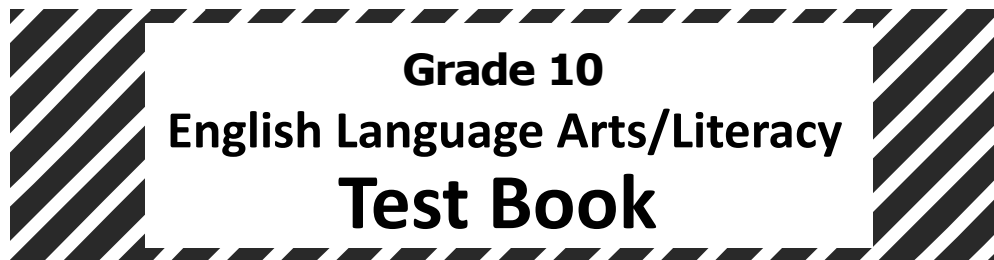


Student Name \_\_\_\_\_



Maryland Comprehensive  
Assessment Program



*Practice Test*

TEST BOOKLET SECURITY BARCODE

# Section 1

**Directions:**

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

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by completely filling in the circles in your answer document. Do not make any pencil marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

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

Read the passage. Then answer the questions.

from *O Pioneers!*

by Willa Sibert Cather

- 1 Carl had changed, Alexandra felt, much less than one might have expected. He had not become a trim, self-satisfied city man. There was still something homely and wayward and definitely personal about him. Even his clothes, his Norfolk coat and his very high collars, were a little unconventional. He seemed to shrink into himself as he used to do; to hold himself away from things, as if he were afraid of being hurt. In short, he was more self-conscious than a man of thirty-five is expected to be. He looked older than his years and not very strong. His black hair, which still hung in a triangle over his pale forehead, was thin at the crown, and there were fine, relentless lines about his eyes. His back, with its high, sharp shoulders, looked like the back of an overworked German professor off on his holiday. His face was intelligent, sensitive, unhappy.
- 2 That evening after supper, Carl and Alexandra were sitting by the clump of castor beans in the middle of the flower garden. The gravel paths glittered in the moonlight, and below them the fields lay white and still.
- 3 "Do you know, Alexandra," he was saying, "I've been thinking how strangely things work out. I've been away engraving other men's pictures, and you've stayed at home and made your own." He pointed with his cigar toward the sleeping landscape. "How in the world have you done it? How have your neighbors done it?"
- 4 "We hadn't any of us much to do with it, Carl. The land did it. It had its little joke. It pretended to be poor because nobody knew how to work it right; and then, all at once, it worked itself. It woke up out of its sleep and stretched itself, and it was so big, so rich, that we suddenly found we were rich, just from sitting still. As for me, you remember when I began to buy land. For years after that I was always squeezing and borrowing until I was ashamed to show my face in the banks. And then, all at once, men began to come to me offering to lend me money—and I didn't need it! We have land enough, at last!" Alexandra laughed.
- 5 "How about Lou and Oscar? They've done well, haven't they?"
- 6 "Yes, very well; but they are different, and now that they have farms of their own I do not see so much of them. We divided the land equally when Lou married. They have their own way of doing things, and they do not altogether like my way, I am afraid. Perhaps they think me too independent. But I have had to think for myself a good many years and am not likely to change. On the whole, though, we take as much comfort in each other as most brothers and sisters do. And I am very fond of Lou's oldest daughter."

