

# English Summer Activities



## Grade 10 going to Grade 11



---

## VIII. English Language Arts, Grade 10

A. Composition

B. Reading Comprehension

# Grade 10 English Language Arts Test

## Test Structure

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

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

## A. Composition

The spring 2016 grade 10 ELA Composition test was based on learning standards in the grades 6–12 **Writing** strand of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (March 2011). The learning standards for the grades 6–12 **Writing** strand appear on pages 53–59 of the *Framework*, which is available on the Department website at [www.doe.mass.edu/frameworks/current.html](http://www.doe.mass.edu/frameworks/current.html).

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

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

## Test Sessions and Content Overview

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

## Reference Materials

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

## English Language Arts Test

### Grade 10 Writing Prompt

#### WRITING PROMPT

Often in works of literature, one character makes an important sacrifice for another character.

From a work of literature you have read in or out of school, select a character who makes an important sacrifice for another character. In a well-developed composition, identify the characters, describe the sacrifice that one makes, and explain how that sacrifice is important to the work as a whole.

### Grade 10 Make-Up Writing Prompt

#### WRITING PROMPT

Often in works of literature, one character betrays another.

Select a work of literature you have read in or out of school in which one character betrays another. In a well-developed composition, identify the characters, describe how one of them betrays the other, and explain how the betrayal is important to the work as a whole.

## B. Reading Comprehension

The spring 2016 grade 10 English Language Arts Reading Comprehension test was based on grades 6–12 learning standards in two content strands of the *Massachusetts Curriculum Framework for English Language Arts and Literacy* (March 2011) listed below. Page numbers for the learning standards appear in parentheses.

■ Reading (*Framework*, pages 47–52)

■ Language (*Framework*, pages 64–67)

The *Massachusetts Curriculum Framework for English Language Arts and Literacy* is available on the Department website at [www.doe.mass.edu/frameworks/current.html](http://www.doe.mass.edu/frameworks/current.html).

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

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

### Test Sessions and Content Overview

The grade 10 ELA Reading Comprehension test included three separate test sessions. Sessions 1 and 2 were both administered on the same day, and Session 3 was administered on the following day. Each session included reading passages, followed by multiple-choice and open-response questions. Common reading passages and test items are shown on the following pages as they appeared in test booklets.

### Reference Materials

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

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 1

### DIRECTIONS

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

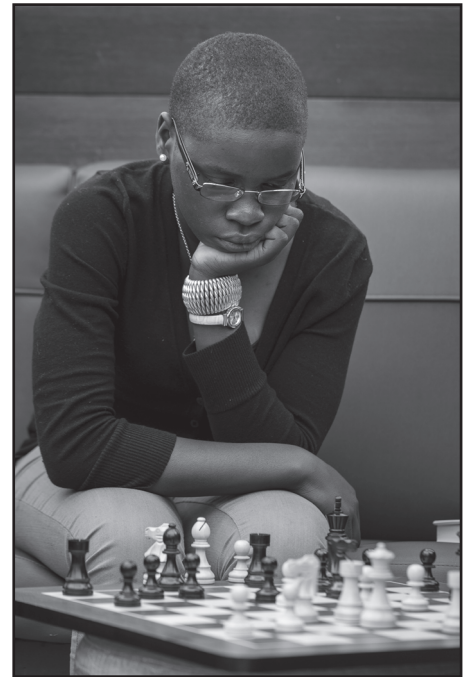
*Phiona Mutesi is a young chess prodigy who lives in Uganda. She learned the game from Robert Katende, her coach. Read the excerpt that describes how she came to participate in the international 2010 Chess Olympiad and answer the questions that follow.*

### *from* **Game of Her Life** by Tim Crothers

- 1 *The opening ceremonies at the 2010 Chess Olympiad take place in an ice arena. Phiona has never seen ice. There are also lasers and dancers inside bubbles and people costumed as chess pieces marching around on a giant chessboard. Phiona watches it all with her hands cupping her cheeks, as if in a wonderland. She asks if this happens every night in this place, and she is told by her coach no, the arena normally serves as a home for hockey, concerts, and the circus. Phiona has never heard of those things.*
- 2 *She returns to the hotel, which at fifteen floors is the tallest building Phiona has ever entered. She rides the elevator with trepidation. She stares out of her window amazed by how people on the ground look so tiny from the sixth floor. She takes a long shower, washing away the slum.*

★ ★ ★

- 3 Phiona Mutesi is the ultimate underdog. . . .
- 4 She wakes at five each morning to begin a two-hour trek through Katwe to fill a jug with drinkable water, walking through low land that is often so severely flooded by Uganda's torrential rains that many residents sleep in hammocks near their ceilings to avoid drowning. There are no sewers, and the human waste from downtown Kampala is dumped directly into the slum. There is no sanitation. Flies are everywhere. The stench is appalling.
- 5 Phiona walks past dogs, rats, and long-horned cattle, all competing with her to survive in a cramped space that grows more crowded every minute. She navigates carefully through this place where women are valued for little more than . . . childcare, where fifty percent of teen girls are mothers. It is a place where everybody is on the move but nobody ever leaves; it is said that if you are born in Katwe you die in Katwe, from disease or violence or neglect. Whenever Phiona gets scared on these journeys, she thinks of another test of survival.





“Chess is a lot like my life,” she says through an interpreter. “If you make smart moves you can stay away from danger, but you know any bad decision could be your last.”

- 6 Phiona and her family have relocated inside Katwe six times in four years, once because all of their possessions were stolen, another time because their hut was crumbling. Their current home is a room ten feet by ten feet, its only window covered by sheet metal. The walls are brick, the roof corrugated tin held up by spindly wood beams. A curtain is drawn across the doorway when the door is open, as it always is during the sweltering daytime in this country bisected by the equator. Laundry hangs on wash lines crisscrossing the room. The walls are bare, except for etched phone numbers. There is no phone.

- 7 The contents of Phiona’s home are: two water jugs, wash bin, small charcoal stove, teapot, a few plates and cups, toothbrush, tiny mirror, Bible, and two musty mattresses. The latter suffice for the five people who regularly sleep in the shack: Phiona, mother Harriet, teenage brothers Brian and Richard, and her six-year-old niece, Winnie. Pouches of curry powder, salt, and tea leaves are the only hints of food.

. . .

- 8 Phiona does not know her birthday. Nobody bothers to record such things in Katwe. There are few calendars. Fewer clocks. Most people don’t know the date or the day of the week. Every day is just like the last.

