

Massachusetts MCAS Grade 10 English Language Arts Practice

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PRACTICE TEST

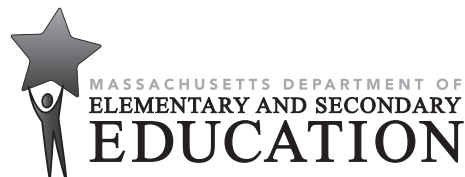
English Language Arts

Grade 10

Student Name

School Name

District Name



Grade 10 English Language Arts

PRACTICE TEST

This practice test contains 22 questions.

Directions

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

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

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

From 1929 to 1939, the United States sank into the Great Depression, a period of extreme poverty and unemployment for most of the country. Read the passages that discuss a famous photograph, titled “Migrant Mother,” taken during that time. Then answer the questions that follow.

The following passage is from a book that examines how the photograph “Migrant Mother” came to be taken and why it was so significant.

Snapping an Iconic Photo

by Don Nardo

- 1 A driving rain was falling on California’s Highway 101 that March day in 1936. The driver, 40-year-old professional photographer Dorothea Lange, sat alone in the car. She later recalled what had been on her mind: “Sixty-five miles an hour for seven hours would get me home to my family that night, and my eyes were glued to the wet and gleaming highway that stretched out ahead.”
- 2 Home for Lange was San Francisco, in northern California. She had just finished a monthlong picture-taking assignment in the southern part of the state. Working many days with little sleep had made her weary. So she could think of little else but her warm, dry house, her husband, and her young sons, Daniel and John. She had no inkling that in the next hour she would create a famous piece of history.

An Inner Argument

- 3 As she drove along the nearly deserted road, Lange suddenly saw something interesting. Later she described it as “a crude sign with pointing arrow which flashed by at the side of the road.” In hand-written letters on the sign were the words “Pea-Pickers Camp.”
- 4 She knew full well what those words meant. The U.S. economy was just beginning to recover from the Great Depression, a terrible worldwide economic downturn. But tens of millions of people in the United States were still out of work. Many jobless moved from place to place seeking temporary work picking fruit and vegetables—any opportunity to make a few dollars. The camp the sign mentioned, Lange realized, must be where local pea pickers had pitched their tents.
- 5 Lange passed the sign and had no intention of stopping. But then she was torn by what she later described as “an inner argument.” Among the questions she asked herself were:

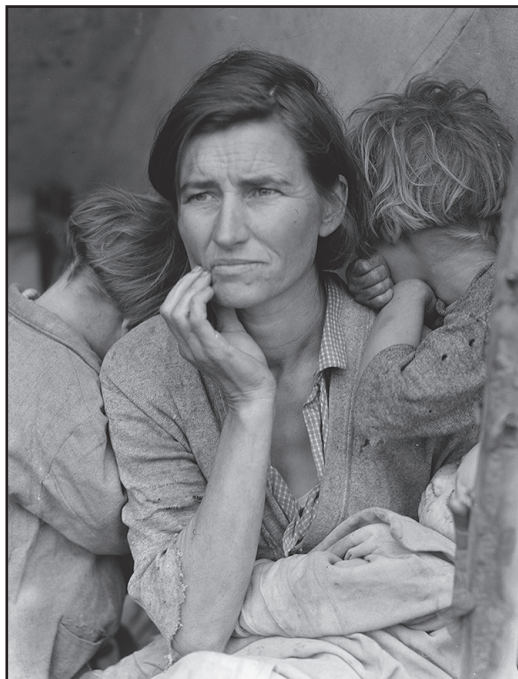
- 6 "Dorothea, how about that camp back there? What is the situation back there?"
- 7 "Are you going back?"
- 8 "Nobody could ask this of you, now could they?"
- 9 "To turn back certainly is not necessary. Haven't you plenty of negatives* already on this subject? Isn't this just one more of the same? Besides, if you take a camera out in this rain, you're just asking for trouble. Now be reasonable, etc., etc., etc."
- 10 Lange drove on for about 20 miles (32 kilometers). All the while she kept making excuses for why she had no good reason to visit the pea pickers' camp. Finally powerful curiosity overcame her excuses. She made a U-turn, drove back, and turned off the highway at the sign. At that point, she said later, "I was following instinct, not reason."

"As if Drawn by a Magnet"

- 11 By the time Lange reached a cluster of small tents and makeshift shelters, the rain had tapered off. Almost immediately, a possible subject for her camera lens caught her eye. A woman and four children sat beneath a crude tent with one side open to the elements. They seemed to be doing their best to avoid the soggy, muddy ground.
- 12 Lange parked her car and moved closer. "I saw and approached the hungry and desperate mother, as if drawn by a magnet," she later said. "I do not remember how I explained my presence or my camera to her but I do remember she asked me no questions." Lange took six photographs. Altogether the encounter lasted only about 10 minutes, she later estimated. As she worked, she asked the mother how old she was. The woman replied that she was 32. "She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed," Lange later wrote. "There she sat in that lean-to tent with her children huddled around her."
- 13 Having snapped the photos, Lange decided to leave. "I did not approach the tents and shelters of other stranded pea-pickers," she remembered. "It was not necessary. I knew I had recorded the essence of my assignment." But although she knew the photos were good, she did not yet know just *how* good. Lange did not realize that one of the pictures would become iconic—perfectly capturing the spirit of the Great Depression. Photographer Michael Stones later described the timeless photo:

*negatives—in photography, images on film that show dark areas as light and light areas as dark

The iconic image is a close-up. Two of [the] children are behind [the mother] and back-on, leaving little doubt about who is the central figure. She looks away from the camera, her face thoughtful, worried, her body inclined toward the flimsy dwelling, a baby on her lap. Her right hand, placed prominently against the face, pulling down the corner of a lip, shows a delicacy of manner that contrasts with the dirt under its nails.