- 7 “I think I liked the old Lou and Oscar better, and they probably feel the same about me. I even, if you can keep a secret,”—Carl leaned forward and touched her arm, smiling, —“I even think I liked the old country better. This is all very splendid in its way, but there was something about this country when it was a wild old beast that has haunted me all these years. Now, when I come back to all this milk and honey, I feel like the old German song, ‘Wo bist du, wo bist du, mein geliebtest Land?’<sup>1</sup>—Do you ever feel like that, I wonder?”
- 8 “Yes, sometimes, when I think about father and mother and those who are gone; so many of our old neighbors.” Alexandra paused and looked up thoughtfully at the stars. “We can remember the graveyard when it was wild prairie, Carl, and now—”
- 9 “And now the old story has begun to write itself over there,” said Carl softly. “Isn’t it queer: there are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before; like the larks in this country, that have been singing the same five notes over for thousands of years.”
- 10 “Oh, yes! The young people, they live so hard. And yet I sometimes envy them. There is my little neighbor, now; the people who bought your old place. I wouldn’t have sold it to any one else, but I was always fond of that girl. You must remember her, little Marie Tovesky, from Omaha, who used to visit here?
- 11 “She’s too young and pretty for this sort of life. We’re all ever so much older and slower. But she’s the kind that won’t be downed easily. She’ll work all day and go to a Bohemian wedding and dance all night, and drive the hay wagon for a cross man next morning. I could stay by a job, but I never had the go in me that she has, when I was going my best. I’ll have to take you over to see her tomorrow.”
- 12 Carl dropped the end of his cigar softly among the castor beans and sighed. “Yes, I suppose I must see the old place. I’m cowardly about things that remind me of myself. It took courage to come at all, Alexandra. I wouldn’t have, if I hadn’t wanted to see you very, very much.”
- 13 Alexandra looked at him with her calm, deliberate eyes. “Why do you dread things like that, Carl?” she asked earnestly. “Why are you dissatisfied with yourself?”
- 14 Her visitor winced. “How direct you are, Alexandra! Just like you used to be. Do I give myself away so quickly? Well, you see, for one thing, there’s nothing to look forward to in my profession. Wood-engraving is the only thing I care about, and that had gone out before I began. Everything’s cheap metal work nowadays,

<sup>1</sup>**‘Wo bist du, wo bist du, mein geliebtest Land?’:** German, “Where are you? Where are you? My most beloved country.”

touching up miserable photographs, forcing up poor drawings, and spoiling good ones. I'm absolutely sick of it all." Carl frowned. "Alexandra, all the way out from New York I've been planning how I could deceive you and make you think me a very enviable fellow, and here I am telling you the truth the first night. I waste a lot of time pretending to people, and the joke of it is, I don't think I ever deceive any one. There are too many of my kind; people know us on sight."

- 15 Carl paused. Alexandra pushed her hair back from her brow with a puzzled, thoughtful gesture. "You see," he went on calmly, "measured by your standards here, I'm a failure. I couldn't buy even one of your cornfields. I've enjoyed a great many things, but I've got nothing to show for it all."
- 16 "But you show for it yourself, Carl. I'd rather have had your freedom than my land."
- 17 Carl shook his head mournfully. "Freedom so often means that one isn't needed anywhere. Here you are an individual, you have a background of your own, you would be missed. But off there in the cities there are thousands of rolling stones like me. We are all alike; we have no ties, we know nobody, we own nothing. When one of us dies, they scarcely know where to bury him. Our landlady and the delicatessen man are our mourners, and we leave nothing behind us but a frock-coat and a fiddle, or an easel, or a typewriter, or whatever tool we got our living by. All we have ever managed to do is to pay our rent, the exorbitant rent that one has to pay for a few square feet of space near the heart of things. We have no house, no place, no people of our own. We live in the streets, in the parks, in the theatres. We sit in restaurants and concert halls and look about at the hundreds of our own kind and shudder."
- 18 Alexandra was silent. She sat looking at the silver spot the moon made on the surface of the pond down in the pasture. He knew that she understood what he meant.

In the public domain.

- 1 What is the meaning of **unconventional** as it is used in paragraph 1?
- A charming
  - B different
  - C innovative
  - D stylish

2 **Part A**

Which statement **best** describes Carl's relationship with Alexandra?

- A Carl regrets his life choices but remains happy for Alexandra.
- B Carl feels greater affection toward Alexandra than when he left.
- C Carl is envious of Alexandra working the farmland single-handedly.
- D Carl believes life has been unfair while Alexandra has been lucky.