- 9 For her entire life, Phiona’s main challenge has been to find food. One afternoon in 2005, when she was just nine but had already dropped out of school because her family couldn’t afford it, she secretly followed Brian out of their shack in hopes he might lead to the first meal of the day. Brian had recently taken part in a project run by Sports Outreach Institute, a Christian mission that works to provide relief and religion through sports to the world’s poorest people. Phiona watched Brian enter a dusty hallway, sit on a bench, and begin playing with some black and white objects. Phiona had never seen anything like these pieces, and she thought they were beautiful. She peeked around a corner again and again, fascinated by the game and also wondering if there might be some food there. Suddenly, she was spotted. “Young girl,” said Coach Robert. “Come in. Don’t be afraid.”

- 10 *She is lucky to be here. Uganda’s women’s team has never participated in an Olympiad before because it is expensive. But this year, according to members of the Ugandan Chess Federation, the president of FIDE (chess’s governing body) is funding their trip. Phiona needs breaks like that.*

- 11 *On the second day of matches, she arrives early to explore. She sees Afghan women dressed in burkas, Indian women in saris and Bolivian women in ponchos and black bowler hats. She spots a blind player and wonders how that is possible. She sees an Iraqi kneel and begin to pray toward Mecca. As she approaches her table, Phiona is asked to produce her credential to prove she is actually a competitor, perhaps because she looks so young, or perhaps because with her short hair, baggy sweater, and sweatpants, she is mistaken for a boy.*

- 12 *Before her match begins against Elaine Lin Yu-Tong of Taiwan, Phiona slips off her sneakers. She isn’t comfortable playing chess in shoes. Midway through the game, Phiona makes a tactical error, costing her two pawns. Her opponent makes a similar blunder later, but Phiona doesn’t realize it until it’s too late. From then on, she stares crestfallen at the board*

*as the rest of the moves play out predictably, and she loses a match she thinks she should have won. Phiona leaves the table and bolts to the parking lot. Katende warned her never to go off on her own, but she boards a shuttle bus alone and returns to the hotel, then runs to her room and bawls into her pillow. Later that evening, Katende tries his best to comfort her, but Phiona is inconsolable. It is the only time chess has ever brought her to tears. In fact, she cannot remember the last time she cried.*

. . .

13 “When I first saw chess, I thought, *What could make all these kids so silent?*” Phiona recalls. “Then I watched them play the game and get happy and excited, and I wanted a chance to be that happy.”

14 Katende showed Phiona the pieces and explained how each was restricted by rules about how it could move. The pawns. The rooks. The bishops. The knights. The king. And finally the queen, the most powerful piece on the board. How could Phiona have imagined at the time where those thirty-two pieces and sixty-four squares would deliver her?

15 Phiona started walking six kilometers\* every day to play chess. During her early development, she played too recklessly. She often sacrificed crucial pieces in risky attempts to defeat her opponents as quickly as possible, even when playing black—which means going second and taking a defensive posture to open the match. Says Phiona, “I must have lost my first fifty matches before Coach Robert persuaded me to act more like a girl and play with calm and patience.”

16 The first match Phiona ever won was against Joseph Asaba, a young boy who had beaten her before by utilizing a tactic called the Fool’s Mate, a humiliating scheme that can produce victory in as few as four moves. One day Joseph wasn’t aware that Katende had prepared Phiona with a defense against the Fool’s Mate that would capture Joseph’s queen. When Phiona finally checkmated Joseph, she didn’t even know it until Joseph began sobbing because he had lost to a girl. While other girls in the project were afraid to play against boys, Phiona relished it. Katende eventually introduced Phiona to Ivan Mutesasira and Benjamin Mukumbya, two of the project’s strongest players, who agreed to tutor her. “When I first met Phiona, I took it for granted that girls are always weak, that girls can do nothing, but I came to realize that she could play as well as a boy,” Ivan says. “She plays very aggressively, like a boy. She likes to attack, and when you play against her, it feels like she’s always pushing you backward until you have nowhere to move.”

17 News eventually spread around Katwe that Katende was part of an organization run by white people, known in Uganda as *mzungu*, and Harriet began hearing disturbing rumors. “My neighbors told me that chess was a white man’s game, and that if I let Phiona keep going there to play, that *mzungu* would take her away,” she says. “But I could not afford to feed her. What choice did I have?”

18 Within a year, Phiona could beat her coach, and Katende knew it was time for her and the others to face better competition outside the project. He visited local boarding schools, where children from more privileged backgrounds refused to play the slum kids because

---

\* six kilometers — almost four miles



they smelled bad and seemed like they might steal from them. But Katende kept asking until ten-year-old Phiona was playing against teens in fancy blazers and knickers, beating them soundly. Then she played university players, defeating them, as well.

19 She has learned the game strictly through trial and error, trained by a coach who has played chess recreationally off and on for years, admitting he didn't even know all of the rules until he was given *Chess for Beginners* shortly after starting the project. Phiona plays on instinct instead of relying on opening and end-game theory like more refined players. She succeeds because she possesses that precious chess gene that allows her to envision the board many moves ahead, and because she focuses on the game as if her life depended on it, which in her case might be true.

20 Phiona first won the Uganda Women's Junior Championship in 2007, when she was eleven. She won that title three years in a row, and it would have been four, but the Uganda Chess Federation didn't have the funds to stage it in 2010. She is still so early in her learning curve that chess experts believe her potential is staggering. "To love the game as much as she does and already be a champion at her age means her future is much bigger than any girl I've ever known," says George Zirembuzi, Uganda's national team coach, who has trained with grandmasters in Russia. "When Phiona loses, she really feels hurt, and I like that, because that characteristic will help her keep thirsting to get better."

21 Although Phiona is already implausibly good at something she has no business even doing, she is, like most girls and women in Uganda, uncomfortable sharing what she's thinking. Normally, nobody cares. She tries to answer any questions about herself with a shrug. When Phiona is compelled to speak, she is barely audible and usually staring at her feet. She realizes that chess makes her stand out, which makes her a target in Katwe, among the most dangerous neighborhoods in Uganda. So she is conditioned to say as little as possible. "Her personality with the outside world is still quite reserved, because she feels inferior due to her background," Katende says. "But in chess I am always reminding her that anyone can lift a piece, because it is so light. What separates you is where you choose to put it down. Chess is the one thing in Phiona's life she can control. Chess is her one chance to feel superior."