- 14 These six heartrending images concisely and powerfully told a sad tale. They showed the plight of the mother and her children. But they also stood for something bigger. They captured the predicament that hundreds of thousands of migrant workers found themselves in. According to author and photographer Anne W. Spirn, "A photograph can embody a complete thought or an entire story. A series of photographs can shape a narrative or make an argument."
- 15 As she drove back toward Highway 101 that day, Lange may have realized that she had not asked for her subject's name. In fact, she would never find out. When Lange died three decades later, neither she nor the American public knew the identity of the woman who had come to be called the Migrant Mother.

"Snapping an Iconic Photo" by Don Nardo, from *Migrant Mother*. Text copyright © 2011 by Capstone. Reprinted by permission of Capstone. Photograph courtesy of the Library of Congress Prints and Photographs Division.

Florence Thompson was the name of the real “Migrant Mother.” The following passage examines her life both before and after the famous photograph was taken.

The Story of the “Migrant Mother”

by Ben Phelan

- 1 As the United States sank into the Great Depression, a photographer named Dorothea Lange turned her attention away from studio and portrait work toward the suffering she was seeing around her. After taking a job as a photographer for the Resettlement Administration, a New Deal agency tasked with helping poor families relocate, Lange one day found herself in Nipomo, California, at a campsite full of out-of-work pea pickers. The crop had been destroyed by freezing rain; there was nothing to pick. Lange approached one of the idle pickers, a woman sitting in a tent, surrounded by her seven children, and asked if she could photograph them. From Lange’s notes:

. . . I did not ask her name or her history. She told me her age, that she was 32. She said that [she and her children] had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food.
- 2 Lange took six pictures. One of them, Migrant Mother, became the iconic photo of the Depression, and one of the most familiar images of the 20th century. With her children cowering behind her for protection, hiding their faces, the Migrant Mother gazes distractedly into the distance. At the time, the dust-blown interior of the United States was full of families like hers, whom poverty had forced off their land and into a life of wandering. Their poverty was total; they had nothing. Where is her husband, the children’s father? She is on her own. There is no help, no protection, and nothing over the horizon but work, want and more wandering. Her worried, vacant expression seems to communicate what we, at our end of history, already know: Things were not going to get better for a long, long time.
- 3 There are few images as deeply ingrained in the national consciousness as Migrant Mother. Yet for decades, no one knew what had become of this woman and her family. No one even knew her name: Lange never asked, and by the time the photo appeared in a local newspaper, the woman and her family had moved on to the next town.
- 4 Finally, in 1978, a reporter from the Modesto Bee found the Migrant Mother, tracking her down to a trailer park outside Modesto, California. Her name was Florence Owens Thompson; she was 75 years old. Lange had promised Thompson that her name would never be published—Thompson wanted to

spare her children the embarrassment—but once she was discovered, she revealed her name and told her story.

- 5 Thompson was born Florence Leona Christie, a Cherokee, in a teepee in Indian Territory, Oklahoma, in 1903. She married at 17, then moved to California for farm- and millwork. When she was 28 years old and pregnant with her sixth child, her husband died of tuberculosis. Thereafter Thompson worked odd jobs of all kinds to keep her children fed. For most of the 1930s, she was an itinerant¹ farmhand, picking whatever was in season.
- 6 During cotton harvests, as she described in interviews, she would put her babies in bags and carry them along with her as she worked down the rows. She earned 50 cents per hundred pounds picked and says she “generally picked around 450, 500 [pounds a day]. I didn’t even weigh a hundred pounds.” For a while, she and her children lived under a bridge. “When Steinbeck² wrote in *The Grapes of Wrath* about those people living under the bridge at Bakersfield—at one time we lived under that bridge. It was the same story. Didn’t even have a tent then, just a ratty old quilt.”
- 7 One day in 1936, while driving from Los Angeles to Watsonville, Thompson’s car broke down. She managed to get the car towed into the Nipomo pea-pickers camp, had it repaired, and was just about to leave when Dorothea Lange appeared. Thompson was not eager to have her family photographed and exhibited as specimens of poverty, but there were people starving in that camp, one of Thompson’s daughters later recalled, and Lange convinced her that the image would educate the public about the plight of hardworking but poor people like herself. Within days, the photo was being published in papers across the country—an instant classic of American photography. In the years to follow, the Thompson family kept their identities to themselves, but the photograph was a continual subject of conversation. “It always stayed with her,” said Katherine Thompson McIntosh of her mother. “She always wanted a better life, you know.”
- 8 Thompson moved to Modesto in 1945 and went to work in a hospital there. She had one of the most famous faces in the United States, yet, to keep her family together, she had to work 16 hours a day, seven days a week. “I worked in hospitals,” Thompson told NBC in 1979, “I tended bar, I worked in the field, so I done a little bit of everything to make a living for my kids.” Thompson profited nothing from *Migrant Mother*. “I can’t get a penny out of it,” she once said, but she wasn’t exactly bitter. She had posed for the photo to help others, not herself, yet the disparity between her high profile and low status couldn’t help but bother her.