**Part B**

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

- A "In short, he was more self-conscious than a man of thirty-five is expected to be. He looked older than his years and not very strong." (paragraph 1)
- B "That evening after supper, Carl and Alexandra were sitting by the clump of castor beans in the middle of the flower garden." (paragraph 2)
- C "'I've been thinking how strangely things work out. I've been away engraving other men's pictures, and you've stayed at home and made your own.'" (paragraph 3)
- D "'We hadn't any of us much to do with it, Carl. The land did it. It had its little joke.'" (paragraph 4)

**3 Part A**

Which word **best** describes Alexandra as she becomes successful at tending the farm?

- A** self-important
- B** self-examining
- C** self-reliant
- D** self-composed

**Part B**

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

- A** “‘It pretended to be poor because nobody knew how to work it right; and then, all at once, it worked itself.’” (paragraph 4)
- B** “‘And then, all at once, men began to come to me offering to lend me money—and I didn’t need it! We have land enough, at last!’ Alexandra laughed.” (paragraph 4)
- C** “‘They have their own way of doing things, and they do not altogether like my way, I am afraid.’” (paragraph 6)
- D** “‘On the whole, though, we take as much comfort in each other as most brothers and sisters do. And I am very fond of Lou’s oldest daughter.’” (paragraph 6)

**4 Part A**

In paragraphs 14 through 17, the author **mainly** focuses on Carl's

- A** disappointment in the world around him.
- B** reluctance to visit his old residence.
- C** anxiety about his immediate future.
- D** jealousy of Alexandra's prosperity.

**Part B**

The author **mainly** develops Carl's feelings identified in Part A through

- A** concerns about Alexandra's directness.
- B** recollections from his childhood.
- C** descriptions of his artwork.
- D** criticisms of urban life.

**5** In paragraph 17, what does the word **exorbitant** mean?

- A** irregular
- B** anticipated
- C** customary
- D** outrageous



- 6 What effect is created by the author alternating between description and dialogue throughout the passage?
- A The description evokes the beauty of the setting, but the dialogue reveals the ongoing strain of maintaining it.
  - B The description reflects the characters' outward feelings, which is contradicted by their dialogue.
  - C The description sets a somber, thoughtful tone that is reinforced by the dialogue.
  - D The description expresses the authenticity of the land, while the dialogue reveals the characters' doubts.

## 7 Part A

Which statement **best** describes a theme of the passage?

- A Friends accept each other as they are.
- B Honesty is always the best policy.
- C People must live life to the fullest.
- D Fears should be examined carefully.

## Part B

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

- A "Alexandra looked at him with her calm, deliberate eyes. 'Why do you dread things like that, Carl?' she asked earnestly. 'Why are you dissatisfied with yourself?'" (paragraph 13)
- B "'I waste a lot of time pretending to people, and the joke of it is, I don't think I ever deceive any one.'" (paragraph 14)
- C "'But you show for it yourself, Carl. I'd rather have had your freedom than my land.'" (paragraph 16)
- D "'Freedom so often means that one isn't needed anywhere.'" (paragraph 17)
- E "Alexandra was silent. She sat looking at the silver spot the moon made on the surface of the pond down in the pasture. He knew that she understood what he meant." (paragraph 18)

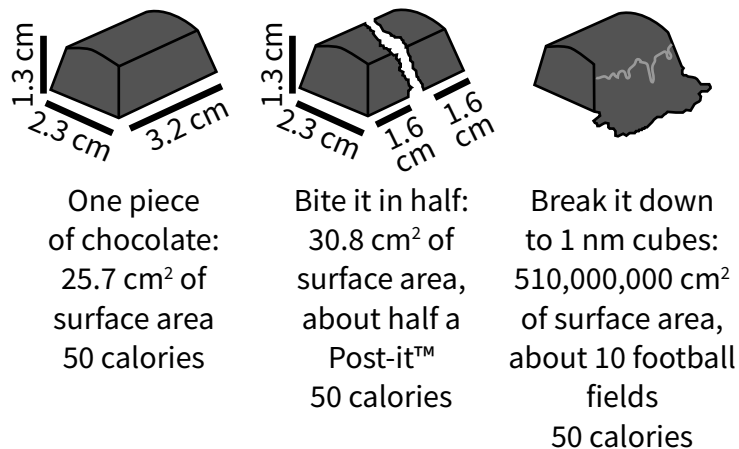
Read the passage. Then answer the questions.