"Game of Her Life" by Tim Crothers, from *ESPN The Magazine* (January 10, 2011). Text copyright © 2011 by Tim Crothers. Reprinted by permission of Tim Crothers. Photograph copyright © Marc Bryan-Brown/Contributor/WireImage/Getty Images.

- 1 In the excerpt, paragraphs 4–7 are used to reveal
- A. the author’s opinion of the people of Katwe.
  - B. the author’s reasons for writing about Katwe.
  - C. the difficulties of everyday existence in Katwe.
  - D. the changes that have occurred over time in Katwe.

- 2 In paragraph 5, what does Phiona’s comment about playing chess suggest?
- A. Her life has few purposes other than playing chess.
  - B. Her life has improved since she began playing chess.
  - C. Her life and a chess game both depend on the generosity of others.
  - D. Her life and a chess game can both be ruined by a single poor choice.

- 3 In paragraph 7, what is the **main** effect of listing the contents of Phiona’s home?
- A. It shows how few people live there.
  - B. It shows that the family is religious.
  - C. It shows how few possessions the family has.
  - D. It shows that the community shares many items.

- 4 In paragraph 11, what is the **most likely** reason the author describes the diverse attire of the players?
- A. to show that Phiona is puzzled by the unique garments
  - B. to show how Phiona reacts to the variety of people at the match
  - C. to show how Phiona watches the players to study their behavior
  - D. to show that Phiona will compete with players from all over the world

- 5 In paragraph 12, what does Phiona's reaction to losing the match **mainly** suggest?
- A. Phiona finds playing chess terrifying.
  - B. Phiona takes playing chess very seriously.
  - C. Phiona is appreciative of the skills of her opponents.
  - D. Phiona is only interested in playing opponents who are more talented.
- 6 Based on paragraph 19, what does the author suggest about coach Robert Katende?
- A. He learned the game by observing chess masters.
  - B. He coached his players based on classical chess theories.
  - C. He spent a significant amount of his childhood playing chess.
  - D. He had an informal understanding of chess until he began coaching.

- 7 Based on paragraph 2, what does the word *trepidation* mean?
- A. anger
  - B. anxiety
  - C. sadness
  - D. ignorance
- 8 Based on paragraph 12, the word *crestfallen* means
- A. restless.
  - B. envious.
  - C. obsessed.
  - D. devastated.

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

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

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

- 9** Based on the excerpt, explain why Phiona’s accomplishments are so impressive, given the challenges of her life. Support your answer with relevant and specific details from the excerpt.

*On September 2, 1945, General Douglas MacArthur, commander of the U.S. forces in the Pacific during World War II, accepted the formal surrender of Japan. The war ended after the cities of Hiroshima and Nagasaki were bombed, the final offensive of the U.S. forces. Read this excerpt from the speech MacArthur delivered during the surrender ceremony, and then answer the questions that follow.*

*from* **Speech at the surrender of Japan,  
ending World War II**  
*by General Douglas MacArthur*

- 1 Today the guns are silent. A great tragedy has ended. A great victory has been won. The skies no longer rain death. The seas bear only commerce. Men everywhere walk upright in the sunlight. The entire world lies quietly at peace. The holy mission has been completed. And in reporting this to you, the people, I speak for the thousands of silent lips forever stilled among the jungles and the beaches and in the deep waters of the Pacific which marked the way. I speak for the unnamed brave millions homeward bound to take up the challenge of that future which they did so much to salvage from the brink of disaster.
- 2 As I look back on the long, tortuous trail from those grim days of Bataan and Corregidor,\* when an entire world lived in fear, when democracy was on the defensive everywhere, when modern civilization trembled in the balance, I thank a merciful God that he has given us the faith, the courage, and the power from which to mold victory. We have known the bitterness of defeat and the exultation of triumph, and from both we have learned there can be no turning back. We must go forward to preserve in peace what we won in war.
- 3 A new era is upon us. Even the lesson of victory itself brings with it profound concern both for our future security and the survival of civilization. The destructiveness of the war potential, through progressive advances in scientific discovery, has in fact now reached a point which revises the traditional concept of war.
- 4 Men since the beginning of time have sought peace. Various methods through the ages have been attempted to devise an international process to prevent or settle disputes between nations. From the very start, workable methods were found insofar as individual citizens were concerned, but the mechanics of an instrumentality of larger international scope have never been successful. Military alliances, balances of power, leagues of nations—all in turn failed, leaving the only path to be by way of the crucible of war. The utter destructiveness of war now blots out this alternative. We have had our last chance. If we will not devise some greater and more equitable system, Armageddon will be at our door. . . .
- 5 To the Pacific basin has come the vista of a new emancipated world. Today, freedom is on the offensive, democracy is on the march. Today, in Asia as well as in Europe, unshackled peoples are tasting the full sweetness of liberty, the relief from fear. In the Philippines, America has evolved a model for this new free world of Asia. In the Philippines, America has demonstrated that peoples of the East and peoples of the West may walk side by side in mutual respect and with mutual benefit. The history of our sovereignty there has now the full confidence of the East.

---

\* *Bataan and Corregidor* — major battles of World War II



- 6 And so, my fellow countrymen, today I report to you that your sons and daughters have served you well and faithfully with the calm, deliberate, determined fighting spirit of the American soldier and sailor based upon a tradition of historical truth, as against the fanaticism of an enemy supported only by mythological fiction. Their spiritual strength and power has brought us through to victory. They are homeward bound. Take care of them.

In the public domain.

- 10** In paragraph 1, what does the phrase “the holy mission” suggest?
- A. the importance of the cause
  - B. the dedication of the citizens
  - C. the severe loss of life in the war
  - D. the ancient tactics used in the war
- 11** In the speech, how does MacArthur establish his authority to speak at the ceremony?
- A. He affirms his loyalty to the nation.
  - B. He recalls the successful military campaigns he led.
  - C. He outlines his plan for creating worldwide alliances.
  - D. He declares he represents those who took part in the war.
- 12** How does the speech change in paragraph 3?
- A. MacArthur addresses challenges to come.
  - B. MacArthur admits doubts about maintaining freedom.
  - C. MacArthur apologizes for the devastation that occurred.
  - D. MacArthur asks for the cooperation of the defeated people.
- 13** Based on the speech, what does MacArthur identify as necessary for ensuring peace?
- A. a different type of training for soldiers
  - B. a new approach to international relations
  - C. a stronger commitment by particular leaders
  - D. a pledge of democratic government by all countries

**Question 14 is an open-response question.**

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

**Write your answer to question 14 in the space provided in your Student Answer Booklet.**

- 14** Explain the techniques MacArthur used in his speech to make it persuasive. Support your answer with relevant and specific details from the speech.