¹itinerant—traveling from place to place

²Steinbeck—John Steinbeck, whose famous novel *The Grapes of Wrath* tells the story of a family living during the Great Depression

- 9 Meanwhile, Migrant Mother made Dorothea Lange's reputation, helped earn her a Guggenheim fellowship, and conferred fame and a permanent place in the canon of American photographers. Lange certainly deserved her success; she had an eye, talent, training, and drive. Yet it seems unjust that Migrant Mother, one of the most successful photographs in American history, should have helped so many, but done nothing for the woman whose face and body were able to express so much. Thompson was a model; she was posing, and she knew why. She was to represent the very Figure of Poverty. So she organized her posture and set her expression just so for Lange's camera. And that is a talent, too. Thompson and Lange, for an instant in 1936, were collaborators. Yet the gulf between their fortunes, already colossal, would only grow wider as years passed.
- 10 The Thompson clan, which eventually grew to 10 children, worked their way into the middle class, but Florence Thompson never felt comfortable in a conventional home. Even after her children bought her a house, she chose to live in a trailer. "I need to have wheels under me," she said.
- 11 In 1983, Thompson had a stroke. Her children, unable to pay the hospital, used her identity as the Migrant Mother to raise \$15,000 in donations. The money helped to defray Thompson's medical bills, but Thompson herself gained nothing. She died soon after her stroke.
- 12 A few years earlier, a reporter had asked Thompson about the life she eked out for her family. She spoke plainly, with no sentimentality. "We just existed," she said. "Anyway, we lived. We survived, let's put it that way." During the Great Depression, that was never a guarantee. "We never had a lot," said McIntosh, her daughter, "but she always made sure we had something. She didn't eat sometimes, but she made sure us children ate."

"The Story of the 'Migrant Mother'" by Ben Phelan, from *Antiques Roadshow*, Season 18. Copyright © 1997–2017 by WGBH Educational Foundation. Reprinted by permission of WGBH Educational Foundation.

- 1 In "Snapping an Iconic Photo," how does paragraph 3 contribute to the development of the passage?
- Ⓐ It suggests Lange's anxiety about being on a deserted road.
 - Ⓑ It shows Lange's curiosity about what pea pickers did during the day.
 - Ⓒ It describes a critical moment that contributed to Lange taking a famous photograph.
 - Ⓓ It establishes a contrast between the different regions of California through which Lange was driving.
- 2 Which statement **best** describes the irony expressed in paragraphs 8 and 9 of "The Story of the 'Migrant Mother'"?
- Ⓐ Thompson was the focus of other photographs, but no one ever noticed her in them.
 - Ⓑ Thompson's children grew up to lead successful lives, yet they were unable to support her.
 - Ⓒ Thompson was finally recognized for the photograph, but she was too busy to appreciate it.
 - Ⓓ Thompson's image was supposed to aid people in situations similar to hers, yet she gained nothing from it.

- 3 Which statement **best** describes how the authors of **both** passages present their information?
- Ⓐ They both provide the context in which Lange took the photograph followed by reflections on its impact.
 - Ⓑ They both compare Lange's memories of taking the photograph with Thompson's memories of having posed for it.
 - Ⓒ They both describe the appearances of Lange and Thompson in order to emphasize the differences in their lifestyles.
 - Ⓓ They both describe some of the issues that led to the Great Depression in order to contrast them with the beauty of Lange's work.
- 4 Read the sentences from "Snapping an Iconic Photo" and "The Story of the 'Migrant Mother'" in the box.

- As she drove back toward Highway 101 that day, Lange may have realized that she had not asked for her subject's name. In fact, she would never find out. (paragraph 15 of "Snapping an Iconic Photo")
- No one even knew her name: Lange never asked, and by the time the photo appeared in a local newspaper, the woman and her family had moved on to the next town. (paragraph 3 of "The Story of the 'Migrant Mother'")

What conclusion can be drawn from the sentences?

- Ⓐ Lange attempted to maintain a closeness to the people she worked with.
- Ⓑ Lange's photographs were different from her recollections of the events.
- Ⓒ Lange tried to be as efficient as possible when completing her assignments.
- Ⓓ Lange's photographs represented something greater than the individuals who were in them.

- 5 Which statement **best** describes a major difference between the authors' purposes in "Snapping an Iconic Photo" and "The Story of the 'Migrant Mother'"?
- Ⓐ "Snapping an Iconic Photo" focuses on conveying historical facts, while "The Story of the 'Migrant Mother'" tries to tell an entertaining story.
 - Ⓑ "Snapping an Iconic Photo" relates an encounter from Lange's perspective, while "The Story of the 'Migrant Mother'" tries to create sympathy for Thompson.
 - Ⓒ "Snapping an Iconic Photo" describes Lange's and Thompson's personality traits, while "The Story of the 'Migrant Mother'" highlights their accomplishments.
 - Ⓓ "Snapping an Iconic Photo" describes techniques used to take photographs, while "The Story of the 'Migrant Mother'" explains the influence of photographs.

- 6 Read the sentences from paragraph 9 of "The Story of the 'Migrant Mother'" in the box.

So she organized her posture and set her expression just so for Lange's camera. And that is a talent, too. Thompson and Lange, for an instant in 1936, were collaborators.

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

- Ⓐ friends
- Ⓑ partners
- Ⓒ assistants
- Ⓓ advocates

7 Part A

What idea is presented in **both** passages?

- Ⓐ heritage
- Ⓑ hardship
- Ⓒ competition
- Ⓓ companionship

Part B

Choose the set of details that **best** support the answer to Part A.