## Nanotechnology: Big Things from a Tiny World

- 1 Think small. Think really, really small—smaller than anything you ever saw through a conventional microscope at school.
- 2 Think atoms and molecules, and now you're there. You're down at the nanoscale, where scientists are learning about these fundamental components of matter and are putting them to use in beneficial ways.
- 3 Working at the nanoscale, scientists are creating new tools, products, and technologies to address some of the world's biggest challenges, including the following.
  - Smaller, faster, more portable electronics with larger data storage capacity
  - Medical devices and drugs to detect and treat diseases more effectively with fewer side effects
  - Low-cost filters to provide clean drinking water
  - Stronger, lighter, more durable materials
  - Techniques to clean up hazardous chemicals in the environment
  - Sensors to detect and identify harmful chemical or biological agents
- 4 So what is nanotechnology? Nanotechnology is science, engineering, and technology at the nanoscale, which is about 1 to 100 nanometers. Nanotechnology is the study and application of extremely small things and is used across all other science fields, such as chemistry, biology, physics, materials science, and engineering.
- 5 What's so special about the nanoscale? The short answer is that materials can have different properties at the nanoscale—some are better at conducting electricity or heat, some are stronger, some have different magnetic properties, and some reflect light better or change colors depending on their size.
- 6 Nanoscale materials also have far larger surface areas than similar volumes of larger-scale materials, meaning that more surface is available for interactions with other materials around them, making nanomaterials ideal for many applications that require high surface area, such as batteries.
- 7 If you have a block of material, only its surface will interact with its surroundings. If more surface is exposed, then more of the material is available

for a reaction. Cutting up that block of material will increase its surface area while keeping the total amount of material the same. For example, you don't just swallow a piece of chocolate: you chew it up so it can interact with more of your taste buds.

- 8 Imagine putting a block of chocolate in your mouth. It has a surface area of about  $25.7 \text{ cm}^2$ . If you bite it in half, you increase the amount of chocolate you can taste to  $30.8 \text{ cm}^2$ , about half the area of a Post-it<sup>®</sup> note. Bite each of those pieces in half and now you've got  $41.5 \text{ cm}^2$  of chocolate to enjoy. If you keep chewing until you have 1-nanometer sized cubes of chocolate, you'd have a surface area equal to almost 10 football fields (but still just the calories from one piece!).



### Visualizing the Nanoscale

- 9 Just how small is “nano”? In the International System of Units, the prefix “nano” means one-billionth, or  $10^{-9}$ ; so one nanometer is one-billionth of a meter. It's difficult to imagine just how small that is, so here are some examples:
- A sheet of paper is about 100,000 nanometers thick.
  - A strand of hair is 80,000–100,000 nanometers in diameter.
  - There are 25,400,000 nanometers per inch.
  - Your fingernails grow about one nanometer per second.