*Read the sonnet and answer the questions that follow.*

SONNET XCI

Some glory in their birth, some in their skill,  
 Some in their wealth, some in their bodies' force,  
 Some in their garments, though new-fangled ill,  
 Some in their hawks and hounds, some in their horse,  
 5 And every humour\* hath his adjunct pleasure,  
 Wherein it finds a joy above the rest;  
 But these particulars are not my measure;  
 All these I better in one general best.  
 Thy love is better than high birth to me,  
 10 Richer than wealth, prouder than garments' cost,  
 Of more delight than hawks or horses be;  
 And having thee, of all men's pride I boast—  
 Wretched in this alone, that thou mayst take  
 All this away, and me most wretched make.

—William Shakespeare

---

\* *humour* — temperament; state of mind

In the public domain.

- 15 In lines 1–4, the speaker **mainly** comments on
- A. the many goals he hopes to achieve.
  - B. the variety of things that people value.
  - C. the many qualities that people admire in others.
  - D. the superiority he feels when he examines the lives of others.

- 16 Read lines 5 and 6 in the box below.

And every humour hath his adjunct  
pleasure,  
Wherein it finds a joy above the rest;

What do the lines suggest?

- A. Each personality has its positive traits.
- B. One can find laughter in most situations.
- C. One must tolerate others in order to be content.
- D. Each person finds his or her own unique happiness.

- 17 Which line signifies a change in the speaker’s message?

- A. line 5
- B. line 7
- C. line 10
- D. line 12

- 18 Based on the sonnet, what would the speaker find **most** distressing?

- A. losing his love
- B. losing his wealth
- C. losing his self-respect
- D. losing his self-confidence



# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 2

### DIRECTIONS

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

*Peter Benchley is famous for writing the novel Jaws, which describes the efforts of a group of men to capture a killer great white shark. Read the excerpts from Jaws and from an essay by Benchley about his own experience of swimming with a great white shark. Answer the questions that follow.*

*from* **Jaws**  
*by Peter Benchley*

- 1 Hooper stopped himself before he hit the bottom of the cage. He curled around and stood up. He reached out the top of the hatch and pulled it closed. Then he looked up at Brody, put the thumb and index finger of his left hand together in the okay sign, and ducked down.
- 2 “I guess we can let go,” said Brody. They released the ropes and let the cage descend until the hatch was about four feet beneath the surface.
- 3 “Get the rifle,” said Quint. “It’s on the rack below. It’s all loaded.” He climbed onto the transom and lifted the harpoon to his shoulder.
- 4 Brody went below, found the rifle, and hurried back on deck. He opened the breach and slid a cartridge into the chamber. “How much air does he have?” he said.
- 5 “I don’t know,” said Quint. “However much he has, I doubt he’ll live to breathe it.”
- 6 “Maybe you’re right. But you said yourself you never know what these fish will do.”
- 7 “Yeah, but this is different. This is like putting your hand in a fire and hoping you won’t get burned. A sensible man don’t *do* it.”
- 8 Below, Hooper waited until the bubbly froth of his descent had dissipated. There was water in his mask, so he tilted his head backward, pressed on the top of the faceplate, and blew through his nose until the mask was clear. He felt serene. It was the pervasive sense of freedom and ease that he always felt when he dived. He was alone in blue silence speckled with shafts of sunlight that danced through the water. The only sounds were those he made breathing—a deep, hollow noise as he breathed in, a soft thudding of bubbles as he exhaled. He held his breath, and the silence was complete. Without weights, he was too buoyant, and he had to hold on to the bars to keep his tank from clanging against the hatch overhead. He turned around and looked up at the hull of the boat, a gray body that sat above him, bouncing slowly. At first, the cage annoyed him. It confined him, restricted him, prevented him from enjoying the grace of underwater movement. But then he remembered why he was there, and he was grateful.
- 9 He looked for the fish. He knew it couldn’t be sitting beneath the boat, as Quint had thought. It could not “sit” anywhere, could not rest or stay still. It had to move to survive.
- 10 Even with the bright sunlight, the visibility in the murky water was poor—no more than forty feet. Hooper turned slowly around, trying to pierce the edge of gloom and grasp any sliver of color or movement. He looked beneath the boat, where the water turned from blue to

gray to black. Nothing. He looked at his watch, calculating that if he controlled his breathing, he could stay down for at least half an hour more.

11 Carried by the tide, one of the small white squid slipped between the bars of the cage and, tethered by twine, fluttered in Hooper's face. He pushed it out of the cage.

12 He glanced downward, started to look away, then snapped his eyes down again. Rising at him from the darkling blue—slowly, smoothly—was the shark. It rose with no apparent effort, an angel of death gliding toward an appointment foreordained.

13 Hooper stared, enthralled, impelled to flee but unable to move. As the fish drew nearer, he marveled at its colors: the flat brown-grays seen on the surface had vanished. The top of the immense body was a hard ferrous gray, bluish where dappled with streaks of sun. Beneath the lateral line, all was creamy, ghostly white.

14 Hooper wanted to raise his camera, but his arm would not obey. In a minute, he said to himself, in a minute.

15 The fish came closer, silent as a shadow, and Hooper drew back. The head was only a few feet from the cage when the fish turned and began to pass before Hooper's eyes—casually, as if in proud display of its incalculable mass and power. The snout passed first, then the jaw, slack and smiling, armed with row upon row of serrate triangles. And then the black, fathomless eye, seemingly riveted upon him. The gills rippled—bloodless wounds in the steely skin.

16 Tentatively, Hooper stuck a hand through the bars and touched the flank. It felt cold and hard, not clammy but smooth as vinyl. He let his fingertips caress the flesh . . . until finally (the fish seemed to have no end) they were slapped away by the sweeping tail.

17 The fish continued to move away from the cage. Hooper heard faint popping noises, and he saw three straight spirals of angry bubbles speed from the surface, then slow and stop, well above the fish. Bullets. Not yet, he told himself. One more pass for pictures. The fish began to turn, banking, the rubbery pectoral fins changing pitch.

18 “What the hell is he doing down there?” said Brody. “Why didn't he jab him with the gun?”

19 Quint didn't answer. He stood on the transom, harpoon clutched in his fist, peering into the water. “Come up, fish,” he said. “Come to Quint.”

20 “Do you see it?” said Brody. “What's it doing?”

21 “Nothing. Not yet, anyway.”