- Ⓐ "The driver, 40-year-old professional photographer Dorothea Lange, sat alone in the car." (paragraph 1 of "Snapping an Iconic Photo")
"Thompson was born Florence Leona Christie, a Cherokee, in a teepee in Indian Territory, Oklahoma, in 1903." (paragraph 5 of "The Story of the 'Migrant Mother'")
- Ⓑ "As she drove along the nearly deserted road, Lange suddenly saw something interesting." (paragraph 3 of "Snapping an Iconic Photo")
"The crop had been destroyed by freezing rain; there was nothing to pick." (paragraph 1 of "The Story of the 'Migrant Mother'")
- Ⓒ "A woman and four children sat beneath a crude tent with one side open to the elements." (paragraph 11 of "Snapping an Iconic Photo")
"There is no help, no protection, and nothing over the horizon but work, want and more wandering." (paragraph 2 of "The Story of the 'Migrant Mother'")
- Ⓓ "By the time Lange reached a cluster of small tents and makeshift shelters, the rain had tapered off." (paragraph 11 of "Snapping an Iconic Photo")
"In the years to follow, the Thompson family kept their identities to themselves, but the photograph was a continual subject of conversation." (paragraph 7 of "The Story of the 'Migrant Mother'")

- 8 Reread paragraphs 7 and 8 of “The Story of the ‘Migrant Mother.’” Which **three** details provide evidence that Thompson acted selflessly?
- Ⓐ “She managed to get the car towed into the Nipomo pea-pickers camp, had it repaired, and was just about to leave when Dorothea Lange appeared.” (paragraph 7)
 - Ⓑ “Lange convinced her that the image would educate the public about the plight of hardworking but poor people like herself.” (paragraph 7)
 - Ⓒ “. . . the photograph was a continual subject of conversation.” (paragraph 7)
 - Ⓓ ““She always wanted a better life, you know.”” (paragraph 7)
 - Ⓔ “She had one of the most famous faces in the United States, yet, to keep her family together, she had to work 16 hours a day, seven days a week.” (paragraph 8)
 - Ⓕ “She had posed for the photo to help others, not herself, . . .” (paragraph 8)

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

- Use characters, settings, events, and other details from the passage(s).
- Use correct grammar, spelling, and punctuation.

- 9 Based on “Snapping an Iconic Photo” and “The Story of the ‘Migrant Mother,’” write a reflection on Florence Thompson from the perspective of one of her adult children, including the effect Thompson had on her children’s lives. Be sure to use what you know about the characters, settings, and events from **both** passages to develop your reflection.

Write your response in the space provided on the next two pages.

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

9

Handwriting practice area with 25 horizontal lines.



Read the articles about how practicing mindfulness in schools has helped students and teachers. Then answer the questions that follow.

This article explores the potentially positive mental and physical effects that mindfulness exercises can have on teachers and students.

When Mindfulness Meets the Classroom

by Lauren Cassani Davis

- 1 A five-minute walk from the rickety, raised track that carries the 5 train through the Bronx, the English teacher Argos Gonzalez balanced a rounded metal bowl on an outstretched palm. His class—a mix of black and Hispanic students in their late teens, most of whom live in one of the poorest districts in New York City—by now were used to the sight of this unusual object: a Tibetan meditation bell.
- 2 “Today we’re going to talk about mindfulness of emotion,” Gonzalez said with a hint of a Venezuelan accent. “You guys remember what mindfulness is?” Met with quiet stares, Gonzalez gestured to one of the posters pasted at the back of the classroom, where the students a few weeks earlier had brainstormed terms describing the meaning of “mindfulness.” There were some tentative mumblings: “being focused,” “being aware of our surroundings.”
- 3 Gonzalez nodded. “Right. But it’s also being aware of our feelings, our emotions, and how they impact us.”
- 4 Arturo A. Schomburg Satellite Academy is what is known in New York City as a transfer school, a small high school designed to re-engage students who have dropped out or fallen behind. This academy occupies two floors of a hulking, grey building that’s also home to two other public schools. For the most part, Gonzalez told me, the kids who come here genuinely want to graduate, but attendance is their biggest barrier to success. . . .
- 5 Still holding the bowl, Gonzalez continued with the day’s lesson. “I’m going to say a couple of words to you. You’re not literally going to feel that emotion, but the word is going to trigger something, it’s going to make you think of something or feel something. Try to explore it.”
- 6 The slightly built, 30-something Gonzalez, who wears a wide smile and a scruffy beard, first learned about mindfulness from his wife, a yoga teacher in schools around the city. His students referred to him by his first name, and Gonzalez addressed them just as informally—greeting them in the morning with a high five and a “Sup,” or “How you doing, bro?” or even “Hey, mamma.” He told me he strives to make school relevant—

explaining what a “motif” is by comparing it to the hook of a rap song, for example—and believes in the value of hands-on teaching, emailing students individually to check in when they don’t show up.

- 7 “First, sit up straight, put your feet flat on the ground. Let your eyes close.” Gonzalez demonstrated as he instructed. Most of the 15 or so students followed suit—though a few scribbled surreptitiously to finish overdue assignments. Gonzalez tapped the bowl and a rich, metallic sound rang out. The class fell quiet as the note reverberated.
- 8 “Take a deep breath into your belly. As you breathe in and breathe out, notice that your breath is going to be stronger in a certain part of your body. Maybe it’s your belly, your chest, or your nose. We’ll begin with trying to count to 10 breaths.”
- 9 There was silence but for the hiss of the 5 train pulling into the station, the clunk of garbage cans, the faint siren of a police car.
- 10 “If you get lost in thought, it’s okay. Just come back and count again. Whether you get up to 10 or not doesn’t really matter. It’s just a way to focus [your] mind.”