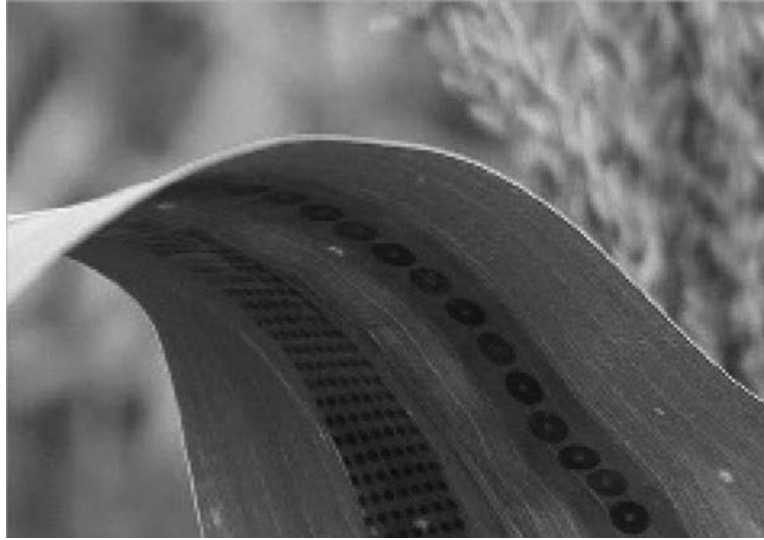
**Biomimicry**

- 10 Biomimicry is the design and production of materials and structures that are inspired by naturally occurring materials and processes. Nanoscale materials are common in nature. From the molecular machines that translate DNA into proteins to the structures that keep leaves clean and bacteria off insect wings, nature operates at the nanoscale. Our bodies use natural nanoscale materials, such as proteins and other molecules, to function.
- 11 In fact, many important functions of living organisms take place at the nanoscale; the diameter of double-stranded DNA is just 2.5 nanometers. Researchers have copied the nanostructure of lotus leaves to create water-repellent surfaces. Today, these coatings are used to make stain-proof clothing and anti-icing coatings for airplane wings and wind turbines. Scientists are also creating antimicrobial surfaces that mimic the nanoscale structures on cicada wings.
- 12 The gecko's ability to climb has inspired researchers to develop gloves with nanoscale features like the ones on a gecko's foot. These gloves enable a person to climb a wall of glass. Nanoscale structures can control how light is reflected and create the vibrant blue of butterfly wings and peacock feathers. This structural color may be the key to creating camouflage or even an invisibility cloak that bends light, hiding whatever is behind it.



The gecko's climbing ability has inspired researchers to develop special climbing gloves for people.

- 13 What distinguishes nanotechnology from nature’s use of the nanoscale? Thanks to the development of high-powered microscopes and precision instruments, scientists and engineers can manipulate and control nanoscale materials in a purposeful way.



Engineers have made wearable sensors for plants, enabling measurements of water use in crops.

### Into the Future

- 14 Today, many of our nation’s most creative scientists and engineers are finding new ways to use nanotechnology to improve the world in which we live. These researchers envision a world in which new materials, designed at the atomic and molecular level, provide cost-effective methods for harnessing energy sources through movement. They foresee nano-enabled diagnostics that will allow doctors to detect disease at its earliest stages—and the treatment of illnesses such as cancer, heart disease, and diabetes with safer and more effective medicines. We may soon develop methods of growing artificial muscle to give improved mobility to amputees and wounded veterans. Vaccine scaffolds could enable faster and more effective inoculations for the flu and many other contagious diseases. Although there are many research challenges ahead, nanotechnology is already producing a wide range of beneficial materials, and shows promise for more breakthroughs in many fields. Scientific inquiry at the level of molecules has opened up a world of new opportunities.

- A nanoparticle-based universal flu vaccine may one day provide immunity to all strains, not just the strains predicted to be present during a given flu season.

- Advanced textiles with piezoelectric nanowires woven into clothing may allow us to harvest energy through movement. You could charge your phone in your pocket as you walk around.
- Artificial, self-healing muscle could allow amputees to better control their prosthetics.
- A T-shirt that actively heats and cools will allow the wearer to stay comfortable in any climate.
- Nano-enabled microscopic devices you can swallow may one day let doctors diagnose and treat disease without invasive surgery.

Adapted from the National Nanotechnology Coordination Office. Text and photographs in the public domain.

Third-party trademark Post-it® was used in these testing materials.