22 The fish had moved off to the limit of Hooper's vision—a spectral silver-gray blur tracing a slow circle. Hooper raised his camera and pressed the trigger. He knew the film would be worthless unless the fish moved in once more, but he wanted to catch the beast as it emerged from the darkness.

23 Through the viewfinder he saw the fish turn toward him. It moved fast, tail thrusting vigorously, mouth opening and closing as if gasping for breath. Hooper raised his right hand to change the focus. Remember to change it again, he told himself, when it turns.

24 But the fish did not turn. A shiver traveled the length of its body as it closed on the cage. It struck the cage head on, the snout ramming between two bars and spreading them. The snout hit Hooper in the chest and knocked him backward. The camera flew from his hands, and the mouthpiece shot from his mouth. The fish turned on its side, and the pounding tail forced the great body farther into the cage. Hooper groped for his mouthpiece but couldn't find it. His chest was convulsed with the need for air.

25 “It’s attacking!” screamed Brody. He grabbed one of the tether ropes and pulled, desperately trying to raise the cage.

. . .

26 “Throw it! Throw it!”

27 “I can’t throw it! I gotta get him on the surface! Come up, you devil! . . .”

28 The fish slid backward out of the cage and turned sharply to the right in a tight circle. Hooper reached behind his head, found the regulator tube, and followed it with his hand until he located the mouthpiece. He put it in his mouth and, forgetting to exhale first, sucked for air. He got water, and he gagged and choked until at last the mouthpiece cleared and he drew an agonized breath. It was then that he saw the wide gap in the bars and saw the giant head lunging through it. He raised his hands above his head, grasping at the escape hatch.

29 The fish rammed through the space between the bars, spreading them still farther with each thrust of its tail. Hooper, flattened against the back of the cage, saw the mouth reaching, straining for him. He remembered the power head, and he tried to lower his right arm and grab it. The fish thrust again, and Hooper saw with the terror of doom that the mouth was going to reach him.

## Swimming with Nightmares

*from Shark Trouble*

*by Peter Benchley*

1 I gripped the aluminum bars of the shark cage to steady myself against the violent, erratic jolts as the cage was tossed by the choppy sea. A couple of feet above, the surface was a prism that scattered rays of gray from the overcast sky; below, the bottom was a dim plain of sand sparsely covered with strands of waving grass.

2 The water was cold, a spill from the chill Southern Ocean that traversed the bottom of the world, and my core body heat was dropping; it could no longer warm the seepage penetrating my neoprene wetsuit. I shivered, and my teeth chattered against the rubber mouthpiece of my regulator.

3 *Happy now?* I thought to myself. *Ten thousand miles you flew, for the privilege of freezing to death in a sea of stinking chum.\**

4 I envisioned the people on the boat above, warmed by sunlight and cups of steaming tea, cozy in their woolen sweaters: my wife, Wendy; the film crew from ABC-TV’s *American Sportsman*; the boat crew and their leader, Rodney Fox, the world’s most celebrated shark-attack survivor.

---

\* *chum* — scraps of fish used as bait to attract sharks

- 5 I thought of the animal I was there to see: the great white shark, largest of all the carnivorous fish in the sea. Rarely had it been seen under water; rarer still were motion pictures of great whites in the wild.
- 6 And I thought of *why* I was bobbing alone in a flimsy cage in the frigid sea: I had written a novel about that shark, and had called it *Jaws*, and when it had unexpectedly become a popular success, a television producer had challenged me to go diving with the monster of my imagination. How could I say no?
- 7 Now, though, I wondered how I could have said yes.
- 8 Visibility was poor—ten feet? Twenty? It was impossible to gauge because nothing moved against the walls of blue gloom surrounding me. I turned, slowly, trying to see in all directions at once, peering over, under, beside the clouds of blood that billowed vividly against the blue green water.
- 9 I had expected to find silence under water, but my breath roared, like wind in a tunnel, as I inhaled through my regulator, and my exhales gurgled noisily, like bubbles being blown through a straw in a drink. Waves slapped against the loose-fitting top hatch of the cage, the welded joints creaked with every torque and twist, and when the rope that tethered the cage to the boat drew taut, there was a thudding, straining noise and the clank of the steel ring scraping against its anchor plate.
- 10 Then I saw movement. Something was moving against the blue. Something dark. It was there and gone and there again, not moving laterally, as I'd thought it would, not circling, but coming straight at me, slowly, deliberately, unhurried, emerging from the mist.
- 11 I stopped breathing—not intentionally but reflexively, as if by suspending my breath I could suspend all animation—and I heard my pulse hammering in my ears. I wasn't afraid, exactly; I had been afraid, before, on the boat, but by now I had passed through fear into a realm of excitement and something like shocked disbelief.
- 12 *There it is! Feel the pressure in the water as the body moves through it. The size of it! My God, the size!*
- 13 The animal kept coming, and now I could see all of it: the pointed snout, the steel gray upper body in stark contrast with the ghostly white undercarriage, the symmetry of the pectoral fins, the awful knife blade of the dorsal fin, the powerful, deliberate back-and-forth of the scythelike tail fin that propelled the enormous body toward me, steadily, inexorably, as if it had no need for speed, for it knew it could not be stopped.
- 14 It did not slow, did not hesitate. Its black eyes registered neither interest nor excitement. As it drew within a few feet of me, it opened its mouth and I saw, first, the lower jaw crowded with jagged, needle-pointed teeth, and then—as the upper jaw detached from the skull and dropped downward—the huge, triangular cutting teeth, each side serrated like a saw blade.
- 15 The great white's mouth opened wider and wider, until it seemed it would engulf the entire cage, and me within it. Transfixed, I stared into the huge pink-and-white cavern that narrowed into a black hole, the gullet. I could see rows and rows of spare teeth buried in the gum tissue, each tooth a holstered weapon waiting to be summoned forward to replace a tooth lost in battle. Far back on each side of the massive head, gill flaps fluttered open and shut, admitting flickering rays of light.

16 A millisecond before the mouth would have collided with the cage, the great white bit down, rammed forward by a sudden thrust of its powerful tail. The upper teeth struck first, four inches from my face, scraping noisily—horribly—against the aluminum bars. Then the lower teeth gnashed quickly, as if seeking something solid in which to sink.

17 I shrank back, stumbling, as if through molasses, until I could cringe in relative safety in a far corner of the cage.

18 My brain shouted, *You . . . you of all people, ought to know: HUMAN BEINGS DO NOT BELONG IN THE WATER WITH GREAT WHITE SHARKS!*

19 The shark withdrew, then quickly bit the cage again, and again, and not till the third or fourth bite did I realize that there was something desultory about the attack. It seemed less an assault than an exploration, a testing. A tasting.

