

Massachusetts MCAS 2019  
Grade 10 English Language Arts

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## VIII. English Language Arts, Grade 10

# Grade 10 English Language Arts

## SESSION 1

This session contains 18 questions.

### Directions

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

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

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

**Read the three passages, which describe unusual locations and share a similar mood. Then answer the questions that follow.**

In the novel *Dracula*, Jonathan Harker, an English lawyer, travels to visit Count Dracula's castle in Eastern Europe. The following passage is an entry from Harker's diary about the carriage ride leading up to the castle.

*from Dracula*

*by Bram Stoker*

- 1 Soon we were hemmed in with trees, which in places arched right over the roadway till we passed as through a tunnel; and again great frowning rocks guarded us boldly on either side. Though we were in shelter, we could hear the rising wind, for it moaned and whistled through the rocks, and the branches of the trees crashed together as we swept along. It grew colder and colder still, and fine powdery snow began to fall, so that soon we and all around us were covered with a white blanket. The keen wind still carried the howling of the dogs, though this grew fainter as we went on our way. The baying of the wolves sounded nearer and nearer, as though they were closing round us from every side. I grew dreadfully afraid, and the horses shared my fear; but the driver was not in the least disturbed. He kept turning his head to left and right, but I could not see anything through the darkness.
- 2 Suddenly, away on our left, I saw a faint flickering blue flame. The driver saw it at the same moment; he at once checked the horses and, jumping to the ground, disappeared into the darkness. I did not know what to do, the less as the howling of the wolves grew closer; but while I wondered the driver suddenly appeared again, and without a word took his seat, and we resumed our journey. I think I must have fallen asleep and kept dreaming of the incident, for it seemed to be repeated endlessly, and now looking back, it is like a sort of awful nightmare. Once the flame appeared so near the road, that even in the darkness around us I could watch the driver's motions. He went rapidly to where the blue flame arose—it must have been very faint, for it did not seem to illumine the place around it at all—and gathering a few stones, formed them into some device. Once there appeared a strange optical effect: when he stood between me and the flame he did not obstruct it, for I could see its ghostly figure all the same. This startled me, but as the effect was only momentary, I took it that my eyes deceived me

straining through the darkness. Then for a time there were no blue flames, and we sped onwards through the gloom, with the howling of the wolves around us, as though they were following in a moving circle.

- 3 At last there came a time when the driver went further afield than he had yet gone, and during his absence the horses began to tremble worse than ever and to snort and scream with fright. I could not see any cause for it, for the howling of the wolves had ceased altogether; but just then the moon, sailing through the black clouds, appeared behind the jagged crest of a beetling, pine-clad rock, and by its light I saw around us a ring of wolves, with white teeth and lolling red tongues, with long, sinewy limbs and shaggy hair. They were a hundred times more terrible in the grim silence which held them than ever when they howled. For myself, I felt a sort of paralysis of fear. It is only when a man feels himself face to face with such horrors that he can understand their true import.

- 4 All at once the wolves began to howl.

*Dracula* by Bram Stoker. In the public domain.

*Rebecca*, a novel written in the early twentieth century, begins with the narrator dreaming about her and her husband's once beautiful estate, called Manderley, which has been destroyed in a fire.

from *Rebecca*

by Daphne du Maurier

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*Rebecca* by Daphne du Maurier. Copyright © 1938 by The Chichester Partnership. Reprinted by permission of Curtis Brown Group Ltd, London, on behalf of The Chichester Partnership.

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In this passage from *Station Eleven*, a group of actors and musicians, known as the “Traveling Symphony,” is wandering through a post-apocalyptic landscape twenty years after a virus has eliminated most of the world’s population.

from *Station Eleven*

by Emily St. John Mandel

- 1 Two days out of St. Deborah by the Water, the Symphony came upon a burnt-out resort town. A fire had swept through some years ago and now the town was a meadow with black ruins standing. A sea of pink flowers had risen between the shards of buildings. The charred shells of hotels stood along the lakeshore and a brick clock tower was still standing a few blocks inland, the clock stopped forever at eight fifteen.
- 2 The Symphony walked armed and on full alert, Olivia and Eleanor in the back of the lead caravan for safety, but they saw no signs of human life. Only deer grazing on overgrown boulevards and rabbits burrowing in ashy shadows, seagulls watching from lampposts. The Symphony shot two deer for dinner later, pried the arrows from their ribs, and strung them over the hoods of the first two caravans. The lakeshore road was a complicated patchwork of broken pavement and grass.
- 3 On the far side of town they reached the limits of the fire, a place where the trees stood taller and the grasses and wildflowers changed. Just beyond the fire line they found an old baseball field, where they stopped to let the horses graze. Half-collapsed bleachers slumped into tall grass. Three banks of floodlights had stood over this field, but two had fallen. Kirsten knelt to touch the thick glass of a massive lamp, trying to imagine the electricity that it had conducted, the light pouring down. A cricket landed on her hand and sprang away.
- 4 “You couldn’t even look directly at them,” Jackson said. He hadn’t liked baseball much but had gone a few times as a child anyway, sitting dutifully in the stands with his father.
- 5 “You going to stand there all day?” Sayid asked, and Kirsten glared at him but returned to work. They were cutting grass for the horses, to carry with them in case there was a place farther down the road where there was nothing for the animals to eat. Eleanor sat by herself in the shade of the first caravan, humming tunelessly, braiding and unbraiding pieces of grass. She’d spoken very little since they’d found her.



- 6 The scouts reported a school, just beyond the trees at the edge of the field. "Take a couple of the others and check the school for instruments," the conductor told Kirsten and August. They set out with Jackson and the viola. It was a degree or two cooler in the shade of the forest, the ground soft with pine needles underfoot.
- 7 "I'm glad to get out of that field," Viola said. She'd had a different name when she was younger, but had taken on the name of her instrument after the collapse. She sniffled quietly. She was allergic to grass. The forest had crept up to the edges of the school parking lot and sent an advance party out toward the building, small trees growing through cracks in the pavement. There were a few cars parked on flat tires.
- 8 "Let's watch for a moment," August said, and they stood for a while at the edge of the woods. The saplings in the parking lot were stirred by a breeze, but otherwise nothing moved in the landscape except birds and the shimmer of heat waves. The school was dark and still. Kirsten brushed sweat from her forehead with the back of her hand.
- 9 "I don't think anyone's here," Jackson said finally. "The place looks desolate."
- 10 "I don't know," Viola muttered. "Schools give me the creeps."
- 11 "You volunteered," Kirsten said.
- 12 "Only because I hate cutting grass."
- 13 They skirted the building first, looking in windows, and saw only ruined classrooms with graffiti on the walls. The back door gaped open into a gymnasium. Sunlight poured through a hole in the ceiling, a few weeds growing in the debris where light touched the floor. This place had been used as a shelter, or possibly a field hospital. A jumble of cots had been piled in a corner of the room. Later someone had built a fire under the hole in the ceiling, old ashes mixed with animal bones. Easy to read the broad outlines of the room's history, the shelter that had later become a place where people cooked meals, but as always all of the details were missing. How many people had stayed here? Who were they? Where had they gone? On the opposite side of the gym, a set of doors opened into a corridor lined with classrooms, sunlight spilling across the floor from the broken-down front door at the end.
- 14 This had been a small school, six classrooms. The floor strewn with broken glass, unidentifiable garbage, the remains of binders and textbooks. They picked their way between rooms, searching, but there