8 In paragraph 7, what does the word **interact** mean?

- A appear similar
- B grow in size
- C work together
- D become blended

9 Read this statement from paragraph 3.

Working at the nanoscale, scientists are creating new tools, products, and technologies to address some of the world's biggest challenges. . . .

Which **two** quotations **best** provide additional support for this statement?

- A "Nanoscale materials also have far larger surface areas than similar volumes of larger-scale materials, meaning that more surface is available for interactions with other materials around them, making nanomaterials ideal for many applications that require high surface area, such as batteries." (paragraph 6)
- B "From the molecular machines that translate DNA into proteins to the structures that keep leaves clean and bacteria off insect wings, nature operates at the nanoscale." (paragraph 10)
- C "Researchers have copied the nanostructure of lotus leaves to create water-repellent surfaces. Today, these coatings are used to make stain-proof clothing and anti-icing coatings for airplane wings and wind turbines." (paragraph 11)
- D "Nanoscale structures can control how light is reflected and create the vibrant blue of butterfly wings and peacock feathers. This structural color may be the key to creating camouflage or even an invisibility cloak that bends light, hiding whatever is behind it." (paragraph 12)
- E "Although there are many research challenges ahead, nanotechnology is already producing a wide range of beneficial materials, and shows promise for more breakthroughs in many fields." (paragraph 14)

**10 Part A**

Which concept is detailed in the illustration after paragraph 8?

- A** cutting material increases surface area
- B** related substances retain similar surface area
- C** chemical reaction changes surface area
- D** patterns repeat independently of surface area

**Part B**

Which paragraph provides additional explanation for the concept identified in Part A?

- A** paragraph 5
- B** paragraph 6
- C** paragraph 11
- D** paragraph 12

**11** In paragraph 14, the author uses the word **envision** to suggest that nanotechnology researchers are

- A** habitual.
- B** introspective.
- C** conscientious.
- D** imaginative.



**12** Which statement **best** expresses a central idea of the passage?

- A** Nanotechnology has allowed researchers to solve many of today's major scientific problems.
- B** The science of nanotechnology is important for meeting an increase in manufacturing needs.
- C** Biological organisms use nanotechnology to perform both basic and complex functions.
- D** Nanotechnology is beneficial when used to create new materials and inventive solutions.



## Section 2

**Directions:**

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

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by completely filling in the circles in your answer document. Do not make any pencil marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

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

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

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

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

## The Parcel

by Eavan Boland

- There are dying arts and  
one of them is  
the way my mother used to make up a parcel.  
Paper first. Mid-brown and coarse-grained as wood.
- 5 The worst sort for covering a Latin book neatly  
or laying flat at Christmas on a pudding bowl.  
It was a big cylinder. She snipped it open  
and it unrolled quickly across the floor.  
All business, all distance.
- 10 Then the scissors.  
Not a glittering let-up but a dour  
pair, black thumb-holes,  
the shears themselves the colour of the rained-  
on steps a man with a grindstone climbed up
- 15 in the season of lilac and snapdragon  
and stood there arguing the rate for  
sharpening the lawnmower and the garden pair  
and this one. All-in.  
The ball of twine was coarsely braided
- 20 and only a shade less yellow than  
the flame she held under the blunt  
end of the sealing wax until  
it melted and spread into a brittle  
terracotta medal.
- 25 Her hair dishevelled, her tongue between her teeth,  
she wrote the address in the quarters  
twine had divided the surface into.  
Names and places. Crayon and fountain pen.  
The town underlined once. The country twice.
- 30 It's ready for the post  
she would say and if we want to know  
where it went to—  
a craft lost before we missed it—watch it go  
into the burlap sack for collection.

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

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

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

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

2 **Part A**

Read line 25 of “The Parcel.”