- 11 It may not be the typical way to start an English class, but Gonzalez’s students were familiar with these five-minute mindfulness exercises—from counting breaths and focusing on the sensations of breathing, to visualizing thoughts and feelings—that he uses to help train their attention, quiet their thoughts, and regulate their emotions. . . .
- 12 Through a series of online lectures, weekly breakout sessions, monthly meetings, and two week-long summer retreats, Gonzalez worked on his own mindfulness skills, honing his ability to control his attention and regulate his own emotions while receiving specific guidance on how to teach those same skills to the youth populations he’d be working with. Gonzalez also received training about the biology of the nervous system, child development, and the neuroscientific basis for mindfulness’s effects.
- 13 Not all mindfulness programs are in schools like Gonzalez’s, where large numbers of students have been identified as disordered or disruptive, or struggle with mental-health problems and unstable living situations. Middlesex School, a prestigious boarding school in Massachusetts, requires that all incoming freshmen take a mindfulness course. The program, which was founded by an alumnus who used mindfulness to cope with both sports-related performance anxiety and T-Cell lymphoma, has proven popular among students. A vast majority—97 percent—of students surveyed in 2014 said they would recommend the course to others, reporting benefits

ranging from better sleep and diminished stress to increased focus on schoolwork.

- 14 Education reformers have long maintained that there is a fundamental connection between emotional imbalance and poor life prospects. As Paul Tough argued and popularized in *How Children Succeed*, stress early in life can prompt a cascade of negative effects, psychologically and neurologically—poor self-control and underdeveloped executive function, in particular. The U.S. education system’s focus on cognitive intelligence—IQ scores and academic skills like arithmetic—undermines the development of equally vital forms of non-cognitive intelligence. This type of intelligence entails dimensions of the mind that are difficult to quantify: It is the foundation of good character, resilience, and long-term life fulfillment. It is this part of the mind that mindfulness seeks to address. . . .

- 15 Beyond the issue of scientific evidence, bringing mindfulness into classrooms raises other questions: How does it fit into the traditional teaching model? Could any teacher teach mindfulness, or does it require a significant personal investment? Is opening teachers up to dealing with their students’ emotional and psychological needs, in addition to their academic ones, encouraging a blur between teacher and therapist?
- 16 Gonzalez doesn’t think so. “My intention as a mindfulness instructor is to give students some very simple and basic tools so they can learn to self regulate. That’s the beginning and end of it.” When a student is dealing with emotional trauma, Gonzalez said he’s been taught to keep his advice general—to remind the student that everyone suffers and feels pain, but that life is a gift to be treasured.
- 17 The clinical social worker at Gonzalez’s school—a large man with a warm baritone voice—thinks mindfulness supports the school’s overall SEL¹ mission. “At times all the roles blur—teachers, therapists, social workers. Especially in a school like this. If you don’t address the noise in a kid’s head that they bring in from the outside, I don’t care how good a teacher you are, you’re not going to have much success.”
- 18 He was convinced that Gonzalez is on the right track; and that all teachers should get something akin to mindfulness training, given that they must deal with undiagnosed mental conditions on a regular basis. While they are not therapists, they “can at least ease some of the stress in the moment. Long enough to have somebody intervene.”

¹SEL—social-emotional learning

- 19 Greenberg's² view about the teacher-as-therapist issue is also clear:
"Teachers teach many things that are therapeutic. They are managing children's behavior all day long, but that doesn't make them therapists, that makes them good teachers. Some of the same ideas we teach in therapy are also applicable to all people."
- 20 Beyond helping his students, Gonzalez also thinks mindfulness helps him to cope with the strains of teaching. He believes he now draws clearer lines in his relationships with students—giving them the skills to help themselves, rather than feeling that he needs to be the one to heal them—and copes more healthily with the trauma the job exposes him to. . . .

²Greenberg's—Penn State University psychologist Mark Greenburg

"When Mindfulness Meets the Classroom" by Lauren Cassani Davis, from *The Atlantic* Magazine. Copyright © 2015 by The Atlantic Media Co., as first published in *The Atlantic* Magazine. Reprinted by permission of Tribune Content Agency, LLC.

This article discusses how some schools are seeing benefits to eliminating detention. These schools are trying a new approach by sending students to rooms where they can reflect on and redirect their negative behaviors.

Instead of Detention, These Students Get Meditation

by Deborah Bloom

- 1 Into a room of pillows and lavender, an elementary school student walks, enraged.
- 2 He's just been made fun of by another student, an altercation that turned to pushing and name-calling. But rather than detention or the principal's office, his teacher sent him here, to Robert W. Coleman Elementary School's meditation room.
- 3 "I did some deep breathing, had a little snack, and I got myself together," the boy recalled. "Then I apologized to my class."
- 4 He's one of many children who simmer down in what this West Baltimore elementary calls its "Mindful Moment Room," a warm, brightly lit space strewn with purple floor pillows, yoga mats and the scents of essential oils.
- 5 Kids here stretch, do yoga and practice deep breathing. More important, staff say, they build an ability to be mindful and calm. And in the face of so much adversity, some of these children are coming out ahead.
- 6 "When I get mad at something or somebody, I just take some deep breaths, keep doing my work and tune everyone out," said Dacari Crawford, 9. "It gives you good confidence when you need to do something important."

Stressed and struggling

- 7 Almost a quarter of Baltimore residents are living below the poverty line, according to US census data. And at Coleman . . . more than 80% of students qualify for free or reduced lunches.
- 8 "Some of our children are homeless. Some of them come to school from situations where they don't have lights at home, or food. They see crime occur in their neighborhoods," Principal Carlillian Thompson said. "So we're trying really hard here to make this a place where children feel safe and where their needs are met." . . .

'An oasis of calm'

- 9 Students who are disruptive in class are sent to the Mindful Moment Room by their teachers. There, foundation¹ staff members encourage them to talk about what led to their dismissal from class, and then they sit down for some breathing exercises. They're instructed to close their eyes and inhale and exhale deeply.
- 10 A fifth-grade boy has just been sent in for being rowdy during his math lesson. Foundation staff member Michelle Lee instructs him to shut his eyes and take several slow, deep breaths. "Do you feel calmer?" Lee asks after a few minutes. "Yes," the boy responds, nodding.
- 11 He then goes back to class. The next day, he returns for more breathing exercises.
- 12 "We have a few frequent fliers here," Lee said.