20 Then the shark turned, showing its flank, and by instinct I crept forward and extended my hand between the bars to feel its skin. Hard, it felt, and solid, a torpedo of muscle, sleek and polished like steel. I let my fingers trail along with the movement of the animal. But when I rubbed the other way, against the grain, I felt the legendary sandpaper texture, the harsh abrasiveness of the skin's construction: millions upon millions of minuscule toothlike particles, the dermal denticles.

. . .

21 I saw a length of rope drift into its gaping mouth: the lifeline, I realized, the only connection between the cage and the boat.

22 *Drift out again. Don't get caught. Not in the mouth. Please.*

23 The great white's mouth closed and opened, closed and opened; the shark shook its head, trying to rid itself of the rope. But the rope was stuck.

24 In a fraction of a second, I saw that the rope had snagged between two—perhaps three or four—of the shark's teeth.

25 At that instant, neurons and synapses in the shark's small, primitive brain must have connected and sent a message of alarm, of entrapment, for suddenly the shark seemed to panic. Instinct commandeered its tremendous strength and great weight—at least a ton, I knew, spread over the animal's fourteen-foot length—and detonated an explosion of frenzied thrashing.

26 The shark's tail whipped one way and its head the other; its body slammed against the cage, against the boat, between the cage and the boat. I was upside down, then on my side, then bashed against the side of the boat. There was no up and no down for me, only a burst of bubbles amid a cloud of blood and shreds of flesh from the chum and the butchered horse.

27 *What are they doing up there? Don't they see what's going on down here? Why doesn't somebody do something?*

28 For a second I saw the shark's head and the rope that had disappeared into its mouth—and that's the last thing I remember seeing for a long, long time. For when the shark's tail bashed the cage again, the cage slid down four or five feet and swung into the darkness beneath the boat.

29 I knew what would happen next; I had heard of it happening once before: the shark's teeth would sever the rope. My survival would depend on precisely where the rope was severed. If the shark found itself free of the cage, it would flee, leaving the cage to drift away and, perhaps, sink. Someone from the boat would get a line to me. Eventually.



- 30 But if the rope stayed caught in the shark’s mouth, the animal might drag the cage to the bottom, fifty feet away, and beat it to pieces. If I were to have a chance of surviving, I would have to find the rope, grab it, and cut it, all while being tumbled about like dice in a cup.
- 31 I reached for the knife in the rubber sheath strapped to my leg.
- 32 *This isn’t really happening. It can’t be! I’m just a writer! I write fiction!*
- 33 It *was* happening, though, and somewhere in the chaos of my beleaguered brain I appreciated the irony.
- 34 How many other writers, I wondered, have had the privilege of writing the story that foretells their own grisly demise?

*Jaws* by Peter Benchley. Copyright © 1974, renewed 2002 by Winifred W. Benchley. Reprinted by permission of Winifred W. Benchley.

“Swimming with Nightmares” by Peter Benchley, from *Shark Trouble: True Stories About Sharks and the Sea*. Copyright © 2002 by Peter Benchley. Reprinted by permission of Random House, an imprint and division of Random House LLC.

- 19 According to “Swimming with Nightmares,” what is the **main** reason the narrator is making the dive?
- A. He is recording new data about sharks.
  - B. He is hunting for a group of specific sharks.
  - C. He is writing a sequel to his novel about sharks.
  - D. He is duplicating an experience from his novel about sharks.
- 20 Based on the excerpts, what **best** describes Hooper’s (*Jaws*) and the narrator’s (“Swimming with Nightmares”) initial reactions to being in the shark cage?
- A. Hooper knows it is flimsy, while the narrator believes it will hold.
  - B. Hooper feels uncomfortable in it, while the narrator is accustomed to it.
  - C. Hooper feels imprisoned in it, while the narrator is worried about its safety.
  - D. Hooper thinks it attracts predators, while the narrator knows it keeps them away.
- 21 Which statement **best** describes the contrast between Hooper in *Jaws* and the narrator in “Swimming with Nightmares” as they first observe the sharks?
- A. Hooper is intrigued, while the narrator is stunned.
  - B. Hooper is struggling, while the narrator is in control.
  - C. Hooper is defenseless, while the narrator is prepared.
  - D. Hooper is knowledgeable, while the narrator is uninformed.
- 22 Reread paragraphs 15 and 16 of *Jaws* and paragraphs 14 and 15 of “Swimming with Nightmares.” How are the descriptions of the sharks different?
- A. *Jaws* depicts the shark as evil, and “Swimming with Nightmares” creates empathy for it.
  - B. *Jaws* portrays the shark as impressive, and “Swimming with Nightmares” suggests it is frightening.
  - C. *Jaws* reveals the shark’s curiosity, and “Swimming with Nightmares” evokes its frustration.
  - D. *Jaws* focuses on the shark’s beauty, and “Swimming with Nightmares” describes it as hideous.

- 23 Read the sentence from “Swimming with Nightmares” in the box below.

It was there and gone and there again, . . . not circling, but coming straight at me, slowly, deliberately, unhurried, . . . (paragraph 10)

Which description from *Jaws* characterizes the shark in a similar way?

- A. “It rose with no apparent effort, an angel of death gliding toward an appointment foreordained.” (paragraph 12)
- B. “It felt cold and hard, not clammy but smooth as vinyl.” (paragraph 16)
- C. “The fish began to turn, banking, the rubbery pectoral fins changing pitch.” (paragraph 17)
- D. “The fish had moved off to the limit of Hooper’s vision . . .” (paragraph 22)

- 24 *Jaws* is written from the third-person point of view; “Swimming with Nightmares” is written in the first person. Which statement is true of **both** viewpoints?

- A. The author writes from an objective perspective.
- B. The author focuses on action that happens to someone else.
- C. The reader has complete information about all events in the story.
- D. The reader has insight into the thoughts and feelings of the main character.

- 25 In paragraph 13 of “Swimming with Nightmares,” the colon is used to set off
- A. a definition.
  - B. a long quotation.
  - C. a series of descriptive details.
  - D. a series of independent clauses.

- 26 Paragraph 13 of *Jaws* describes Hooper as “enthralled.” In paragraph 15 of “Swimming with Nightmares,” the narrator describes himself as “transfixed.” Based on the excerpts, **both** words describe feelings of
- A. annoyance.
  - B. confidence.
  - C. fascination.
  - D. bewilderment.