Her hair dishevelled, her tongue between her teeth,

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

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

**Part B**

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

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

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

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

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

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

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

from *Sweet Water*

by Christina Baker Kline

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

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

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

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



- 4 In paragraphs 3 and 4 of the passage from *Sweet Water*, the author uses flashback in order to explain how the narrator first
- A experienced the joy and power of sculpting.
  - B became interested in a career in sculpting.
  - C realized she would struggle with sculpting.
  - D understood the steps involved in sculpting.
- 5 What does **manifest** mean as it is used in paragraph 4 of the passage from *Sweet Water*?
- A natural
  - B wonderful
  - C visible
  - D satisfying

**6 Part A**

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

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

**Part B**

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

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

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

## 7 Part A

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

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

## Part B

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

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

**8 Part A**

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

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

**Part B**

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

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

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



## Section 3

**Directions:**

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

Read each passage and question. Then, follow the directions to answer each question. Mark your answers by completely filling in the circles in your answer document. Do not make any pencil marks outside of the circles. If you need to change an answer, be sure to erase your first answer completely.

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

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

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

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

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

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

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

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



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

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

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- 1 In the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around,” what is the meaning of the word **enshrined** as it is used in paragraph 1?
- A assumed
  - B covered
  - C protected
  - D replaced

2 **Part A**

In paragraphs 3 and 4 of the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around,” how do the authors develop the claim that happiness affects job performance?

- A by using evidence to show a causal relationship
- B by appealing to the reader’s emotions
- C by relying on anecdotal evidence
- D by acknowledging the limitations of research

**Part B**

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

- A “Our hypothesis is that happiness precedes and leads to career success. . . .” (paragraph 2)
- B “Happy people’s optimistic expectations appear to be realistic, too. . . .” (paragraph 8)
- C “. . . it’s clear that well-being promotes career success in many ways.” (paragraph 9)
- D “. . . positive activities, like performing acts of kindness and expressing gratitude.” (paragraph 10)

**3 Part A**

What is a primary claim made by the authors of the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around”?

- A** Analysis reveals that people apply for jobs when they are happy.
- B** Experiments prove happiness leads to greater productivity.
- C** Studies show happiness leads to a higher income.
- D** Research affirms that the majority of people wish to be happy.

**Part B**

Which paragraph from the passage **best** supports the answer to Part A?

- A** paragraph 1
- B** paragraph 4
- C** paragraph 5
- D** paragraph 8

**4 Part A**

Which statement **best** expresses the central idea of the passage “Happiness Doesn’t Follow Success: It’s the Other Way Around”?

- A** Positive thinking leads to greater contentment.
- B** Supportive workplaces produce happy employees.
- C** Income levels increase with job satisfaction.
- D** People seek happiness through achieving goals.

**Part B**

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

- A** “Most people want to be happy, so we chase success. . . .” (paragraph 1)
- B** “Those with greater well-being tend to be more satisfied with their lives. . . .” (paragraph 2)
- C** “This allows researchers to determine whether happiness and success are correlated.” (paragraph 3)
- D** “People with better well-being also tend to earn bigger salaries than those with lower well-being.” (paragraph 4)

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

## Working Hard Even If You Might Lose

*by Amanda Baker*

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

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

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

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**5 Part A**

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

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

**Part B**

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

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

**6 Part A**

In paragraph 3 of “Working Hard Even If You Might Lose,” what tone is created through the author’s word choice?

- A** isolated
- B** critical
- C** intimidating
- D** determined

**Part B**

Which quotation from paragraph 3 provides the **best** evidence of the tone identified in Part A?

- A** “. . . start comparing themselves to hypothetical peers for whom the tasks are easy.”
- B** “Every hour spent working is seen as greater evidence of their lack of ability. . . .”
- C** “The work is private, the goals are personal. . . .”
- D** “. . . and the accomplishments come at the end of a long road.”

**7** How does paragraph 6 develop the ideas introduced in paragraph 2 of the passage “Working Hard Even If You Might Lose”?

- A** by concluding that work is dependent on the final result
- B** by showing that the effort has as much value as the goal
- C** by explaining that the amount of struggle determines success
- D** by demonstrating that accomplishments have minimal value



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

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

What is the impact of this sentence?