was only wreckage and disarray. Layers of graffiti, unreadable names in puffy dripping letters across blackboards, old messages: “Jasmine L., if you see this, go to my dad’s lake house.—Ben.” Overturned desks. A fire had darkened a corner of a classroom before someone had put it out or it had died on its own. The band room was immediately identifiable as such by the heap of twisted music stands on the floor. The sheet music was gone—perhaps used to start the cooking fire in the gymnasium—and there were no instruments. But Viola found half a jar of rosin in a closet, and Kirsten found a mouthpiece for a flute buried under trash. Words spray-painted on the north wall: “The end is here.”

*Station Eleven: A Novel* by Emily St. John Mandel. Copyright © 2014 by Emily St. John Mandel. Reprinted by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC.

1 Read the sentences from *Dracula* in the box.

- I grew dreadfully afraid, and the horses shared my fear; but the driver was not in the least disturbed. (paragraph 1)
- I did not know what to do, the less as the howling of the wolves grew closer; but while I wondered the driver suddenly appeared again, and without a word took his seat, and we resumed our journey. (paragraph 2)

Based on the sentences, which statement **best** describes the narrator's feelings about the driver?

- Ⓐ He is worried the driver is going to abandon him.
- Ⓑ He is confused about where the driver is taking him.
- Ⓒ He is nervous because the driver is calm during an unsettling situation.
- Ⓓ He is annoyed because the driver will not take him where he wants to go.

2 Read the sentences from *Rebecca* in the box.

- There was Manderley, our Manderley, secretive and silent as it had always been, the grey stone shining in the moonlight of my dream, the mullioned windows reflecting the green lawns and the terrace. (paragraph 5)
- As I stood there, hushed and still, I could swear that the house was not an empty shell but lived and breathed as it had lived before. (paragraph 6)

What do the sentences **mainly** reveal about the narrator?

- Ⓐ She is shocked to discover that a new family now lives in her house.
- Ⓑ She has too many bad memories about the house to live there again.
- Ⓒ She is upset that no one is taking care of a house she used to love dearly.
- Ⓓ She feels sentimental about a house that she once felt deeply connected to.

- 3 Read the sentences from *Dracula* and *Rebecca* in the box.

- I think I must have fallen asleep and kept dreaming of the incident, for it seemed to be repeated endlessly, and now looking back, it is like a sort of awful nightmare. (paragraph 2 of *Dracula*)
- Then, like all dreamers, I was possessed of a sudden with supernatural powers and passed like a spirit through the barrier before me. (paragraph 2 of *Rebecca*)

Based on the sentences, what view of dreams do the narrators **most likely** share?

- Ⓐ Dreams can reveal an altered sense of reality.
  - Ⓑ Dreams can feel comforting when we are tired.
  - Ⓒ Dreams can provide an escape from stressful situations.
  - Ⓓ Dreams can reveal truths that are not noticed when we are awake.
- 4 The passages from *Dracula* and *Rebecca* both use roads as the primary setting. What is similar about the two roads?
- Ⓐ They are difficult to locate.
  - Ⓑ They exist only in the imagination.
  - Ⓒ They create a feeling of uneasiness.
  - Ⓓ They are found in impoverished areas.

- 5 Read the quotations from the passages in the box.

- . . . I took it that my eyes deceived me straining through the darkness. (paragraph 2 of *Dracula*)
- Surely the miles had multiplied, even as the trees had done, and this path led but to a labyrinth, some choked wilderness, and not to the house at all. (paragraph 4 of *Rebecca*)
- Easy to read the broad outlines of the room's history, the shelter that had later become a place where people cooked meals, but as always all of the details were missing. (paragraph 13 of *Station Eleven*)

What do the quotations **mainly** suggest about the characters in all three passages?

- Ⓐ They are unable to find their way home.
- Ⓑ They are excited about their surroundings.
- Ⓒ They are focused on reaching their destinations.
- Ⓓ They are in environments that are mysterious to them.

- 6 Read the descriptions from *Dracula* and *Station Eleven* in the box.

- . . . I saw a faint flickering blue flame. (paragraph 2 of *Dracula*)
- . . . the heap of twisted music stands on the floor. (paragraph 14 of *Station Eleven*)

In the descriptions, *flickering* and *twisted* are used as

- Ⓐ verbs.
- Ⓑ nouns.
- Ⓒ adverbs.
- Ⓓ adjectives.

**7 Part A**

Read the sentences from *Rebecca* and *Station Eleven* in the box.

- Nature had come into her own again and, little by little, in her stealthy, insidious way had encroached upon the drive with long, tenacious fingers. (paragraph 2 of *Rebecca*)
- The forest had crept up to the edges of the school parking lot and sent an advance party out toward the building. . . . (paragraph 7 of *Station Eleven*)

Which literary technique is used in the sentences?

- Ⓐ simile
- Ⓑ hyperbole
- Ⓒ alliteration
- Ⓓ personification

**Part B**

Which detail from *Dracula* uses the same literary technique used in Part A?

- Ⓐ “. . . and again great frowning rocks guarded us boldly on either side.” (paragraph 1)
- Ⓑ “It grew colder and colder still, and fine powdery snow began to fall. . . .” (paragraph 1)
- Ⓒ “. . . the horses began to tremble worse than ever. . . .” (paragraph 3)
- Ⓓ “They were a hundred times more terrible in the grim silence. . . .” (paragraph 3)

- 8 In the passages, the authors use light to create an effect. Select **one** quotation to correctly answer **each** question. Each quotation may only be used once.

Which of the following quotations uses light to create the effect of decay?

