, firs, mountain ashes, and sugar maples. She'd see crystal-clear streams and raging rivers and vistas that would steal her breath.

12 Before her stood mountains, more than three hundred of them topping five thousand feet, the ancient remnants of a range that hundreds of millions of years before pierced the clouds and rivaled the Himalayas in their majesty. The Unakas, the Smokies, Cheoahs, Nantahalas. The long, sloping Blue Ridge; the Kittatinny Mountains; the Hudson Highlands. The Taconic Ridge and the Berkshires, the Green Mountains, the White Mountains, the Mahoosuc Range. Saddleback, Bigelow, and finally—five million steps away—Katahdin.

13 And between here and there: a bouquet of ways to die.

14 Between here and there lurked wild boars, black bears, wolves, bobcats, coyotes, . . . poison oak, poison ivy, and poison sumac. Anthills and black flies and deer ticks and rabid skunks, squirrels, and raccoons. And snakes. Black snakes, water moccasins, and copperheads. And rattlers; the young man who hiked the trail four years before told the newspapers he'd killed at least fifteen.

15 There were a million heavenly things to see and a million spectacular ways to die.

16 Two people knew Emma Gatewood was here: the cabdriver and her cousin, Myrtle Trowbridge, with whom she had stayed the night before in Atlanta. She had told her children she was going on a walk. That was no lie. She just never finished her sentence, never offered her own offspring the astonishing, impossible particulars.

17 All eleven of them were grown, anyhow, and independent. They had their own children to raise and bills to pay and lawns to mow, the price of participation in the great, immobile American dream.

18 She was past all that. She'd send a postcard.

19 If she told them what she was attempting to do, she knew they'd ask *Why?* That's a question she'd face day and night in the coming months, as word of her hike spread like fire through the valleys, as newspaper reporters learned of her mission and intercepted her along the trail. It was a question she'd playfully brush off every time they asked. And *how* they'd ask. Groucho Marx would ask. Dave Garroway would ask. *Sports Illustrated* would ask. The Associated Press would ask. The United States Congress would ask.

20 *Why?* Because it was there, she'd say. Seemed like a good lark, she'd say.

21 She'd never betray the real reason. . . . She'd tell them she was a widow. Yes. She'd tell them she found solace in nature, away from the grit and ash of civilization. She'd tell them that her father always told her, "Pick up your feet," and that, through rain and snow, through the valley of the shadow of death, she was following his instruction.

*Grandma Gatewood's Walk: The Inspiring Story of the Woman Who Saved the Appalachian Trail* by Ben Montgomery. Text copyright © 2014 by Ben Montgomery. Reprinted by permission of Chicago Review Press, Incorporated. Photograph copyright © 1955 by the Appalachian Trail Conservancy Archives. Reprinted by permission of the Appalachian Trail Conservancy Archives.

- 1 What is the **main** purpose of paragraphs 1 and 2?
- A. to highlight Gatewood's effort to begin her hike
  - B. to suggest a difference between regions of the country
  - C. to reveal Gatewood's unwillingness to leave her home
  - D. to suggest the challenge of traveling during this time period

- 2 Read the sentence from paragraph 2 in the box below.

Now here she was in Dixieland, five hundred miles from her Ohio home, listening to the rattle and ping in the back of a taxicab, finally making her ascent up the mountain called Oglethorpe, her ears popping, the cabbie grumbling about how he wasn't going to make a penny driving her all this way.

- What is the purpose of the onomatopoeia in the sentence?
- A. to make the experience more vivid for the reader
  - B. to persuade the reader to be more adventurous
  - C. to reveal the length of the ride
  - D. to describe a rural location

- 3 According to the excerpt, how did Gatewood train for the walk?
- A. She received advice from her son.
  - B. She took a job that required a commute.
  - C. She gradually raised her level of activity.
  - D. She used her own money to buy hiking guides.

- 4 Read paragraph 15 in the box below.

There were a million heavenly things to see and a million spectacular ways to die.

- What does the sentence **mainly** suggest?
- A. the similarities between wild and urban settings
  - B. the contrast between risk and reward
  - C. the seriousness of Gatewood's ideas
  - D. the popularity of Gatewood's trek

- 5 In paragraph 21, what does her father’s advice to “pick up your feet” **most likely** mean to Gatewood?
- A. to learn new skills
  - B. to persevere despite difficulties
  - C. to assess problems thoughtfully
  - D. to go from place to place frequently
- 6 Which sentence **best** states a main idea of the excerpt?
- A. The dangers of hiking are often exaggerated.
  - B. Physical fitness becomes easier with age.
  - C. Taking a journey can bring fulfillment.
  - D. Connecting with others is appealing.

- 7 In paragraph 7, the word “unfurled” **mainly** emphasizes
- A. the vastness of the land.
  - B. the uniqueness of the environment.
  - C. the confusion caused by being outdoors.
  - D. the frustration resulting from being alone.
- 8 Read the dictionary entry in the box below.

**betray** *v.* **1.** To deceive or misguide: *His desire for wealth could betray him, and he may try to avoid paying taxes.* **2.** To show or disclose: *She will never betray the confidential information entrusted to her by her employer.* **3.** To expose to a foe by disloyalty: *The soldier might betray her country by giving information to the other side.* **4.** To disappoint the hopes or expectations of: *He will betray his friends and stop sitting with them at the game.*

Which meaning of the word *betray* is used in paragraph 21?

- A. meaning 1
- B. meaning 2
- C. meaning 3
- D. meaning 4

**Question 9 is an open-response question.**

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

**Write your answer to question 9 in the space provided in your Student Answer Booklet.**

- 9** Explain what the excerpt reveals about Gatewood's character. Support your answer with relevant and specific information from the excerpt.