Question 27 is an open-response question.

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

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

- 27** Explain how the author creates suspense in **both** *Jaws* and “Swimming with Nightmares.” Support your answer with relevant and specific details from **both** excerpts.

# Grade 10 English Language Arts

## READING COMPREHENSION: SESSION 3

### DIRECTIONS

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

*Read the excerpt from an article about energy drinks and answer the questions that follow.*

### Energy Drinks Promise Edge, but Experts Say Proof Is Scant

*by Barry Meier*

- 1 Energy drinks are the fastest-growing part of the beverage industry, with sales in the United States reaching more than \$10 billion in 2012—more than Americans spent on iced tea or sports beverages like Gatorade.
- 2 Their rising popularity represents a generational shift in what people drink, and reflects a successful campaign to convince consumers, particularly teenagers, that the drinks provide a mental and physical edge.
- 3 The drinks are now under scrutiny by the Food and Drug Administration after reports of deaths and serious injuries that may be linked to their high caffeine levels. But however that review ends, one thing is clear, interviews with researchers and a review of scientific studies show: the energy drink industry is based on a brew of ingredients that, apart from caffeine, have little, if any benefit for consumers.
- 4 “If you had a cup of coffee you are going to affect metabolism in the same way,” said Dr. Robert W. Pettitt, an associate professor at Minnesota State University in Mankato, who has studied the drinks.
- 5 Energy drink companies have promoted their products not as caffeine-fueled concoctions but as specially engineered blends that provide something more. For example, producers claim that “Red Bull gives you wings,” that Rockstar Energy is “scientifically formulated” and Monster Energy is a “killer energy brew.” Representative Edward J. Markey of Massachusetts, a Democrat, has asked the government to investigate the industry’s marketing claims.
- 6 Promoting a message beyond caffeine has enabled the beverage makers to charge premium prices. A 16-ounce energy drink that sells for \$2.99 a can contains about the same amount of caffeine as a tablet of NoDoz that costs 30 cents. Even Starbucks coffee is cheap by comparison; a 12-ounce cup that costs \$1.85 has even more caffeine.
- 7 As with earlier elixirs, a dearth of evidence underlies such claims. Only a few human studies of energy drinks or the ingredients in them have been performed and they point to a similar conclusion, researchers say—that the beverages are mainly about caffeine.
- 8 Caffeine is called the world’s most widely used drug. A stimulant, it increases alertness, awareness and, if taken at the right time, improves athletic performance, studies show. Energy drink users feel its kick faster because the beverages are typically swallowed quickly or are sold as concentrates.
- 9 “These are caffeine delivery systems,” said Dr. Roland Griffiths, a researcher at Johns Hopkins University who has studied energy drinks. “They don’t want to say this is equivalent to a NoDoz because that is not a very sexy sales message.”



- 10 A scientist at the University of Wisconsin became puzzled as he researched an ingredient used in energy drinks like Red Bull, 5-Hour Energy and Monster Energy. The researcher, Dr. Craig A. Goodman, could not find any trials in humans of the additive, a substance with the tongue-twisting name of glucuronolactone that is related to glucose, a sugar. But Dr. Goodman, who had studied other energy drink ingredients, eventually found two 40-year-old studies from Japan that had examined it.
- 11 In the experiments, scientists injected large doses of the substance into laboratory rats. Afterward, the rats swam better. “I have no idea what it does in energy drinks,” Dr. Goodman said.
- 12 Energy drink manufacturers say it is their proprietary formulas, rather than specific ingredients, that provide users with physical and mental benefits. But that has not prevented them from implying otherwise.
- 13 Consider the case of taurine, an additive used in most energy products.
- 14 On its Web site, the producer of Red Bull, for example, states that “more than 2,500 reports have been published about taurine and its physiological effects,” including acting as a “detoxifying agent.” In addition, that company, Red Bull of Austria, points to a 2009 safety study by a European regulatory group that gave it a clean bill of health.
- 15 But Red Bull’s Web site does not mention reports by that same group, the European Food Safety Authority, which concluded that claims about the benefits in energy drinks lacked scientific support. Based on those findings, the European Commission has refused to approve claims that taurine helps maintain mental function and heart health and reduces muscle fatigue.
- 16 Taurine, an amino acidlike substance that got its name because it was first found in the bile of bulls, does play a role in bodily functions, and recent research suggests it might help prevent heart attacks in women with high cholesterol. However, most people get more than adequate amounts from foods like meat, experts said. And researchers added that those with heart problems who may need supplements would find far better sources than energy drinks.
- 17 A spokeswoman for Red Bull did not respond directly to the European marketing claims report but said that the company did “not make claims for individual ingredients but rather for the product in its entirety.”
- 18 To woo consumers, companies have also used another tactic—including huge amounts of well-known nutrients that make for eye-catching numbers on labels.
- 19 For example, a two-ounce bottle of 5-Hour Energy contains 500 micrograms of Vitamin B12, or 8,333 percent of the recommended daily allowance. The energy shot also has 20 times the recommended intake of Vitamin B6.
- 20 B-group vitamins serve many functions, such as in the digestion of food. But several experts said that healthy people get adequate amounts of them from food and that huge added dosages do not provide benefits.
- 21 “They are not going to increase energy levels,” said Paul R. Thomas, a scientific adviser with the National Institutes of Health Office of Dietary Supplements.
- 22 Elaine Lutz, a spokeswoman for the distributor of 5-Hour Energy, Living Essentials of Farmington Hills, Mich., said the amounts of B vitamins used were safe and effective. “The body is going to use what it needs and it is going to excrete what it does not absorb,” said Ms. Lutz.
- 23 The sugar found in some drinks does provide a quick source of energy. But as for glucuronolactone, the additive that made rats swim better, the authors of a recent report in

a scientific journal, Nutrition Reviews, said they were clueless as to why it was used in the products or what it did.

24 “Certainly, this is one ingredient for which evidence-based studies are needed to justify its popularity,” wrote the researchers. That same review, which examined all published energy drink studies, also concluded that there was an “overwhelming lack of evidence to substantiate claims” that drink ingredients, apart from caffeine and sugar, provided any benefits.

25 The roots of the energy drink phenomenon—and the claims surrounding ingredient mixes—can be traced to Japan. Those origins appear tied to the emergence of supposed cure-alls after World War II, a time when drugs there were in short supply.