- Ⓐ “. . . but just then the moon, sailing through the black clouds, appeared behind the jagged crest of a beetling, pine-clad rock, and by its light I saw around us a ring of wolves. . . .” (paragraph 3 of *Dracula*)
- Ⓑ “Moonlight can play odd tricks upon the fancy, even upon a dreamer’s fancy.” (paragraph 6 of *Rebecca*)
- Ⓒ “Sunlight poured through a hole in the ceiling, a few weeds growing in the debris where light touched the floor.” (paragraph 13 of *Station Eleven*)

Which of the following quotations uses light to create the effect of vulnerability?

- Ⓐ “. . . but just then the moon, sailing through the black clouds, appeared behind the jagged crest of a beetling, pine-clad rock, and by its light I saw around us a ring of wolves. . . .” (paragraph 3 of *Dracula*)
- Ⓑ “Moonlight can play odd tricks upon the fancy, even upon a dreamer’s fancy.” (paragraph 6 of *Rebecca*)
- Ⓒ “Sunlight poured through a hole in the ceiling, a few weeds growing in the debris where light touched the floor.” (paragraph 13 of *Station Eleven*)



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

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

- 9 Based on *Dracula*, *Rebecca*, **and** *Station Eleven*, write an essay that explains how the authors' use of sensory details helps create mood. Be sure to use details from all **three** passages to develop your essay.

Write your answer on the next two pages.

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

9

Handwriting practice lines for item 9.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page, leaving small margins at the top and bottom. There are no vertical margin lines, and the page is completely blank except for the lines themselves.

**Read the excerpts about the effects of different types of trash. Then answer the questions that follow.**

This excerpt from *Plastic: A Toxic Love Story* examines the impact of discarding large amounts of plastic into the world's oceans.

*from Plastic: A Toxic Love Story*

by Susan Freinkel

- 1 Plastic makes up only about 10 percent of all the garbage the world produces, yet unlike most other trash, it is stubbornly persistent. As a result, beach surveys around the world consistently show that 60 to 80 percent of the debris that collects on the shore is plastic. Every year, the Ocean Conservancy sponsors an international beach-cleanup day in which more than a hundred countries now take part. Afterward, the group publishes a detailed inventory of every item of debris that's been collected. The list itself is a powerful testament to the degree to which plastics serve as "the lubricant of globalization," in the words of ocean activist-researcher Charles Moore. But what's also striking is the uniformity of what's collected. Whether they're working a beach in Chile, France, or China, volunteers inevitably come across much the same stuff: plastic bottles, cutlery, plates, and cups; straws and stirrers, fast-food wrappers, and packaging. Smoking-related items are among the most common. Indeed, cigarette butts—each made up of thousands of fibers of the semisynthetic polymer cellulose acetate—top every list. Disposable lighters aren't far behind: in 2008, volunteers collected 55,491 beached lighters, more than double the number collected just five years earlier.
- 2 If nothing else, the detritus collected each year is testament to the degree to which the whole world is becoming addicted to the conveniences of throwaway living. But to really appreciate the toll that this is taking on the planet, you have to head away from the coast and out into the deep reaches of the ocean.
- 3 In 1997, Charles Moore, a California-based sailor, was returning home from Hawaii after a race and decided to try a new route that would take him through the northeastern corner of a ten-million-square-mile area known as the North Pacific subtropical gyre. The gyre is a huge oval loop that spans the Pacific and comprises four powerful currents that move from the coast of Washington to the coast of Mexico to the coast of Japan and back again.

- 4 On that sunny August day, Moore steered his boat into a remote part of the gyre sailors normally avoid. The winds there are weak, the fish are few, and a perpetual mountain of high pressure hangs overhead, pressing down and making the currents spin in a slow, clockwise vortex, like water circling the drain in a bathtub. Except that here, the vortex never runs out. A lifelong sailor, Moore was used to seeing the odd fishing buoy or soda bottle off the side of his boat. But he'd never seen anything like what he encountered in the vortex. "As I gazed from the deck at the surface of what ought to have been a pristine ocean, I was confronted, as far as the eye could see, with the sight of plastic," he later wrote. For a full week, he wrote, "no matter what time of day I looked, plastic debris was floating everywhere: bottles, bottle caps, wrappers, fragments." . . .
- 5 Moore's find wasn't news to those who study the ocean's currents. Curtis Ebbesmeyer, a Seattle oceanographer, has made a career of tracking flotsam, debris, and the contents of cargo containers lost at sea, such as rubber ducks and sneakers, to better understand the movements of the ocean. He found that debris from North America and Asia is caught up in the gyre currents where it can circle the northern Pacific Rim for decades. But some gets spun into the center, where there is neither wind nor the strong arm of a current to push it back out; it gets trapped. The technical term for the area is the North Pacific Subtropical Convergence Zone, but Ebbesmeyer was the one who bestowed the more colorful name—and the one that has stuck—the Pacific garbage patch. (There's also another debris-dense convergence zone at the other end of the gyre, in the western Pacific near Japan.) To Moore, *patch* didn't begin to describe what he was seeing: an area that he then estimated was about the size of Texas and swimming with three million pounds of debris—the amount deposited every year in Los Angeles's largest landfill.
- 6 That detour through the gyre changed the direction of Moore's life. He quit his furniture-refinishing business and turned his attention full-time to researching and documenting the plasticization of the oceans. His alarming dispatches from repeated trips back to the gyre helped bring public attention to the problem. But that awareness, unfortunately, has been shaped by a host of misperceptions, some fed by Moore's initial descriptions.
- 7 By now the plastic vortex has taken on an almost mythic quality in the public imagination. In news reports and the blogosphere it is often portrayed as a huge floating island of trash or, as the *New York Times*

recently called it, an “eighth continent.” When Oprah Winfrey did a show about it—which was hailed by marine-debris activists as a sign that their issue was finally getting the recognition it deserved—she showcased photos of a messy swamp of bottles and bags and wrappers.