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

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

- 9 In “Happiness Doesn’t Follow Success: It’s the Other Way Around” and “Working Hard Even If You Might Lose,” which statement **best** illustrates a central idea shared by **both** passages?
- A Effort should be celebrated along with success.
  - B Happiness is independent of external reward.
  - C Success inspires the enjoyment of the moment.
  - D Great achievements result from happiness.

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



**Practice Test Answer and Alignment Document**  
**ELA/Literacy: Grade 10**  
**Paper and Pencil**

<b>Section 1</b>		
<b>Items 1–12</b>		
<b>Task:</b> Literary Single		
<b>Passage 1:</b> from <i>O Pioneers!</i>		
<b>Item Number</b>	<b>Answer(s)</b>	<b>Standards Alignment</b>
1.	B	L.9–10.4
2.	<b>Part A:</b> A <b>Part B:</b> C	RL.9–10.3
3.	<b>Part A:</b> C <b>Part B:</b> B	RL.9–10.3
4.	<b>Part A:</b> A <b>Part B:</b> D	RL.9–10.5
5.	D	L.9–10.4
6.	C	RL.9–10.5
7.	<b>Part A:</b> A <b>Part B:</b> C, E	RL.9–10.2
<b>Task:</b> Informational Single		
<b>Passage 2:</b> “Nanotechnology: Big Things from a Tiny World”		
8.	C	L.9–10.4
9.	C, E	RST.9–10.1
10.	<b>Part A:</b> A <b>Part B:</b> B	RI.9–10.5
11.	D	RI.9–10.4

12.	D	RST.9–10.2
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<b>Section 2</b>		
<b>Items 1–9</b>		
<b>Task:</b> Literary Performance Task		
<b>Passage 1:</b> “The Parcel”		
<b>Item Number</b>	<b>Answer(s)</b>	<b>Standards Alignment</b>
1.	C	L.9–10.4
2.	<b>Part A:</b> C <b>Part B:</b> A	RL.9–10.4
3.	B	RL.9–10.5
<b>Passage 2:</b> from <i>Sweet Water</i>		
4.	A	RL.9–10.5
5.	C	L.9–10.4
6.	<b>Part A:</b> A <b>Part B:</b> D	RL.9–10.3
<b>Passages 1 and 2:</b> “The Parcel” and from <i>Sweet Water</i>		
7.	<b>Part A:</b> B <b>Part B:</b> C	RL.9–10.4
8.	<b>Part A:</b> D <b>Part B:</b> B, F	RL.9–10.2
9.	Constructed Response Item: Refer to MCAP Informative/Explanatory Performance Task Rubric Grades 6–10	W.9–10.2

<b>Section 3</b>		
<b>Items 1–10</b>		
<b>Task:</b> Informational Performance Task		
<b>Passage 1:</b> “Happiness Doesn’t Follow Success: It’s the Other Way Around.”		
<b>Item Number</b>	<b>Answer(s)</b>	<b>Standards Alignment</b>
1.	C	L.9–10.4
2.	<b>Part A:</b> A <b>Part B:</b> C	RI.9–10.5
3.	<b>Part A:</b> B <b>Part B:</b> D	RI.9–10.8
4.	<b>Part A:</b> A <b>Part B:</b> B	RI.9–10.2
<b>Passage 2:</b> “Working Hard Even If You Might Lose”		
5.	<b>Part A:</b> A <b>Part B:</b> D	RI.9–10.6
6.	<b>Part A:</b> D <b>Part B:</b> D	RI.9–10.4
7.	B	RI.9–10.3
8.	D	RI.9–10.5
<b>Passages 1 and 2:</b> “Happiness Doesn’t Follow Success: It’s the Other Way Around.” and “Working Hard Even If You Might Lose”		
9.	B	RI.9–10.2
10.	Constructed Response Item: Refer to MCAP Argument Performance Task Rubric Grades 6–10	W.9–10.1