Read the poem by Mexican American author Luis J. Rodríguez, a former gang member who became poet laureate of Los Angeles, and answer the questions that follow.

## The Calling

Students read the poem “The Calling” and then answered questions 10 through 13 that follow on page 141 of this document.

Due to copyright restrictions, the selection cannot be released to the public over the Internet. For more information, see the copyright citation below.

“The Calling” by Luis J. Rodríguez, from *Poems Across the Pavement*.  
Copyright © 1989 by Luis J. Rodríguez. Reprinted by permission of Susan Bergholz Literary Services.

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- 10 What does the title “The Calling” **most likely** refer to?
- A. a sense of a greater purpose
  - B. the wish to become wealthy
  - C. a respect for those in authority
  - D. the influence of public opinion
- 11 In line 4, what does the phrase “whittled away my youth” **most likely** show about the speaker?
- A. He has regrets about his behavior in the past.
  - B. He thinks the adults around him were uncaring.
  - C. He wants to return to a simpler time with his friends.
  - D. He believes he gave up his happiness to assist others.
- 12 Based on lines 7–11, the words “captivity” and “street-scarred” **most likely** suggest that the speaker was
- A. located far from his home.
  - B. interested in helping others.
  - C. trapped in an existence that was harmful.
  - D. ignored by people who failed to accept him.
- 13 Based on lines 22–26, why did the speaker take “photos” in his mind?
- A. to practice a skill
  - B. to create a school project
  - C. to imagine a better world
  - D. to remember specific moments

*In the novel All the Light We Cannot See, Marie-Laure is a young girl who lost her sight at a young age and lives with her father in Paris, France, during the 1930s. Her father works as the master locksmith for the Museum of Natural History, where Marie-Laure spends much of her time. In their apartment is a miniature model of their neighborhood, which her father built for her. Read the excerpt from the novel and answer the questions that follow.*

from **ALL THE LIGHT WE CANNOT SEE**

by Anthony Doerr

- 1 Sixteen paces to the water fountain, sixteen back. Forty-two to the stairwell, forty-two back. Marie-Laure draws maps in her head, unreels a hundred yards of imaginary twine, and then turns and reels it back in. Botany smells like glue and blotter paper and pressed flowers. Paleontology smells like rock dust, bone dust. Biology smells like formalin and old fruit; it is loaded with heavy cool jars in which float things she has only had described for her: the pale coiled ropes of rattlesnakes, the severed hands of gorillas. Entomology smells like mothballs and oil: a preservative that, Dr. Geffard explains, is called naphthalene. Offices smell of carbon paper, or cigar smoke, or brandy, or perfume. Or all four.
- 2 She follows cables and pipes, railings and ropes, hedges and sidewalks. She startles people. She never knows if the lights are on.
- 3 The children she meets brim with questions: Does it hurt? Do you shut your eyes to sleep? How do you know what time it is?
- 4 It doesn't hurt, she explains. And there is no darkness, not the kind they imagine. Everything is composed of webs and lattices and upheavals of sound and texture. She walks a circle around the Grand Gallery, navigating between squeaking floorboards; she hears feet tramp up and down museum staircases, a toddler squeal, the groan of a weary grandmother lowering herself onto a bench.
- 5 Color—that's another thing people don't expect. In her imagination, in her dreams, everything has color. The museum buildings are beige, chestnut, hazel. Its scientists are lilac and lemon yellow and fox brown. Piano chords loll in the speaker of the wireless in the guard station, projecting rich blacks and complicated blues down the hall toward the key pound.<sup>1</sup> Church bells send arcs of bronze careening off the windows. Bees are silver; pigeons are ginger and auburn and occasionally golden. The huge cypress trees she and her father pass on their morning walk are shimmering kaleidoscopes, each needle a polygon of light.

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<sup>1</sup> *key pound* — a place for storing keys

- 6 She has no memories of her mother but imagines her as white, a soundless brilliance. Her father radiates a thousand colors, opal, strawberry red, deep russet, wild green; a smell like oil and metal, the feel of a lock tumbler sliding home, the sound of his key rings chiming as he walks. He is an olive green when he talks to a department head, an escalating series of oranges when he speaks to Mademoiselle Fleury from the greenhouses, a bright red when he tries to cook. He glows sapphire when he sits over his workbench in the evenings, humming almost inaudibly as he works, the tip of his cigarette gleaming a prismatic blue.
- 7 She gets lost. Secretaries or botanists, and once the director’s assistant, bring her back to the key pound. She is curious; she wants to know the difference between an alga and a lichen, a *Diplodon charruanus* and a *Diplodon delodontus*.<sup>2</sup> Famous men take her by the elbow and escort her through the gardens or guide her up stairwells. “I have a daughter too,” they’ll say. Or “I found her among the hummingbirds.”
- 8 “*Toutes mes excuses*,”<sup>3</sup> her father says. He lights a cigarette; he plucks key after key out of her pockets. “What,” he whispers, “am I going to do with you?”
- 9 On her ninth birthday, when she wakes, she finds two gifts. The first is a wooden box with no opening she can detect. She turns it this way and that. It takes her a little while to realize one side is spring-loaded; she presses it and the box flips open. Inside waits a single cube of creamy Camembert that she pops directly into her mouth.
- 10 “Too easy!” her father says, laughing.
- 11 The second gift is heavy, wrapped in paper and twine. Inside is a massive spiral-bound book. In Braille.
- 12 “They said it’s for boys. Or very adventurous girls.” She can hear him smiling.
- 13 She slides her fingertips across the embossed title page. *Around. The. World. In. Eighty. Days*.<sup>4</sup> “Papa, it’s too expensive.”
- 14 “That’s for me to worry about.”
- 15 That morning Marie-Laure crawls beneath the counter of the key pound and lies on her stomach and sets all ten fingertips in a line on a page. The French feels old-fashioned, the dots printed much closer together than she is used to. But after a week, it becomes easy. She finds the ribbon she uses as a bookmark, opens the book, and the museum falls away.
- 16 Mysterious Mr. Fogg lives his life like a machine. Jean Passepartout<sup>5</sup> becomes his obedient valet. When, after two months, she reaches the novel’s last line, she flips back to the first page and starts again. At night she runs her fingertips over her father’s model: the bell tower, the display windows. She imagines Jules Verne’s characters walking along the streets, chatting in shops; a half-inch-tall baker slides speck-sized