- 8 Yet the images are a far cry from the reality. The vortex isn’t filled with flocs of debris. Instead, as voyagers there have discovered, it’s a place of singular beauty, where on a calm day the waters are a clear, fathomless cerulean blue, and at night the surface shimmers with ghostly green bioluminescent trails traced by fish coming up to feed. It’s not uncommon to come across bobbing detergent bottles, runaway buoys, or the occasional car-sized clumps of drift nets packed with all types of smaller debris, from toys to toothbrushes. But they’re not omnipresent. Doug Woodring, a Hong Kong businessman and ocean activist, spent a month in the vortex during the summer of 2009 as part of a scientific expedition, and he was struck by the absence of plastic bags. He’s used to seeing them all over the Hong Kong harbor, but he saw none in the vortex; it’s so far from land they would have long since been sunk or smashed to smithereens by the ocean’s currents. Mostly what he saw was something far more insidious: gazillions of tiny bits and pieces suspended, like the flakes in a snow globe, throughout the water column, from the surface to the visible depths. Researchers on his ship trawled the waters twice a day with surface skimming nets, and every single time the nets were brought up, they were covered with this plastic confetti. A floating trash island would be a far easier problem to take care of. Ironically, that horrific image actually understates the problem, making it sound containable, amenable to an open-sea version of a beach cleanup.
- 9 But unlike a beach, the vortex “is not a static environment,” said Seba Sheavly, a Virginia-based consultant who has worked on marine-debris issues since 1993. “It changes with the seasons. It moves. It’s very dynamic. To call it a ‘garbage patch’ insinuates it has boundaries and can be measured. It cannot.” In a place as vast as the Pacific Ocean, said Sheavly, the concentration of debris in the vortex is on the order of a few grains of sand in an Olympic-sized swimming pool.
- 10 Sheavly serves as adviser to Project Kaisei, a group that was originally organized by Woodring and other activists in 2009 with the admirable, if naive, goal of using ships equipped with nets and scoops to “capture the plastic vortex.” But the group’s leaders quickly recognized that there was no way to capture any but the biggest pieces of debris, such as drifting

nets. And one scientist warned Woodring that trying to pull out all the tiny floating bits could cause more harm than good. "You can't just scoop out all the plastic from the ocean without pulling out phytoplankton and zooplankton species," organisms that are the foundation of the marine food web. "If you ruin that basis, you'll have a tumbling effect, like taking out bottom bricks from a pyramid."

*Plastic: A Toxic Love Story* by Susan Freinkel. Copyright © 2011 by Susan Freinkel. Reprinted by permission of Houghton Mifflin Harcourt Publishing Company.

This excerpt from *High Tech Trash* discusses how discarding old and broken electronics can have a significant impact on the environment.

from *High Tech Trash*

by Elizabeth Grossman

- 1 Thanks to our appetite for gadgets, convenience, and innovation—and the current system of world commerce that makes them relatively affordable—Americans, who number about 290 million, own over two billion pieces of high-tech consumer electronics: computers, cell phones, televisions, printers, fax machines, microwaves, personal data devices, and entertainment systems among them. Americans own over 200 million computers, well over 200 million televisions, and over 150 million cell phones. With some five to seven million tons of this stuff becoming obsolete each year, high-tech electronics are now the fastest growing part of the municipal waste stream, both in the United States and in Europe. In Europe, where discarded electronics create about six million tons of solid waste each year, the volume of e-waste—as this trash has come to be called—is growing three times faster than the rest of the European Union’s municipal solid waste combined.
- 2 Domestic e-waste (as opposed to e-waste imported for processing and recycling) is accumulating rapidly virtually everywhere in the world that PCs and cell phones are used, especially in populous countries with active high-tech industries like China—which discards about four million PCs a year—and India. The United Nations Environment Programme estimates that the world generates some twenty to fifty million metric tons of e-waste each year.
- 3 The *Wall Street Journal*, not known for making rash statements about environmental protection, has called e-waste “the world’s fastest growing and potentially most dangerous waste problem.” Yet for the most part we have been so bedazzled by high tech, adopted its products with such alacrity, been so busy thriving on its success and figuring out how to use the new PC, PDA, TV, DVD player, or cell phone, that until recently we haven’t given this waste—or the environmental impacts of manufacturing such products—much thought.
- 4 Compared to waste from other manufactured products, particularly the kind we are used to recycling (cans, bottles, paper), high-tech



electronics—essentially any appliance containing semiconductors<sup>1</sup> and circuit boards—are a particularly complex kind of trash. Soda cans, bottles, and newspapers are made of one or few materials. High-tech electronics contain dozens of materials—all tightly packed—many of which are harmful to the environment and human health when discarded improperly. For the most part these substances do not pose health hazards while the equipment is intact. But when electronics are physically damaged, dismantled, or improperly disposed of, their toxics emerge.

- 5 The cathode ray tubes (CRTs) in computer and television monitors contain lead—which is poisonous to the nervous system—as do circuit boards. Mercury—like lead—a neurotoxin,<sup>2</sup> is used in flat-panel display screens. Some batteries and circuit boards contain cadmium, known to be a carcinogen.<sup>3</sup> Electronics contain a virtual alphabet soup of different plastics, among them polystyrene (HIPS), acrylonitrile butadiene styrene (ABS), and polyvinyl chloride (PVC). A typical desktop computer uses about fourteen pounds of plastic, most of which is never recycled. PVC, which insulates wires and is used in other electronic parts and in packing materials, poses a particular waste hazard because when burned it generates dioxins and furans—both persistent organic pollutants. Brominated flame retardants, some of which disrupt thyroid hormone function and act as neurotoxins in animals, are used in plastics that house electronics and in circuit boards. Copper, antimony, beryllium, barium, zinc, chromium, silver, nickel, and chlorinated and phosphorus-based compounds, as well as polychlorinated biphenyls (PCBs), nonylphenols, and phthalates, are some of the other hazardous and toxic substances used in high-tech electronics. A 2001 EPA report estimated that discarded electronics account for approximately 70 percent of the heavy metals and 40 percent of the lead now found in U.S. landfills.
- 6 In many places, solvents that have been used in semiconductor manufacture—trichloroethylene, ammonia, methanol, and glycol ethers among them—all of which adversely affect human health and the environment, have ended up in local rivers, streams, and aquifers, often in great volume. Semiconductor production also involves volatile organic compounds and other hazardous chemicals—including methylene chloride, Freon, and various perfluorocarbons—that contribute to air pollution and can potentially adversely affect the health of those who work with them.

<sup>1</sup>semiconductors—materials, often used in electronic devices, that allow some electricity to move through them

<sup>2</sup>neurotoxin—poisonous substance

<sup>3</sup>carcinogen—poisonous substance that has been linked to causing cancer

Numerous lawsuits have already been brought by high-tech workers who believe their health or their children's has been harmed by chemicals they were exposed to in high-tech fabrication plants.