Fewer referrals, zero suspensions

- 13 Although a meditation room is no miracle cure for students' strife, those at the school say it's done wonders for their learning environment and productivity.
- 14 "When the kids come down here, they're all rowdy and goofing around," said Dacari, a third-grader who has been using the Mindful Moment Room since it was established in the school three years ago. "When they leave the room, they're peaceful and quiet and ready to do their work."
- 15 Before the Mindful Moment Room, students who got into trouble were sent to detention or to the principal's office. But since making the meditation room available, Thompson said, she rarely sees children for disciplinary issues anymore.
- 16 "It's made a huge impact," she says.
- 17 And for what it's worth, Thompson says she's had zero suspensions since the room's creation. The year before that, there were four suspensions.

Mindfulness, far and wide

- 18 The school's emphasis on mindfulness goes beyond a meditation room.
- 19 All children at Coleman start and end their school day with a 15-minute guided meditation over the intercom. They also have the chance to practice yoga during and after school.

¹foundation—the Holistic Life Foundation, where the Mindful Moment Room originated

- 20 Taking notice of Coleman’s success, Patterson High School in East Baltimore created its own Mindful Moment Room, where students do yoga or simply decompress after a school day.
- 21 Gonzalez² says he and the other co-founders want to take their program far and wide. They plan to open Mindful Moment Rooms in other schools in the coming years. And they’d like to eventually take their program nationwide.

Can it really help?

- 22 Researchers have documented the beneficial effects of meditation on the brain of adults, says Tamar Mendelson, an associate professor at the Johns Hopkins Bloomberg School of Public Health who specializes in mental health.
- 23 A study published in *JAMA Internal Medicine* in 2014 suggests that mindfulness meditation can help ease psychological stressors such as anxiety, depression and pain.
- 24 The research on children, however, is still in the early stages, Mendelson said.
- 25 “We aren’t in a place yet where we can say that we know this works,” she said.
- 26 However, from her time working with the foundation and studying the Mindful Moment Rooms in Baltimore, she says, she’s seen the impact of meditation on children firsthand.
- 27 “These kids who are dealing with high-stress situations a lot of the time are coming into school on high alert. Their body’s alarm system is switched way on, so they may be primed for fight or flight and not able to sit calmly and pay attention,” Mendelson explained.
- 28 But giving these kids the chance to breathe deeply, to focus their attention on themselves rather than what’s going on externally, can be an effective way to combat the stress, improve attention and usher in calm, she adds. “When we sit with pain or discomfort rather than act on it, we learn that feelings and sensations come and go. We don’t necessarily need to act on them all. We have a chance to pause and make a thoughtful choice about how to respond.”

²Gonzalez—Andres Gonzalez, the co-founder of the Holistic Life Foundation

- 10 Read the sentence from paragraph 13 of “When Mindfulness Meets the Classroom” in the box.

A vast majority—97 percent—of students surveyed in 2014 said they would recommend the course to others, reporting benefits ranging from better sleep and diminished stress to increased focus on schoolwork.

Which sentence from “Instead of Detention” makes the same point?

- Ⓐ “Some of them come to school from situations where they don’t have lights at home, or food.” (paragraph 8)
 - Ⓑ “There, foundation staff members encourage them to talk about what led to their dismissal from class. . . .” (paragraph 9)
 - Ⓒ “Although a meditation room is no miracle cure for students’ strife, those at the school say it’s done wonders for their learning environment and productivity.” (paragraph 13)
 - Ⓓ “All children at Coleman start and end their school day with a 15-minute guided meditation over the intercom.” (paragraph 19)
- 11 What type of evidence is used in paragraph 14 of “When Mindfulness Meets the Classroom” and paragraph 27 of “Instead of Detention”?
- Ⓐ expert opinions
 - Ⓑ historical statistics
 - Ⓒ personal anecdotes
 - Ⓓ informal observations

- 12 Read the sentence from paragraph 17 of “When Mindfulness Meets the Classroom” in the box.

“If you don’t address the noise in a kid’s head that they bring in from the outside, I don’t care how good a teacher you are, you’re not going to have much success.”

Which detail from “Instead of Detention” **best** helps the reader understand the phrase “noise in a kid’s head”?

- Ⓐ ““We have a few frequent fliers here,’ Lee said.” (paragraph 12)
- Ⓑ ““When the kids come down here, they’re all rowdy and goofing around,’ . . .” (paragraph 14)
- Ⓒ ““We aren’t in a place yet where we can say that we know this works,’ she said.” (paragraph 25)
- Ⓓ ““These kids who are dealing with high-stress situations a lot of the time are coming into school on high alert.”” (paragraph 27)

- 13 Read the sentence from paragraph 28 of “Instead of Detention” in the box.

“When we sit with pain or discomfort rather than act on it, we learn that feelings and sensations come and go.”

Which detail from “When Mindfulness Meets the Classroom” **best** supports the claim in the sentence?

- Ⓐ “Still holding the bowl, Gonzalez continued with the day’s lesson.” (paragraph 5)
- Ⓑ ““As you breathe in and breathe out, notice that your breath is going to be stronger in a certain part of your body.”” (paragraph 8)
- Ⓒ ““Maybe it’s your belly, your chest, or your nose. We’ll begin with trying to count to 10 breaths.”” (paragraph 8)
- Ⓓ ““If you get lost in thought, it’s okay. Just come back and count again. Whether you get up to 10 or not doesn’t really matter. It’s just a way to focus [your] mind.”” (paragraph 10)

- 14 What is the **main** purpose of Argos Gonzalez’s teaching in “When Mindfulness Meets the Classroom” and the Mindful Moment Room in “Instead of Detention”?