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<sup>2</sup> *Diplodon charruanus* and *Diplodon delodontus* — types of mussels

<sup>3</sup> *Toutes mes excuses* — French for “my apologies”

<sup>4</sup> *Around the World in Eighty Days* — an adventure novel by the French author Jules Verne

<sup>5</sup> *Mr. Fogg . . . Jean Passepartout* — characters in the novel *Around the World in Eighty Days*

loaves in and out of his ovens; three minuscule burglars hatch plans as they drive slowly past the jeweler's; little grumbling cars throng the rue de Mirbel, wipers sliding back and forth. Behind a fourth-floor window on the rue des Patriarches, a miniature version of her father sits at a miniature workbench in their miniature apartment, just as he does in real life, sanding away at some infinitesimal piece of wood; across the room is a miniature girl, skinny, quick-witted, an open book in her lap; inside her chest pulses something huge, something full of longing, something unafraid.

*All the Light We Cannot See* by Anthony Doerr. Copyright © 2014 by Anthony Doerr. Reprinted by permission of Scribner, a Division of Simon & Schuster, Inc.

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- 14 What is the **main** purpose of paragraph 1?
- A. to show that the museum is a gloomy place
  - B. to explain that Marie-Laure's situation is hard for her
  - C. to establish why the museum attracts scientists' interest
  - D. to describe how Marie-Laure perceives her environment
- 15 Based on the excerpt, what do the gifts **most likely** show about Marie-Laure's relationship with her father?
- A. He wishes to keep her safe from strangers.
  - B. He is preparing to hire her as an apprentice.
  - C. He is apologizing for mistakes he has made.
  - D. He tries to encourage her desire for knowledge.

- 16 Based on paragraphs 15 and 16, what happens to Marie-Laure when “the museum falls away”?
- A. She fully enters an imagined world.
  - B. She thinks carefully about her future.
  - C. She dreams of a life without her family.
  - D. She recognizes her frustration with others.

- 17 Read the description from paragraph 16 in the box below.

... across the room is a miniature girl, skinny, quick-witted, an open book in her lap; inside her chest pulses something huge, something full of longing, something unafraid.

In the description, what is the **main** effect of the contrast between the “miniature girl” and “something huge”?

- A. It suggests that Marie-Laure has unusual habits.
- B. It reveals that Marie-Laure feels isolated from others.
- C. It emphasizes that Marie-Laure has physical limitations.
- D. It shows that Marie-Laure feels she is destined for great things.

**Question 18 is an open-response question.**

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

**Write your answer to question 18 in the space provided in your Student Answer Booklet.**

- 18 Based on the excerpt, explain how Marie-Laure’s interactions with her surroundings reveal her character traits. Support your answer with relevant and specific details from the excerpt.

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 2

### DIRECTIONS

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

*George Orwell's novel 1984 is set in a futuristic society led by "Big Brother." The opening pages, excerpted here, describe the city of London. In contrast, Upton Sinclair's work The Jungle is set in Chicago during the early years of the twentieth century. The Jungle examines the lives of immigrants who worked in the Chicago stockyards. Read both excerpts and answer the questions that follow.*

from **1984**  
by George Orwell

- 1 It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.
- 2 The hallway smelt of boiled cabbage and old rag mats. At one end of it a colored poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a meter wide: the face of a man of about forty-five, with a heavy black mustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift.<sup>1</sup> Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat<sup>2</sup> was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.
- 3 Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagerness of his body merely emphasized by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.
- 4 Outside, even through the shut window pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no color in anything except the posters that were plastered everywhere. The black-mustachio'd face gazed down from every commanding corner. There was one on the house front immediately opposite. BIG BROTHER

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<sup>1</sup> *lift* — elevator

<sup>2</sup> *flat* — apartment

IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word *INGSOC*.<sup>3</sup> In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the Police Patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

5 Behind Winston's back the voice from the telescreen was still babbling away about pig iron and the overfulfillment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it; moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

6 Winston kept his back turned to the telescreen. It was safer; though, as he well knew, even a back can be revealing. A kilometer away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste—this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with balks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux, occurring against no background and mostly unintelligible.