- 7 Manufacturing processes and materials change continually and at a pace that far outstrips the rate at which we assess their environmental impacts—particularly in the realm of chemicals, where new compounds are introduced almost daily. Health and safety conditions throughout the high-tech industry have improved over the years, and the business has become more transparent. But the way in which the United States goes about assessing risks posed by chemicals used in high-tech manufacture has not changed, and many of the environmental and health problems now being dealt with were caused by events that took place over twenty years ago.
- 8 Despite the enormous quantity of electronic waste generated, and the fact that we have been producing this trash at accelerating rates since the 1970s, regulations and systems for dealing with this refuse have only recently been developed and put to work. In this, government policies regulating e-waste in the United States lag conspicuously behind those in Europe and Japan. As of this writing, about a dozen individual countries regulate the disposal of e-waste. Over half of those have national systems to collect high-tech and other electronics products for recycling; the United States is not among them. As of 2006 it is mandatory throughout the European Union (although some countries have delayed compliance) and companion legislation restricts the use of certain hazardous substances in electronic products. A 2003 report by the International Association of Electronics Recyclers found that only 9 percent of Americans' discarded consumer electronics were being recycled. Given the volume of electronics purchased and discarded in the United States, that we rely on voluntary measures to keep high-tech trash from harming the environment is like using a child's umbrella to stay dry during a monsoon.

*High Tech Trash* by Elizabeth Grossman. Copyright © 2006 by Elizabeth Grossman. Reprinted by permission of Island Press, Washington, D.C.

- 10 What is the author's **most likely** purpose for including paragraphs 7 and 8 in *Plastic: A Toxic Love Story*?
- Ⓐ to describe what led to plastic trash collecting in the vortex
  - Ⓑ to provide a detailed description of how plastic trash in the vortex affects ocean animals
  - Ⓒ to contrast what has been reported about plastic trash with what is really happening in the vortex
  - Ⓓ to highlight the dangers caused by plastic trash in the vortex and provide a solution for removing the trash
- 11 Read the sentences from *Plastic: A Toxic Love Story* and *High Tech Trash* in the box.

- Whether they're working a beach in Chile, France, or China, volunteers inevitably come across much the same stuff: plastic bottles, cutlery, plates, and cups; straws and stirrers, fast-food wrappers, and packaging. (paragraph 1 of *Plastic: A Toxic Love Story*)
- Domestic e-waste . . . is accumulating rapidly virtually everywhere in the world that PCs and cell phones are used, especially in populous countries with active high-tech industries like China . . . and India. (paragraph 2 of *High Tech Trash*)

What do the sentences **mainly** suggest?

- Ⓐ The majority of waste is found near water.
- Ⓑ The issue of waste impacts most of the world.
- Ⓒ Some types of waste are discussed more in the media than others.
- Ⓓ Some regions have larger concerns about electronic waste than others.

- 12 Which sentence **best** describes the difference between the sources of evidence used in *Plastic: A Toxic Love Story* and *High Tech Trash*?
- Ⓐ *Plastic: A Toxic Love Story* relies more on technical research, while *High Tech Trash* relies more on testimonials.
  - Ⓑ *Plastic: A Toxic Love Story* relies more on personal accounts, while *High Tech Trash* relies more on facts and data.
  - Ⓒ *Plastic: A Toxic Love Story* relies more on historical reports, while *High Tech Trash* relies more on information from websites.
  - Ⓓ *Plastic: A Toxic Love Story* relies more on experiments in a laboratory, while *High Tech Trash* relies more on examples from newspapers and magazines.
- 13 Based on *Plastic: A Toxic Love Story* and *High Tech Trash*, with which statement would **both** authors **most likely** agree?
- Ⓐ The use of electronics is the main cause of waste in the ocean.
  - Ⓑ The use of plastic products needs to be phased out from society.
  - Ⓒ The human need to connect with others is causing new types of waste to enter the environment.
  - Ⓓ The human desire for items that make life easier is creating significant damage to the environment.

- 14 Read the phrases from *Plastic: A Toxic Love Story* and *High Tech Trash* in the box.

- . . . like water circling the drain in a bathtub. (paragraph 4 of *Plastic: A Toxic Love Story*)
- . . . a virtual alphabet soup of different plastics . . . (paragraph 5 of *High Tech Trash*)

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

- Ⓐ to provide a link to current events
- Ⓑ to provide historical context for terms
- Ⓒ to provide familiar images for comparison
- Ⓓ to provide a humorous viewpoint on a serious situation

- 15 Read the sentences from paragraph 5 of *Plastic: A Toxic Love Story* in the box.

. . . Ebbesmeyer was the one who bestowed the more colorful name—and the one that has stuck—the Pacific garbage patch. (There’s also another debris-dense convergence zone at the other end of the gyre, in the western Pacific near Japan.)

What is the purpose of the parentheses?

- Ⓐ to highlight a belief
- Ⓑ to present a contrast
- Ⓒ to transition to a new idea
- Ⓓ to provide additional information

**16 Part A**

Which sentence from *High Tech Trash* suggests that people may be unaware of the destructive effects their trash is having on the environment?

- Ⓐ "Americans own over 200 million computers, well over 200 million televisions, and over 150 million cell phones." (paragraph 1)
- Ⓑ "The *Wall Street Journal*, not known for making rash statements about environmental protection, has called e-waste 'the world's fastest growing and potentially most dangerous waste problem.'" (paragraph 3)
- Ⓒ "Yet for the most part we have been so bedazzled by high tech . . . that until recently we haven't given this waste—or the environmental impacts of manufacturing such products—much thought." (paragraph 3)
- Ⓓ "Numerous lawsuits have already been brought by high-tech workers who believe their health or their children's has been harmed by chemicals they were exposed to in high-tech fabrication plants." (paragraph 6)

**Part B**

Which sentence from *Plastic: A Toxic Love Story* supports the same conclusion as in Part A?

- Ⓐ "Afterward, the group publishes a detailed inventory of every item of debris that's been collected." (paragraph 1)
- Ⓑ "'As I gazed from the deck at the surface of what ought to have been a pristine ocean, I was confronted, as far as the eye could see, with the sight of plastic,' he later wrote." (paragraph 4)
- Ⓒ "His alarming dispatches from repeated trips back to the gyre helped bring public attention to the problem." (paragraph 6)
- Ⓓ "He's used to seeing them all over the Hong Kong harbor, but he saw none in the vortex; it's so far from land they would have long since been sunk or smashed to smithereens by the ocean's currents." (paragraph 8)

- 17 Determine what additional evidence would **best** support each author's argument. Each piece of evidence may only be used once.

Which additional piece of evidence would **best** support the author's argument in *Plastic: A Toxic Love Story*?

- Ⓐ a map of the currents in the Pacific Ocean
- Ⓑ a chart showing the change in the quantity of electronic waste by country over the past 10 years
- Ⓒ a presentation on the various methods of producing plastic
- Ⓓ a graph that shows the amount of time the average person in various countries spends using computers

Which additional piece of evidence would **best** support the author's argument in *High Tech Trash*?