- Ⓐ to approach learning in a fun way
- Ⓑ to incorporate exercise into the curriculum
- Ⓒ to help students let go of their negative emotions
- Ⓓ to give students time to concentrate on their breathing

- 15 Read the sentences from “When Mindfulness Meets the Classroom” in the box.

- His class—a mix of black and Hispanic students in their late teens, most of whom live in one of the poorest districts in New York City—by now were used to the sight of this unusual object. . . . (paragraph 1)
- The U.S. education system’s focus on cognitive intelligence—IQ scores and academic skills like arithmetic—undermines the development of equally vital forms of non-cognitive intelligence. (paragraph 14)

What is the purpose of the dashes within the sentences?

- Ⓐ to introduce clarifying details
- Ⓑ to emphasize an opposing view
- Ⓒ to highlight the definition of a term
- Ⓓ to signal an interruption from another speaker

16 Part A

Read the sentence from paragraph 16 of “When Mindfulness Meets the Classroom” in the box.

“My intention as a mindfulness instructor is to give students some very simple and basic tools so they can learn to self regulate.”

What does the sentence **mainly** imply?

- Ⓐ Students who have not been trained in mindfulness are confused by the concept.
- Ⓑ Students who have not been trained in mindfulness think it is unnecessary.
- Ⓒ Students who have been trained in mindfulness will be able to better cope with difficulties.
- Ⓓ Students who have been trained in mindfulness will be able to eliminate the serious problems they confront.

Part B

Which detail from “Instead of Detention” **best** supports the answer to Part A?

- Ⓐ “He’s just been made fun of by another student, an altercation that turned to pushing and name-calling.” (paragraph 2)
- Ⓑ ““When they leave the room, they’re peaceful and quiet and ready to do their work.”” (paragraph 14)
- Ⓒ “Gonzalez says he and the other co-founders want to take their program far and wide.” (paragraph 21)
- Ⓓ “The research on children, however, is still in the early stages, Mendelson said.” (paragraph 24)

- 17 Claims are made in both articles. Identify whether each of the following claims is supported by information from “When Mindfulness Meets the Classroom,” “Instead of Detention,” or both articles. Select one option for **each** claim.

Mindfulness can improve a student’s well-being.

- Ⓐ “When Mindfulness Meets the Classroom”
- Ⓑ both
- Ⓒ “Instead of Detention”

It is helpful to have a separate relaxed space while meditating.

- Ⓐ “When Mindfulness Meets the Classroom”
- Ⓑ both
- Ⓒ “Instead of Detention”

There are benefits to alternate strategies for managing student discipline.

- Ⓐ “When Mindfulness Meets the Classroom”
- Ⓑ both
- Ⓒ “Instead of Detention”

Mindfulness is beneficial to teachers because it gives them perspective on their work.

- Ⓐ “When Mindfulness Meets the Classroom”
- Ⓑ both
- Ⓒ “Instead of Detention”

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

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

- 18 Based on “When Mindfulness Meets the Classroom” and “Instead of Detention,” write an editorial for your local newspaper in which you argue why it is important for teachers in your school to be trained in mindfulness. Be sure to use information from **both** articles to develop your editorial.

Write your essay in the space provided on the next two pages.

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

18

Lined area for writing response.



Lined writing area for student response.



In this excerpt from *The Rubaiyat*, the twelfth-century Persian poet Omar Khayyam describes his philosophy of life. Read the excerpt and answer the questions that follow.

from *The Rubaiyat*

by Omar Khayyam

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.

- 5 Whether at Naishapur or Babylon,¹
Whether the Cup with sweet or bitter run,
The Wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

. . .

- A Book of Verses underneath the Bough,
10 A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!²

- Some for the Glories of This World; and some
Sigh for the Prophet's Paradise to come;
15 Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum!

. . .

- For some we loved, the loveliest and the best
That from his Vintage rolling Time hath prest,
Have drunk their Cup a Round or two before,
20 And one by one crept silently to rest.

And we, that now make merry in the Room
They left, and Summer dresses in new bloom
Ourselves must we beneath the Couch of Earth
Descend—ourselves to make a Couch—for whom?

¹Naishapur or Babylon—The ancient cities of Naishapur and Babylon were located in present-day Iran and Iraq, respectively.

²enow!—enough

25 Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust to lie
Sans³ Wine, sans Song, sans Singer, and—sans End!

. . .

Oh, threats of Hell and Hopes of Paradise!
30 One thing at least is certain—This Life flies;
One thing is certain and the rest is Lies;
The Flower that once has blown for ever dies.

Strange, is it not? that of the myriads who
Before us pass'd the door of Darkness through,
35 Not one returns to tell us of the Road,
Which to discover we must travel too.

. . .

We are no other than a moving row
Of Magic Shadow-shapes that come and go
Round with the Sun-illuminated Lantern held
40 In Midnight by the Master of the Show;

But helpless Pieces of the Game He plays
Upon this Chequer-board of Nights and Days;
Hither and thither moves, and checks, and slays,
And one by one back in the Closet lays.

45 The Ball no question makes of Ayes and Noes,⁴
But Here or There as strikes the Player goes;
And He that toss'd you down into the Field,
He knows about it all—He knows—HE knows!

The Moving Finger writes; and, having writ,
50 Moves on: nor all your Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it.

³Sans—French word meaning “without”

⁴Ayes and Noes—Yeses and Nos

The Rubaiyat by Omar Khayyam. In the public domain.

- 19 Read lines 1 and 2 from the excerpt in the box.

Come, fill the Cup, and in the fire of Spring / Your Winter-garment of Repentance fling:

What do the lines show about the speaker?