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<sup>3</sup> *INGSOC* — a political party

from **The Jungle**  
by Upton Sinclair

- 1 It was in the stockyards that Jonas’s friend had gotten rich, and so to Chicago the party was bound. They knew that one word, Chicago,—and that was all they needed to know, at least, until they reached the city. Then, tumbled out of the cars without ceremony, they were no better off than before; they stood staring down the vista of Dearborn Street, with its big black buildings towering in the distance, unable to realize that they had arrived, and why, when they said “Chicago,” people no longer pointed in some direction, but instead looked perplexed, or laughed, or went on without paying any attention. They were pitiable in their helplessness; above all things they stood in deadly terror of any sort of person in official uniform, and so whenever they saw a policeman they would cross the street and hurry by. For the whole of the first day they wandered about in the midst of deafening confusion, utterly lost; and it was only at night that, cowering in the doorway of a house, they were finally discovered and taken by a policeman to the station. In the morning an interpreter was found, and they were taken and put upon a car, and taught a new word—“stockyards.” Their delight at discovering that they were to get out of this adventure without losing another share of their possessions, it would not be possible to describe.
- 2 They sat and stared out of the window. They were on a street which seemed to run on forever, mile after mile—thirty-four of them, if they had known it—and each side of it one uninterrupted row of wretched little two-story frame buildings. Down every side street they could see, it was the same,—never a hill and never a hollow, but always the same endless vista of ugly and dirty little wooden buildings. Here and there would be a bridge crossing a filthy creek, with hard-baked mud shores and dingy sheds and docks along it; here and there would be a railroad crossing, with a tangle of switches, and locomotives puffing, and rattling freight-cars filing by; here and there would be a great factory, a dingy building with innumerable windows in it, and immense volumes of smoke pouring from the chimneys, darkening the air above and making filthy the earth beneath. But after each of these interruptions, the desolate procession would begin again—the procession of dreary little buildings.
- 3 A full hour before the party reached the city they had begun to note the perplexing changes in the atmosphere. It grew darker all the time, and upon the earth the grass seemed to grow less green. Every minute, as the train sped on, the colors of things became dingier; the fields were grown parched and yellow, the landscape hideous and bare. And along with the thickening smoke they began to notice another circumstance, a strange, pungent odor. They were not sure that it was unpleasant, this odor; some might have called it sickening, but their taste in odors was not developed, and they were only sure that it was curious. Now, sitting in the trolley car, they realized that they were on their way to the home of it—that they had travelled all the way from Lithuania<sup>1</sup> to it. It was now no longer something

<sup>1</sup> *Lithuania* — a country in northern Europe

far-off and faint, that you caught in whiffs; you could literally taste it, as well as smell it—you could take hold of it, almost, and examine it at your leisure. They were divided in their opinions about it. It was an elemental odor, raw and crude; it was rich, almost rancid, sensual, and strong. There were some who drank it in as if it were an intoxicant; there were others who put their handkerchiefs to their faces. The new emigrants were still tasting it, lost in wonder, when suddenly the car came to a halt, and the door was flung open, and a voice shouted—“Stockyards!”

4 They were left standing upon the corner, staring; down a side street there were two rows of brick houses, and between them a vista: half a dozen chimneys, tall as the tallest of buildings, touching the very sky—and leaping from them half a dozen columns of smoke, thick, oily, and black as night. It might have come from the centre of the world, this smoke, where the fires of the ages still smoulder. It came as if self-impelled, driving all before it, a perpetual explosion. It was inexhaustible; one stared, waiting to see it stop, but still the great streams rolled out. They spread in vast clouds overhead, writhing, curling; then, uniting in one giant river, they streamed away down the sky, stretching a black pall as far as the eye could reach.

5 Then the party became aware of another strange thing. This, too, like the odor, was a thing elemental; it was a sound, a sound made up of ten thousand little sounds. You scarcely noticed it at first—it sunk into your consciousness, a vague disturbance, a trouble. It was like the murmuring of the bees in the spring, the whisperings of the forest; it suggested endless activity, the rumblings of a world in motion. It was only by an effort that one could realize that it was made by animals, that it was the distant lowing of ten thousand cattle, the distant grunting of ten thousand swine.

*1984* by George Orwell. Copyright © 1949 by Houghton Mifflin Harcourt Publishing Company and renewed 1977 by Sonia Brownell Orwell. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

*The Jungle* by Upton Sinclair. In the public domain.

- 19 In paragraph 1 of *1984*, what is the **main** effect of reporting that “the clocks were striking thirteen”?
- A. It suggests disorder.
  - B. It suggests violence.
  - C. It creates a sense of panic.
  - D. It creates a sense of strangeness.

- 20 Read the description from paragraph 1 of *The Jungle* in the box below.

Then, tumbled out of the cars without ceremony, they were no better off than before; they stood staring down the vista of Dearborn Street, . . . unable to realize that they had arrived, . . .

Based on the excerpt, what does the description reveal about the immigrants?

- A. Their goals are easily attained.
- B. Achieving their ambitions will be costly.
- C. Becoming wealthy is not important to them.
- D. Their situation is not what they had expected.

- 21 Read the sentences from paragraph 3 of *The Jungle* in the box below.

It was an elemental odor, raw and crude; it was rich, almost rancid, sensual, and strong. There were some who drank it in as if it were an intoxicant; there were others who put their handkerchiefs to their faces.

Based on the excerpt, the immigrants’ reactions in the second sentence **mainly** suggest that they felt their experiences were both

- A. humorous and grim.
- B. familiar and unusual.
- C. tiring and stimulating.
- D. intriguing and repulsive.

- 22 Based on the excerpts, what is **most likely** true about both Winston Smith in *1984* and the immigrants in *The Jungle*?

- A. They are intimidated by their surroundings.
- B. They have experienced prejudice in their lives.
- C. They have faith in the principles of democracy.
- D. They are consistently adaptable to new environments.

- 23 Read the description from paragraph 1 of *The Jungle* in the box below.

. . . above all things they stood in deadly terror of any sort of person in official uniform . . .

Which character from *1984* **most likely** elicits the same response as a “person in official uniform”?

- A. Big Brother
- B. Winston Smith
- C. the helicopter pilot
- D. the voice on the telescreen

- 24 Read the descriptions from *1984* and *The Jungle* in the box below.