- Ⓐ a map of the currents in the Pacific Ocean
- Ⓑ a chart showing the change in the quantity of electronic waste by country over the past 10 years
- Ⓒ a presentation on the various methods of producing plastic
- Ⓓ a graph that shows the amount of time the average person in various countries spends using computers



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** Next month, your congressperson will be voting on an environmental protection bill. Based on *Plastic: A Toxic Love Story* and *High Tech Trash*, write a letter to your congressperson explaining the harmful effects of plastic waste **and** e-waste. Also, explain what immediate actions should be taken and why those actions are necessary. Be sure to use evidence from **both** excerpts to develop your letter.

Write your answer on the next two pages.

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

18

Lined area for writing response.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# Grade 10 English Language Arts

## SESSION 2

This session contains 13 questions.

### **Directions**

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

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

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

*The Underground Railroad* tells the story of a teenage runaway slave named Cora. In this passage, Cora is being helped by a man, Martin, and his wife, Ethel. They are trying to hide her from night riders, or regulators, who capture and return escaped slaves. Read the passage and then answer the questions that follow.

from *The Underground Railroad*

by Colson Whitehead

- 1 Ethel led Cora upstairs while Martin returned the wagon to his store. Cora got a brief look at the parlor, which was modestly furnished; after Martin's warnings, the morning light through the window quickened her step. Ethel's long gray hair extended halfway down her back. The woman's manner of walking unnerved Cora—she seemed to float, aloft on her fury. At the top of the stairs, Ethel stopped and pointed to the washroom. "You smell," she said. "Be quick about it."
- 2 When Cora stepped into the hallway again, the woman summoned her up the stairs to the attic. Cora's head almost brushed the ceiling of the small, hot room. Between the sloping walls of the peaked roof, the attic was crammed with years of castoffs. Two broken washboards, piles of moth-eaten quilts, chairs with split seats. A rocking horse, covered in matted hide, sat in the corner under a curl of peeling yellow wallpaper.
- 3 "We're going to have to cover that now," Ethel said, referring to the window. She moved a crate from the wall, stood on it, and nudged the hatch in the ceiling. "Come, come," she said. Her face set in a grimace. She still had not looked at the fugitive.
- 4 Cora pulled herself up above the false ceiling, into the cramped nook. It came to a point three feet from the floor and ran fifteen feet in length. She moved the stacks of musty gazettes and books to make more room. Cora heard Ethel descend the stairs, and when her host returned she handed Cora food, a jug of water, and a chamber pot.
- 5 Ethel looked at Cora for the first time, her drawn face framed by the hatch. "The girl is coming by and by," she said. "If she hears you, she'll turn us in and they will kill us all. Our daughter and her family arrive this afternoon. They cannot know you are here. Do you understand?"
- 6 "How long will it be?"
- 7 "You stupid thing. Not a sound. Not a single sound. If anyone hears you, we are lost." She pulled the hatch shut.

- 8 The only source of light and air was a hole in the wall that faced the street. Cora crawled to it, stooping beneath the rafters. The jagged hole had been carved from the inside, the work of a previous occupant who'd taken issue with the state of the lodgings. She wondered where the person was now. . . .
- 9 Cora was informed of the night riders' rounds by the ripple passing through the park. The evening crowd turned to gawk at a house on the opposite side. A young girl in pigtails let a trio of regulators inside her home. Cora remembered the girl's father had trouble with their porch steps. She hadn't seen him for weeks. The girl clutched her robe to her neck and closed the door behind them. Two night riders, tall and densely proportioned, idled on the porch smoking their pipes with complacent sloth.
- 10 The door opened half an hour later and the team huddled on the sidewalk in a lantern's circle, consulting a ledger.\* They crossed the park, eventually stepping beyond the spy hole's domain. Cora had closed her eyes when their loud rapping on the front door shocked her. They stood directly beneath.
- 11 The next minutes moved with appalling slowness. Cora huddled in a corner, making herself small behind the final rafter. Sounds furnished details of the action below. Ethel greeted the night riders warmly; anyone who knew her would be certain she was hiding something. Martin made a quick tour of the attic to make sure nothing was amiss, and then joined everyone downstairs.
- 12 Martin and Ethel answered their questions quickly as they showed the group around. It was just the two of them. Their daughter lived elsewhere. (The night riders searched the kitchen and parlor.) The maid Fiona had a key but no one else had access to the house. (Up the stairs.) They had been visited by no strangers, heard no strange noises, noted nothing out of the ordinary. (They searched the two bedrooms.) Nothing was missing. There was no cellar—surely they knew by now that the park houses did not have cellars. Martin had been in the attic that very afternoon and noticed nothing amiss.
- 13 "Do you mind if we go up?" The voice was gruff and low. Cora assigned it to the shorter night rider, the one with the beard.

\*ledger—A book that has a record of business transactions. In this instance, it is a record of buying and selling slaves.

- 14 Their footfalls were loud on the attic stairs. They navigated around the junk. One of them spoke, startling Cora—his head was inches below her. She kept her breath close. The men were sharks moving their snouts beneath a ship, looking for the food they sensed was close. Only thin planks separated hunter and prey.
- 15 “We don’t go up here that much since the raccoons made a nest,” Martin said.
- 16 “You can smell their mess,” the other night rider said.
- 17 The regulators departed. Martin skipped his midnight rounds in the attic, scared that they were in the teeth of an elaborate trap. Cora in her comfortable darkness patted the sturdy wall: It had kept her safe.

*The Underground Railroad: A Novel* by Colson Whitehead. Copyright © 2016 by Colson Whitehead. Reprinted by permission of Doubleday, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC.

- 19 Read the sentence from paragraph 1 in the box.

Cora got a brief look at the parlor, which was modestly furnished; after Martin's warnings, the morning light through the window quickened her step.

Based on the passage, what **best** explains why Cora "quickened her step"?

- Ⓐ She fears someone will see her.
- Ⓑ She is blinded by the bright sun.
- Ⓒ She thinks Martin will tell Ethel that she disobeyed him.
- Ⓓ She is worried Martin will be nervous if she takes too long.

- 20 Read the description of Ethel from paragraph 1 in the box.

The woman's manner of walking unnerved Cora—she seemed to float, aloft on her fury.

Based on the description, what is true about Ethel?

- Ⓐ She is easily embarrassed.
- Ⓑ Most people do not like her.
- Ⓒ She is incapable of being polite.
- Ⓓ Her presence can be intimidating.



- 21 Read the sentences from the passage in the box.

- Cora’s head almost brushed the ceiling of the small, hot room. (paragraph 2)
- Cora in her comfortable darkness patted the sturdy wall: It had kept her safe. (paragraph 17)

What shift do the sentences suggest?