- Ⓐ He is trying to persuade the reader.
 - Ⓑ He is worried about getting burned.
 - Ⓒ He is trying to apologize for something.
 - Ⓓ He is upset about the change of seasons.
- 20 In lines 26 and 27, what does the repetition of the word “Dust” emphasize?
- Ⓐ the waste of talent
 - Ⓑ the finality of death
 - Ⓒ the disappearance of pain
 - Ⓓ the tediousness of existence

- 21 Read lines 49 and 50 in the box.

The Moving Finger writes; and, having writ, / Moves on . . .

Based on the lines, what does “The Moving Finger” write?

- Ⓐ rules of a game
- Ⓑ a type of poetry
- Ⓒ religious mandates
- Ⓓ the destiny of a person

22 Part A

Based on the excerpt, what does the speaker believe is **most** important?

- Ⓐ relationships with family
- Ⓑ living in the moment
- Ⓒ intellectual curiosity
- Ⓓ loyalty to a religion

Part B

Which **two** pieces of evidence best support the answer to Part A?

- Ⓐ "For some we loved, the loveliest and the best / That from his Vintage rolling Time hath prest," (lines 17 and 18)
- Ⓑ "Ah, make the most of what we yet may spend, / Before we too into the Dust descend;" (lines 25 and 26)
- Ⓒ "One thing at least is certain—This Life flies;" (line 30)
- Ⓓ "Hither and thither moves, and checks, and slays," (line 43)
- Ⓔ "The Ball no question makes of Ayes and Noes," (line 45)

Grade 10 English Language Arts Paper-Based Practice Test Answer Key

In April 2018, grade 10 students participated in a field test of the next-generation MCAS English Language Arts assessment, which included new question types that align to the [2017 Massachusetts English Language Arts and Literacy Framework](#). This practice test is made up of questions from the field test. The purpose of the practice test is to increase students' familiarity with the new question types and to show examples of how the new content will be assessed on the operational test. The practice test should not be used to evaluate how students will do on the next-generation operational test. The test design for the grade 10 operational test can be found [here](#).

The following pages include the answer key for all machine-scored items, followed by the rubrics for the hand-scored items.

Item Number	Answer Key	Total Points	Reporting Category	Standard
1	C	1	Reading	5
2	D	1	Reading	4
3	A	1	Reading	3
4	D	1	Reading	2
5	B	1	Reading	6
6	B	1	Language	4
7	Part A: B Part B: C	2*	Reading	9
8	B, E, F	2*	Reading	3
9	<i>See Rubric</i>	8	Writing Language	3,4 1,2,3
10	C	1	Reading	5
11	A	1	Reading	8
12	D	1	Reading	4
13	D	1	Reading	8
14	C	1	Reading	2
15	A	1	Language	2
16	Part A: C Part B: B	2*	Reading	2
17	B, C, B, A	2*	Reading	8
18	<i>See Rubric</i>	8	Writing Language	1,4 1,2,3
19	A	1	Reading	3
20	B	1	Reading	4
21	D	1	Reading	1
22	Part A: B Part B: B, C	2*	Reading	2

* For two-point items, partial credit may be given.

Scoring rubric for Grade 10 Practice Test Items #9 and #18: Essay

Idea Development	
<ul style="list-style-type: none"> • QUALITY AND DEVELOPMENT OF CENTRAL IDEA/THESIS* • SELECTION AND EXPLANATION OF EVIDENCE AND/OR DETAILS * • ORGANIZATION • EXPRESSION OF IDEAS • AWARENESS OF TASK AND MODE 	
5	<ul style="list-style-type: none"> • Central idea/thesis is insightful and fully developed • Skillful selection and explanation of evidence and/or details • Skillful and/or subtle organization • Rich expression of ideas • Full awareness of the task and mode
4	<ul style="list-style-type: none"> • Central idea/thesis is clear and well-developed • Effective selection and explanation of evidence and/or details • Effective organization • Clear expression of ideas • Full awareness of the task and mode
3	<ul style="list-style-type: none"> • Central idea/thesis is general and moderately developed • Appropriate selection and explanation of evidence and/or details • Moderate organization • Adequate expression of ideas • Sufficient awareness of the task and mode
2	<ul style="list-style-type: none"> • Central idea/thesis may be present and is somewhat developed • Limited selection and explanation of evidence and/or details • Limited organization • Basic expression of ideas • Partial awareness of the task and mode
1	<ul style="list-style-type: none"> • Central idea/thesis is not developed • Insufficient evidence and/or details • Minimal organization • Poor expression of ideas • Minimal awareness of the task and mode
0	<ul style="list-style-type: none"> • The response shows evidence the student has read the text, but does not address the question or incorrectly responds to the question.

*For narrative writing (Standard 3), the quality and development of narrative elements will be assessed in place of a central idea. Narrative elements should include, but are not limited to: plot, character, setting, dialogue, action, and/or description. Students should use evidence/details to demonstrate understanding of text.

Standard English Conventions	
<ul style="list-style-type: none"> • SENTENCE STRUCTURE • GRAMMAR, USAGE, AND MECHANICS 	
3	<ul style="list-style-type: none"> • Consistent control of a variety of sentence structures relative to length of essay • Consistent control of grammar, usage and mechanics relative to complexity and/or length of essay
2	<ul style="list-style-type: none"> • Mostly consistent control of sentence structures relative to length of essay • Mostly consistent control of grammar, usage, and mechanics relative to complexity and/or length of essay
1	<ul style="list-style-type: none"> • Little control and/or no variety in sentence structure and/or • Little control of grammar, usage, and mechanics relative to complexity and/or insufficient length
0	<ul style="list-style-type: none"> • Sentences are formed incorrectly with no control of grammar, usage and mechanics and/or insufficient length.