- The hallway smelt of boiled cabbage and old rag mats. (*1984*)
- Behind Winston’s back the voice from the telescreen was still babbling away . . . (*1984*)
- For the whole of the first day they wandered about in the midst of deafening confusion, . . . (*The Jungle*)
- And along with the thickening smoke they began to notice another circumstance, a strange, pungent odor. (*The Jungle*)

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

- A. to reveal point of view
- B. to foreshadow a conflict
- C. to create a change in tone
- D. to emphasize sensory images

- 25 Which of the following statements comparing the excerpts from *1984* and *The Jungle* is **most** accurate?
- A. Both analyze the individual's rebellion against a corrupt society.
  - B. Both examine the individual's fight for justice in an unjust world.
  - C. Both portray the individual's lack of control in a powerful society.
  - D. Both describe the individual's quest to fulfill a dream in a new place.

- 26 Read the sentences from *1984* and *The Jungle* in the box below.

- Were there always these vistas of rotting nineteenth-century houses, their sides shored up with balks of timber, their windows patched with cardboard . . . ? (*1984*)
- They were left standing upon the corner, staring; down a side street there were two rows of brick houses, and between them a vista: half a dozen chimneys, tall as the tallest of buildings, . . . (*The Jungle*)

Based on the sentences, what does the word *vista* mean?

- A. scene
- B. wreck
- C. illusion
- D. fragment

Question 27 is an open-response question.

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

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

- 27 Based on the excerpts, explain how the descriptions of the settings in both *1984* and *The Jungle* create mood. Support your answer with relevant and specific details from **both** excerpts.

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 3

### DIRECTIONS

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

*In 1928, Harrison Martland was the chief medical examiner for Essex County, New Jersey. Part of his job was to determine causes of illness and death. Read the excerpt about investigations into the health effects of the element radium and answer the questions that follow.*

### RADIUM

*by Deborah Blum*

- 1 The industrial landscape of New Jersey provided Martland with a profusion of workplace safety issues to investigate. His research helped prove that workers in explosives factories were poisoned by nitroglycerine; he wrote the first paper showing that exposure to beryllium—a flexible metallic element used in the emerging electronics industry—could lead to fatal lung diseases. Due in part to his own relentless pressure (he was a man who liked to see his research put to use), those findings would eventually result in regulatory reform.
- 2 In 1928 he was pursuing yet another industrial health hazard, one that would challenge the standard definition of a poisonous material. It was this puzzling investigation that prompted Martland to contact the New York City office. He had some aging bones in his possession, belonging to a former New Jersey factory worker. He wanted to know whether the better-equipped laboratories at Bellevue could answer this: were the bones radioactive?\*
- 3 To make real sense of that question, one had to look back some thirty years, to when scientists in France had announced a startling discovery. The rocks of the Earth’s crust, they declared, were not all cold dead chunks of metal and mineral. Some were strangely alive. Some sizzled with energy and even emitted radiation.
- 4 The French physicist Henri Becquerel reported the first such discovery in 1896. He’d conducted experiments showing that the element uranium emitted tiny atomic particles that could pass through metal foil, creating a spatter of light spots on photographic film. Two colleagues, newly married physicists named Pierre and Marie Curie, took up Becquerel’s work. Marie especially found these living rocks fascinating. Sifting through trays of uranium tailings—a fine radioactive rubble left over when uranium ore is processed—and carefully measuring “uranium rays,” she realized quickly that the emission levels were too high to be explained by the uranium alone.
- 5 After two more laborious years of sifting, testing, and recording light spatter on film, the Curies announced that they had discovered two new elements, both of which emitted particles at a greater rate than uranium. One they named polonium, after Marie Curie’s native Poland. The

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\* *radioactive* — emitting radiation during the process of decay

second they simply named for radiation itself, calling it radium. They proposed that elements like radium and polonium, with their peculiar atomic snap and sizzle, should be known as “radioactive” elements.

6 It was radium—“my beautiful radium” as Marie called it—that seemed the most promising of these new materials. Polonium was too intensely active, burning itself away within a year. Uranium was more stable but less energized, dribbling its radiation comparatively slowly away. Radium, on the other hand, glowed with promise. It decayed slowly; its half-life was sixteen hundred years, yet it spat and sparked with a steady release of energy. The Curies had measured radium’s intensity at some three thousand times that of uranium. It was rather like finding a tiny star buried in the dirt. A very tiny star—the Curies had isolated only 100 milligrams of pure radium from some three tons of uranium ore. But that gave it the allure of something truly rare.

7 Within two years physicians had learned that the application of radium salts to a tumor would shrink the cancer. “Radium therapy” was introduced into hospitals shortly after the turn of the twentieth century. Physicians reported healing effects that seemed miraculous, especially compared to the therapies of old. The newspapers compared radium’s magic to the golden healthful rays of the sun. Everyone wanted to stand in what seemed a naturally healing light.

8 Radium use spread quickly into consumer products. There were bottles of radium water (guaranteed to make the drinker sparkle with energy), radium soda, radium candy, radium-laced facial creams (to rejuvenate the skin), radium-sprinkled face powder (in four clearly labeled tints: white, natural, tan, and African), soaps and pain-relieving liniments and lotions. Researchers discovered that the European hot springs, famed for their healing powers, contained radon, a gas created by the decay of radium, released as water dissolved minerals in the rocks that lay beneath the springs. Perhaps, scientists suggested, the health effects of the mineral hot springs came from radioactive elements in the ground. Spas in upstate New York rushed to compete by dropping uranium ores into their swimming pools. A New Jersey company grew rich selling hundreds of thousands of bottles of Radithor: Certified Radioactive Water as a tonic that guaranteed new vigor and energy.