- Ⓐ Cora’s distrust of Ethel has changed into rebellion.
- Ⓑ Cora’s sense of security inside the house has changed into uncertainty.
- Ⓒ Cora’s desire to see outside has changed into gratitude for the low light of the attic.
- Ⓓ Cora’s feeling of being restricted in the attic has changed into appreciation for its protection.

- 22 What is the **main** purpose of paragraph 9?

- Ⓐ to describe the appearance of the night riders
- Ⓑ to foreshadow that the night riders will leave in a hurry
- Ⓒ to introduce the threatening presence of the night riders
- Ⓓ to suggest that the neighbors are familiar with the night riders

- 23 Read the sentences from paragraph 14 in the box.

The men were sharks moving their snouts beneath a ship, looking for the food they sensed was close. Only thin planks separated hunter and prey.

What is the **main** effect of the phrase “hunter and prey”?

- Ⓐ It explains Cora’s frustration.
- Ⓑ It emphasizes Cora’s vulnerability.
- Ⓒ It shows that Cora’s perceptions are inaccurate.
- Ⓓ It reveals that Cora’s imagination is uncontrollable.

- 24 Read the sentences from the passage in the box.

- Martin made a quick tour of the attic to make sure nothing was amiss, and then joined everyone downstairs. (paragraph 11)
- Martin had been in the attic that very afternoon and noticed nothing amiss. (paragraph 12)

Based on the sentences, what is the meaning of the word *amiss*?

- Ⓐ stolen
- Ⓑ shocking
- Ⓒ out of order
- Ⓓ broken into pieces

**25 Part A**

Which word **best** describes the tone of the passage?

- Ⓐ cynical
- Ⓑ anxious
- Ⓒ mocking
- Ⓓ discouraged

**Part B**

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

- Ⓐ "When Cora stepped into the hallway again, the woman summoned her up the stairs to the attic." (paragraph 2)
- Ⓑ "Two broken washboards, piles of moth-eaten quilts, chairs with split seats." (paragraph 2)
- Ⓒ "Ethel looked at Cora for the first time, her drawn face framed by the hatch." (paragraph 5)
- Ⓓ "'Not a sound. Not a single sound. If anyone hears you, we are lost.'" (paragraph 7)

- 26** Reread paragraphs 10–12. Select **two** sentences from paragraphs 10–12 that **best** contribute to the mood of the passage.
- Ⓐ “Cora had closed her eyes when their loud rapping on the front door shocked her.” (paragraph 10)
  - Ⓑ “The next minutes moved with appalling slowness.” (paragraph 11)
  - Ⓒ “Their daughter lived elsewhere.” (paragraph 12)
  - Ⓓ “The maid Fiona had a key but no one else had access to the house.” (paragraph 12)
  - Ⓔ “There was no cellar—surely they knew by now that the park houses did not have cellars.” (paragraph 12)

- 27** This question has been removed from the test. Please move to the next passage and set of questions.

This excerpt from *The Iliad* describes the final confrontation between Hector and Achilles during the Trojan War. Read the excerpt and answer the questions that follow.

from *The Iliad*

by Homer

translated by Robert Fagles

- . . . now, at last, as the two came closing for the kill  
it was tall Hector, helmet flashing, who led off:  
"No more running from you in fear, Achilles!  
Not as before. Three times I fled around  
5 the great city of Priam—I lacked courage then  
to stand your onslaught. Now my spirit stirs me  
to meet you face-to-face. Now kill or be killed!  
Come, we'll swear to the gods, the highest witnesses—  
the gods will oversee our binding pacts. I swear  
10 I will never mutilate you—merciless as you are—  
if Zeus<sup>1</sup> allows me to last it out and tear your life away.  
But once I've stripped your glorious armor, Achilles,  
I will give your body back to your loyal comrades.  
Swear you'll do the same."
- 15 A swift dark glance  
and the headstrong runner answered, "Hector, stop!  
You unforgivable, you . . . don't talk to me of pacts.  
There are no binding oaths between men and lions—  
wolves and lambs can enjoy no meeting of the minds—  
20 they are all bent on hating each other to the death.  
So with you and me. No love between us. No truce  
till one or the other falls. . . .  
Come, call up whatever courage you can muster.  
Life or death—now prove yourself a spearman,  
25 a daring man of war! No more escape for you—  
Athena<sup>2</sup> will kill you with my spear in just a moment.  
Now you'll pay at a stroke for all my comrades' grief,  
all you killed in the fury of your spear!"

<sup>1</sup>Zeus—ruler of the Greek gods

<sup>2</sup>Athena—Greek goddess

- With that,
- 30 shaft poised, he hurled and his spear's long shadow flew  
but seeing it coming glorious Hector ducked away,  
crouching down, watching the bronze tip fly past  
and stab the earth—but Athena snatched it up  
and passed it back to Achilles
- 35 and Hector the gallant captain never saw her.  
He sounded out a challenge to Peleus' princely son:  
"You missed, look—the great godlike Achilles!  
So you knew nothing at all from Zeus about my death—  
and yet how sure you were! All bluff, cunning with words,
- 40 that's all you are—trying to make me fear you,  
lose my nerve, forget my fighting strength.  
Well, you'll never plant your lance in my back  
as I flee *you* in fear—plunge it through my chest  
as I come charging in, if a god gives you the chance!
- 45 But now it's for you to dodge *my* brazen spear—  
I wish you'd bury it in your body to the hilt.  
How much lighter the war would be for Trojans then  
if you, their greatest scourge, were dead and gone!"

- Shaft poised, he hurled and his spear's long shadow flew
- 50 and it struck Achilles' shield—a dead-center hit—  
but off and away it glanced and Hector seethed,  
his hurtling spear, his whole arm's power poured  
in a wasted shot. He stood there, cast down . . .  
he had no spear in reserve. So Hector shouted out
- 55 to Deiphobus<sup>3</sup> bearing his white shield—with a ringing shout  
he called for a heavy lance—  
but the man was nowhere near him,  
vanished—  
yes and Hector knew the truth in his heart
- 60 and the fighter cried aloud, "My time has come!  
At last the gods have called me down to death.  
I thought he was at my side, the hero Deiphobus—  
he's safe inside the walls, Athena's tricked me blind.  
And now death, grim death is looming up beside me,

<sup>3</sup>Deiphobus—a soldier in Hector's army



65 no longer far away. No way to escape it now. This,  
this was their pleasure after all, sealed long ago—  
Zeus and the son of Zeus, the distant deadly Archer—  
though often before now they rushed to my defense.  
So now I meet my doom. Well let me die—  
70 but not without struggle, not without glory, no,  
in some great clash of arms that even men to come  
will hear of down the years!”