9 Radiant health, the ads proclaimed—beautiful skin, endless vigor, and eternal health—ingesting radium seemed the next best thing to drinking sunlight.

10 Martland found radium to be neither beautiful nor inspirational.

11 He’d been drawn into researching it by a peculiar health crisis in Orange, New Jersey, a community just northwest of Newark. Situated on a main turnpike to Pennsylvania, Orange had long been a bustling little industrial city. It was a popular stop on the Delaware, Lackawanna, and Western railroad line. The trains made a flurry of stops at the Orange terminal, picking up and dropping off passengers, delivering Pennsylvania coal, and carrying away factory products: clocks, pencil sharpeners, boxes of shoes. Until Prohibition, the Orange Brewery had shipped its beer out on the DL&W. The old building stood dark now. But other businesses thrived in its place. The U.S. Radium Corporation, which had opened a plant there in 1917, was busier than ever.

12 The Radium Corporation had gotten its start in the Great War, with its new technological demands. Soldiers, huddled in the muddy trenches of Europe, learned quickly that the pocket watches they carried were unsuited to battlefields. They fell out of pockets and were crushed

by the next crawling soldier; if the watches somehow weren't smashed, they were hopelessly unreadable at night. Driven by military need, watch companies began putting watches on straps, which could be safely buckled onto wrists, and they looked for a way to make watch faces glow in the dark.

13 Luckily, some years before the war, German scientists had developed a “self-luminous” paint. This paint glowed, due to a rather neat little cascade of chemical interactions: if radium salts were mixed with a zinc compound, particles emitted by the radium caused the zinc atoms to vibrate. The vibration created a buzz of energy, visible as a faint shiver of light. This pale greenish glow was easily outshone by daylight, but in the dark it was just luminous enough to make an instrument readable without making it easily detectable to a watching enemy.

14 After American troops joined the war in Europe, the factory in Orange won a contract to supply radium-dial instruments to the military. By the time the war ended, wristwatches with their glowing dials and handy wristbands were all the style. So were luminous-faced clocks, nicely dressed up in gold and ebony for elegant homes. The corporation's business was as healthy as ever—as healthy, you might say, as radium itself.

15 Hardly a quibble, hardly a doubt was raised, that radium might not really be the golden child of the elements.

16 At the factory the dial painters were taught to shape their brushes with their lips, producing the sharp tip needed to paint the tiny numbers and lines of watch dials and the lacy designs of fashionable clocks. Each worker was expected to paint 250 dials a day, five and a half days a week. They earned about twenty dollars a week for that work, at a rate of one and a half cents per completed dial.

17 The painters were teenage girls and young women who became friendly during their hours together and entertained themselves during breaks by playing with the paint. They sprinkled the luminous liquid in their hair to make their curls twinkle in the dark. They brightened their fingernails with it. One girl covered her teeth to give herself a Cheshire cat smile when she went home at night. None of them considered this behavior risky. Why would they, when doctors were using the same material to cure people? When wealthy spa residents were paying good money to soak in the stuff? When a neighboring company promoted the popular tonic Radithor? No one—certainly not the dial painters themselves—saw anything to worry about.

18 Until one by one the young workers began, mysteriously, to fall ill. Their teeth fell out, their mouths filled with sores, their jaws rotted, and they wasted away, weakened by an apparently unstoppable anemia. By 1924 nine of the dial painters were dead. They were all women in their twenties, formerly healthy, with little in common except for those hours they had spent, sitting at their iron and wood desks at the factory, painting tiny bright numbers on delicate instruments.

...

19 In New Jersey . . . worries about the element grew as illness spread among the dial workers. Ironically, they began falling ill shortly after Curie's triumphant American tour. By 1924, as the painters continued to die, managers at the U.S. Radium Corporation hired a team of scientists from Harvard University to investigate the inexplicably accelerating deaths.

- 20 The Harvard scientists discovered that the watch factory was thick with radium dust. The employees were frequently covered in it. In the dark, one researcher said, the dial painters glowed like luminous ghosts. The researchers concluded that the deaths were connected to the factory work. *Connected to* rather than *caused by*: radium had a safe reputation, and they were reluctant to blame it completely. Even this cautious assessment did not go over well with factory management. The U.S. Radium Corporation refused to allow the study to be published, saying the information was too sensitive to be released.
- 21 The same year, though, a team of less cooperative scientists pursued the problem at U.S. Radium, running tests on many of the ailing workers, some still employed, others who had moved on to other jobs. The doctors from the New Jersey Consumers' League, already well known for its uncompromising positions on worker safety, published their findings, summing up with a declaration that the factory in Orange was incubating a new, strange, and terrible occupational disease.
- 22 At this point Harrison Martland decided to conduct his own investigation, one that would be uncolored by claims of pro-management or pro-worker bias. He soon agreed that radium exposure had to be the source of the problem. In his examination of the young dial painters, he'd discovered a fact that was impossible to dismiss.
- 23 The women were exhaling radon gas.

"Radium" by Deborah Blum, from *The Poisoner's Handbook: Murder and the Birth of Forensic Medicine in Jazz Age New York*. Copyright © 2010 by Deborah Blum. Reprinted by permission of Penguin Press, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC.

- 28 Read the sentence from paragraph 1 in the box below.

Due in part to his own relentless pressure (he was a man who liked to see his research put to use), those findings would eventually result in regulatory reform.

In the sentence, what is the **most likely** reason the author includes the detail that is inside the parentheses?

- A. to suggest Martland’s relief that he achieved some fame
  - B. to reveal Martland’s strong advocacy for particular groups
  - C. to emphasize that Martland conducted studies to bring about change
  - D. to show that Martland felt overwhelmed by the attention he received
- 29 Based on the excerpt, what is the **main** reason the Curies considered radium to be “promising”?
- A. It is easily extracted.
  - B. It is visible only in the dark.
  - C. It is small, but chemically complex.
  - D. It is powerful, but breaks down gradually.

- 30 Based on paragraph 8, what is radon?
- A. a poisonous liquid created by mixing water and soil
  - B. a gas formed when radium decomposes
  - C. a rocky substance made from radium
  - D. a healing mineral dissolved by water
- 31 What is the **main** purpose of paragraph 11?
- A. to provide background information about an area
  - B. to introduce important facts about a character
  - C. to explain the significance of local traditions
  - D. to provide a detailed chronology of events

- 32 Read paragraph 15 in the box below.

Hardly a quibble, hardly a doubt was raised, that radium might not really be the golden child of the elements.

The paragraph is an example of

- A. foreshadowing.
  - B. onomatopoeia.
  - C. an oxymoron.
  - D. a simile.
- 33 Which sentence **best** describes the relationship between paragraphs 17 and 18?
- A. The point of view in paragraph 18 reinforces statistics provided in paragraph 17.
  - B. The formal tone in paragraph 17 emphasizes the expert opinions presented in paragraph 18.
  - C. The detailed evidence in paragraph 18 provides support for the arguments made in paragraph 17.
  - D. The lighthearted details in paragraph 17 contrast with the shocking nature of the tragedy in paragraph 18.

- 34 With which of the following statements would the author **most likely** agree?
- A. Consumers must take responsibility for their own choices.
  - B. New technologies must be researched objectively and carefully.
  - C. Technological progress must be supported politically and financially.
  - D. Corporations must protect themselves at the expense of everyday citizens.

- 35 In paragraph 21, which of the following could **best** replace the word *incubating*?
- A. projecting
  - B. provoking
  - C. designing
  - D. growing

**Question 36 is an open-response question.**

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

**Write your answer to question 36 in the space provided in your Student Answer Booklet.**

- 36** Based on the excerpt, explain why radium is both fascinating and frightening. Support your answer with relevant and specific information from the excerpt.

Following the death of his friend, the warrior Gilgamesh goes on a quest. Read the excerpt from the ancient epic tale Gilgamesh and answer the questions that follow.

*from* GILGAMESH  
*translated by Stephen Mitchell*

## BOOK IX

Gilgamesh wept over Enkidu his friend,  
bitterly he wept through the wilderness.  
“Must I die too? Must I be as lifeless  
as Enkidu? How can I bear this sorrow  
5 that gnaws at my belly, this fear of death  
that restlessly drives me onward? If only  
I could find the one man whom the gods made immortal,  
I would ask him how to overcome death.”

So Gilgamesh roamed, his heart full of anguish,  
10 wandering, always eastward, in search  
of Utnapishtim, whom the gods made immortal.

Finally he arrived at the two high mountains  
called the Twin Peaks. Their summits touch  
the vault of heaven, their bases reach down  
15 to the underworld, they keep watch over  
the sun’s departure and its return.  
Two scorpion people were posted at the entrance,  
guarding the tunnel into which the sun  
plunges when it sets and moves through the earth  
20 to emerge above the horizon at dawn.  
The sight of these two inspired such terror  
that it could kill an ordinary man.  
Their auras shimmered over the mountains.  
When Gilgamesh saw them, he was pierced with dread,  
25 but he steadied himself and headed toward them.

The scorpion man called out to his wife,  
“This one who approaches—he must be a god.”

The scorpion woman called back to him,  
“He is two-thirds divine and one-third human.”

\* \* \*

30 The scorpion man said, “What is your name?  
How have you dared to come here? Why  
have you traveled so far, over seas and mountains  
difficult to cross, through wastelands and deserts  
no mortal has ever entered? Tell me  
35 the goal of your journey. I want to know.”

“Gilgamesh is my name,” he answered,  
“I am the king of great-walled Uruk  
and have come here to find my ancestor  
Utnapishtim, who joined the assembly  
40 of the gods, and was granted eternal life.  
He is my last hope. I want to ask him  
how he managed to overcome death.”

The scorpion man said, “No one is able  
to cross the Twin Peaks, nor has anyone ever  
45 entered the tunnel into which the sun  
plunges when it sets and moves through the earth.  
Inside the tunnel there is total darkness:  
deep is the darkness, with no light at all.”

The scorpion woman said, “This brave man,  
50 driven by despair, his body frost-chilled,  
exhausted, and burnt by the desert sun—  
show him the way to Utnapishtim.”

The scorpion man said, “Ever downward  
through the deep darkness the tunnel leads.  
55 All will be pitch black before and behind you,  
all will be pitch black to either side.  
You must run through the tunnel faster than the wind.  
You have just twelve hours. If you don’t emerge  
from the tunnel before the sun sets and enters,  
60 you will find no refuge from its deadly fire.  
Penetrate into the mountains’ depths,  
may the Twin Peaks lead you safely to your goal,  
may they safely take you to the edge of the world.  
The gate to the tunnel lies here before you.  
65 Go now in peace, and return in peace.”