*The Iliad* by Homer, translated by Robert Fagles. Translation copyright © 1990 by Robert Fagles. Reprinted by permission of Viking Books, an imprint of Penguin Publishing Group, a division of Penguin Random House LLC.

**28** In the excerpt, what do lines 1–7 **mainly** reveal about Hector and Achilles?

- Ⓐ the similarities in their characters
- Ⓑ the reasons for their disagreement
- Ⓒ the history of hostility between them
- Ⓓ the physical differences between them

**29** Read the lines in the box.

- “Come, we’ll swear to the gods, . . . / the gods will oversee our binding pacts . . .” (lines 8 and 9)
- “So you knew nothing at all from Zeus about my death—” (line 38)
- “. . . Athena’s tricked me blind.” (line 63)

The lines **mainly** suggest that humans believe the gods

- Ⓐ are secretive in their movements.
- Ⓑ are unforgiving in their punishments.
- Ⓒ have great influence over humans’ lives.
- Ⓓ have high standards for humans’ behavior.

**30** What do Hector's statements in lines 69–72 **mainly** reveal?

- Ⓐ He knows he is the more skilled warrior.
- Ⓑ He hopes his death will be remembered.
- Ⓒ He wants Achilles's pity and a swift death.
- Ⓓ He accepts Achilles's dominance over him.

**31** Read the events in the box. Determine the correct chronological order of the events to create a summary of the excerpt.

1. Athena retrieves Achilles's spear and gives it back to Achilles.
2. Achilles throws his spear, but it misses Hector.
3. Hector and Achilles prepare for battle.
4. Hector realizes he does not have another weapon.
5. Hector's spear hits Achilles's shield, but it does not wound Achilles.

- Ⓐ 2, 4, 1, 5, 3
- Ⓑ 3, 2, 5, 1, 4
- Ⓒ 4, 1, 2, 5, 3
- Ⓓ 3, 2, 1, 5, 4
- Ⓔ 1, 5, 3, 2, 4

**Grade 10 English Language Arts**  
**Spring 2019 Released Operational Items**

<b>PBT Item No.</b>	<b>Page No.</b>	<b>Reporting Category</b>	<b>Standard</b>	<b>Item Type*</b>	<b>Item Description</b>	<b>Correct Answer (SR)**</b>
1	140	<i>Reading</i>	RL.9-10.3	SR	Make an inference about a character based on details in a passage.	C
2	140	<i>Reading</i>	RL.9-10.3	SR	Make an inference about a character based on details in a passage.	D
3	141	<i>Reading</i>	RL.9-10.1	SR	Determine and compare the narrators' views on a topic in two passages.	A
4	141	<i>Reading</i>	RL.9-10.4	SR	Analyze the similarity in the settings of two different passages.	C
5	142	<i>Reading</i>	RL.9-10.3	SR	Analyze and compare how specific details contribute to characterization in different passages.	D
6	143	<i>Language</i>	L.9-10.1	SR	Identify parts of speech as used in sentences.	D
7	144	<i>Reading</i>	RL.9-10.4	SR	Identify and compare the authors' use of literary techniques in different passages.	D;A
8	145	<i>Reading</i>	RL.9-10.4	SR	Analyze the effect of similar stylistic choices in different passages.	C;A
9	146	<i>Language, Writing</i>	L.9-10.1, L.9-10.2, L.9-10.3, W.9-10.2, W.9-10.4	ES	Write an essay comparing the impact of sensory details on mood in excerpts from three different passages; use evidence from each passage to support the analysis.	
10	156	<i>Reading</i>	RI.9-10.6	SR	Determine an author's purpose for including a specific section of an excerpt.	C
11	156	<i>Reading</i>	RI.9-10.5	SR	Determine which claim is supported by evidence from two different excerpts.	B
12	157	<i>Reading</i>	RI.9-10.8	SR	Contrast the types of evidence used to support and develop claims in two excerpts.	B
13	157	<i>Reading</i>	RI.9-10.6	SR	Determine and compare the points of view of the authors of two excerpts on a similar topic.	D
14	158	<i>Reading</i>	RI.9-10.4	SR	Analyze the effect of figurative language in excerpts on similar topics.	C
15	159	<i>Language</i>	L.9-10.2	SR	Analyze the purpose of punctuation in a paragraph.	D
16	160	<i>Reading</i>	RI.9-10.5	SR	Identify evidence from two different excerpts to support and develop a claim.	C;C
17	161	<i>Reading</i>	RI.9-10.8	SR	Evaluate evidence that would support the authors' arguments in two excerpts on similar topics.	A;B
18	162	<i>Language, Writing</i>	L.9-10.1, L.9-10.2, L.9-10.3, W.9-10.1, W.9-10.4	ES	Write an argument in the form of a letter taking a position based on evidence from two excerpts on a similar topic.	

PBT Item No.	Page No.	Reporting Category	Standard	Item Type*	Item Description	Correct Answer (SR)**
19	169	Reading	RL.9-10.1	SR	Make an inference about a character in a passage.	A
20	169	Reading	RL.9-10.3	SR	Make an inference about a character based on details in a passage.	D
21	170	Reading	RL.9-10.3	SR	Analyze an author's development of a character within a passage.	D
22	170	Reading	RL.9-10.5	SR	Analyze the purpose of a specific paragraph in a passage.	C
23	171	Reading	RL.9-10.4	SR	Analyze the effect of figurative language on characterization.	B
24	172	Language	L.9-10.4	SR	Determine the meaning of a specific word based on context in a passage.	C
25	173	Reading	RL.9-10.4	SR	Determine the tone of a passage and select supporting evidence from given details from the passage.	B;D
26	174	Reading	RL.9-10.4	SR	Select details that contribute to mood in a passage.	A;B
27	<b>Question 27 was removed from the test and was not scored. Educators can view the question in the following PDF:</b> <a href="http://www.doe.mass.edu/mcas/2019/release/g10ela-voidedessay.pdf">www.doe.mass.edu/mcas/2019/release/g10ela-voidedessay.pdf</a> .					
28	179	Reading	RL.9-10.1	SR	Make an inference about characters based on details in a specific section of an excerpt.	C
29	179	Reading	RL.9-10.1	SR	Make an inference based on details in an excerpt.	C
30	180	Reading	RL.9-10.3	SR	Analyze what is revealed about a character in a section of an excerpt.	B
31	180	Reading	RL.9-10.2	SR	Select the summary of an excerpt that arranges key details in chronological order.	D

\* ELA item types are: selected-response (SR) and essay (ES).

\*\* Answers are provided here for selected-response items only. Sample responses and scoring guidelines for essay items will be posted to the Department's website later this year.