As the sun was rising, Gilgamesh entered.  
He began to run. For one hour he ran,  
deep was the darkness, with no light at all  
before and behind him and to either side.  
70 For a second and a third hour Gilgamesh ran,  
deep was the darkness, with no light at all  
before and behind him and to either side.  
For a fourth and a fifth hour Gilgamesh ran,  
deep was the darkness, with no light at all  
75 before and behind him and to either side.  
For a sixth and a seventh hour Gilgamesh ran,  
deep was the darkness, with no light at all  
before and behind him and to either side.  
At the eighth hour Gilgamesh cried out with fear,  
80 deep was the darkness, with no light at all  
before and behind him and to either side.  
At the ninth hour he felt a breeze on his face,  
deep was the darkness, with no light at all  
before and behind him and to either side.  
85 For a tenth and eleventh hour Gilgamesh ran,  
deep was the darkness, with no light at all  
before and behind him and to either side.  
At the twelfth hour he emerged from the tunnel  
into the light. The sun was hurtling  
90 toward the entrance. He had barely escaped.

Before him the garden of the gods appeared,  
with gem-trees of all colors, dazzling to see.  
There were trees that grew rubies, trees with lapis  
lazuli flowers, trees that dangled  
95 gigantic coral clusters like dates.  
Everywhere, sparkling on all the branches,  
were enormous jewels: emeralds, sapphires,  
hematite, diamonds, carnelians, pearls.  
Gilgamesh looked up and marveled at it all.

- 37 Based on lines 1–8, what is Gilgamesh’s purpose?
- A. to avenge his friend who has died
  - B. to discover the secret of eternal life
  - C. to seek a prediction about his future
  - D. to conquer the grief of losing a friend to death
- 38 Based on the excerpt, how does the scorpion woman **mainly** contribute to the plot?
- A. She gives Gilgamesh courage to continue.
  - B. She offers Gilgamesh comfort for his injuries.
  - C. She proves Gilgamesh has descended from the gods.
  - D. She helps Gilgamesh gain access to the path he seeks.
- 39 What does the use of repetition in lines 66–87 **mainly** emphasize?
- A. Gilgamesh’s poor judgment
  - B. the boring nature of the task
  - C. Gilgamesh’s relentless effort
  - D. the evilness of the underworld
- 40 What does the description of the garden in lines 91–99 **mainly** emphasize?
- A. the great surprise that Gilgamesh experiences
  - B. the extreme wealth that Gilgamesh has earned
  - C. the splendor of the goal that Gilgamesh has achieved
  - D. the loyalty of the gods that Gilgamesh worships

**Grade 10 English Language Arts  
Reading Comprehension  
Spring 2018 Released Items:  
Reporting Categories, Standards, and Correct Answers**

Item No.	Page No.	Reporting Category <sup>1</sup>	Standard <sup>1</sup>	Correct Answer (MC) <sup>2</sup>	2001 Standard <sup>3</sup>
1	136	Reading	RI.9-10.5	A	10.2.13
2	136	Reading	RI.9-10.4	A	10.2.15
3	136	Reading	RI.9-10.1	C	10.2.08
4	136	Reading	RI.9-10.5	B	10.2.15
5	137	Reading	RI.9-10.4	B	10.2.08
6	137	Reading	RI.9-10.2	C	10.2.08
7	137	Language	L.9-10.4	A	10.1.04
8	137	Language	L.9-10.4	B	10.1.04
9	138	Reading	RI.9-10.3		10.2.13
10	141	Reading	RL.9-10.2	A	10.2.14
11	141	Reading	RL.9-10.4	A	10.2.14
12	141	Reading	RL.9-10.1	C	10.2.14
13	141	Reading	RL.9-10.3	C	10.2.14
14	144	Reading	RL.9-10.5	D	10.2.12
15	144	Reading	RL.9-10.3	D	10.2.12
16	145	Reading	RL.9-10.4	A	10.2.12
17	145	Reading	RL.9-10.4	D	10.2.15
18	145	Reading	RL.9-10.3		10.2.12
19	150	Reading	RL.9-10.4	D	10.2.15
20	150	Reading	RL.9-10.1	D	10.2.12
21	150	Reading	RL.9-10.1	D	10.2.08
22	150	Reading	RL.9-10.3	A	10.2.12
23	151	Reading	RL.9-10.3	A	10.2.08
24	151	Reading	RL.9-10.4	D	10.2.15
25	152	Reading	RL.9-10.9	C	10.2.11
26	152	Language	L.9-10.4	A	10.1.04
27	153	Reading	RL.9-10.4		10.2.15
28	158	Reading	RI.9-10.3	C	10.2.13
29	158	Reading	RI.9-10.1	D	10.2.13
30	158	Reading	RI.9-10.1	B	10.2.13
31	158	Reading	RI.9-10.5	A	10.2.13
32	159	Reading	RI.9-10.5	A	10.2.15
33	159	Reading	RI.9-10.5	D	10.2.13
34	159	Reading	RI.9-10.6	B	10.2.13
35	159	Language	L.9-10.4	D	10.1.04
36	160	Reading	RI.9-10.2		10.2.13
37	164	Reading	RL.9-10.1	B	10.2.08
38	164	Reading	RL.9-10.3	D	10.2.16
39	164	Reading	RL.9-10.4	C	10.2.15
40	164	Reading	RL.9-10.2	C	10.2.16

<sup>1</sup> The Reporting Category and Standard columns refer to the 2011 *Massachusetts Curriculum Framework for English Language Arts and Literacy*. More information about reporting categories for ELA is available at <http://www.doe.mass.edu/frameworks/archive.html>.

<sup>2</sup> Answers are provided here for multiple-choice items only. Sample responses and scoring guidelines for open-response items, which are indicated by the shaded cells, will be posted to the Department's website later this year.

<sup>3</sup> The Department is providing the standard from the 2001 curriculum framework for ELA for reference purposes.