26 In the late 1940s, Taisho Pharmaceuticals, a Japanese drug maker, began selling taurine extract, apparently drawn to it by accounts citing its wartime use by the Japanese Imperial Navy to reduce fatigue among sailors and sharpen their vision at night, a history of the drug company states. “A formula that is so effective in treating unexplained fevers, neuralgia, fatigue, whooping cough and other conditions for which there is no drug is very rare indeed,” an advertisement for the extract declared.

27 But around 1960, Taisho executives decided to use taurine in a new product, one that helped start the energy drink industry—Lipovitan D.

28 Lipovitan D, which was sold in a small vial, contained 50 milligrams of caffeine, 1,000 milligrams of taurine, various B vitamins and flavorings. The product, which was sold cold in drugstores, was a huge success during Japan’s economic boom years, particularly with overworked office employees.

29 However, 50 years and 34 billion bottles later, Taisho officials acknowledged they had not run a single clinical study involving Lipovitan D.

30 “Taurine is added to Lipovitan D not so much for specific medicinal benefits but for its multifaceted functions,” said Dr. Takanori Kouchiwa, a Taisho executive.

31 It was also in the 1960s that a product appeared in Thailand that was similar to Lipovitan D in its ingredient mix. It was called Krating Daeng (pronounced grating deng), or Red Bull. An Austrian businessman named Dietrich Mateschitz reportedly discovered it when trying to cure a case of jet lag and, in 1987, he and the drink’s Thai creator founded Red Bull.

32 Red Bull quickly became popular in Europe with truck drivers and students and as a mixer for alcoholic drinks. It arrived in the United States in the late 1990s and soon inspired hundreds of competitors. In 2002, for example, Monster Energy was marketed in a 16-ounce can, twice as large as Red Bull’s 8-ounce can and with twice as much caffeine.

33 Over the years, some producers have financed scientific studies to try to bolster performance claims. A British researcher, Dr. Chris Alford, said that Red Bull approached him about a decade ago while he was doing work on the ability of stimulants to reduce fatigue in drivers.

34 In 2001, Dr. Alford, a psychologist at the University of the West of England in Bristol who has received financing from Red Bull, published a study that found test participants given the energy drink had better reaction times, were more alert and showed increased physical endurance than test subjects given a placebo like flavored water. But studies like Dr. Alford’s, researchers say, only underscore caffeine’s known benefits. And more recent attempts to tease out the impacts of drink ingredients have produced mixed results.

28 What is the **main** purpose of paragraph 1?

- A. to emphasize the increasing popularity of energy drinks
- B. to show how much time is spent on marketing bottled drinks
- C. to provide data about public preferences for sweetened drinks
- D. to compare the sales of sports drinks to those of energy drinks

29 In paragraph 1, what does the information after the dash provide?

- A. a reason
- B. a transition
- C. a definition
- D. a comparison

30 Based on paragraph 5, what is the description “scientifically formulated” intended to suggest about Rockstar Energy?

- A. Its ingredients have proven effectiveness.
- B. It is more flavorful than other products.
- C. Its ingredients have government approval.
- D. It is recommended by doctors over other products.

- 31 What does the author **mainly** emphasize in paragraph 8?
- A. the ways to regulate caffeine intake
  - B. how caffeine impacts the human body
  - C. how quickly the human body absorbs caffeine
  - D. the problems with using caffeine while playing sports
- 32 Based on paragraphs 10 and 11, what can readers conclude about glucuronolactone?
- A. Its effects on humans are unknown.
  - B. Its effects vary depending on dosage.
  - C. Its effects on athletic ability are unquestioned.
  - D. Its effects are thought to have shifted over time.
- 33 In paragraphs 18–22, the author suggests that energy drink manufacturers depend on customers making the assumption that
- A. some nutrients are more healthy than others.
  - B. nutrients in large amounts promote good health.
  - C. some nutrients are digested more readily in liquid form.
  - D. nutrients in energy drinks are different from those in food.

- |   |  |
|---|--|
| <p><b>34</b> What is the author’s overall tone in the excerpt?</p> <ul style="list-style-type: none"> <li>A. skeptical</li> <li>B. aggressive</li> <li>C. pessimistic</li> <li>D. conversational</li> </ul> | <p><b>35</b> Based on paragraph 7, what does the word <i>dearth</i> mean?</p> <ul style="list-style-type: none"> <li>A. confusion</li> <li>B. summary</li> <li>C. strength</li> <li>D. lack</li> </ul> |
|---|--|

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

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

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

- 36** Explain whether the author successfully supports the claim made in the title of the excerpt. Support your answer with relevant and specific details from the excerpt.

*In this excerpt from the novel Aristotle and Dante Discover the Secrets of the Universe, sixteen-year-old Aristotle (Ari) Mendoza discusses his summer prospects with his mother. Read the excerpt and answer the questions that follow.*

*from Aristotle and Dante Discover the Secrets of the Universe*

*by Benjamin Alire Sáenz*

- 1 SUMMER WAS HERE AGAIN. SUMMER, SUMMER, SUMMER. I loved and hated summers. Summers had a logic all their own and they always brought something out in me. Summer was supposed to be about freedom and youth and no school and possibilities and adventure and exploration. Summer was a book of hope. That's why I loved and hated summers. Because they made me want to believe.
- 2 I had that Alice Cooper song<sup>1</sup> in my head.
- 3 I made up my mind that this was going to be *my* summer. If summer was a book then I was going to write something beautiful in it. In my own handwriting. But I had no idea what to write. And already the book was being written for me. Already it wasn't all that promising. Already it was about more work and commitments.
- 4 I'd gone on full time at the Charcoaler. I'd never worked forty hours a week. I liked the hours though: eleven in the morning to seven thirty at night, Monday through Thursday. That meant I could always sleep in, and if I wanted, I could go out. Not that I knew where I wanted to go out. On Fridays I went in late and closed at ten. Not a bad schedule—and I had weekends off. So, it was okay. *But this was summer!* And Saturday afternoons, my mom signed me up for the food bank. I didn't argue with her.
- 5 My life was still someone else's idea.
- 6 I got up early on the first Saturday after school let out. I was in my jogging shorts in the kitchen, having a glass of orange juice. I looked over at my mom who was reading the newspaper. "I have to work tonight."
- 7 "I thought you didn't work on Saturdays?"
- 8 "I'm just filling in for a couple of hours for Mike."
- 9 "He your friend?"
- 10 "Not really."
- 11 "It's decent of you to fill in for him."
- 12 "I'm not doing it for free, I'm getting paid. And, anyway, you raised me to be decent."
- 13 "You don't sound too thrilled."
- 14 "What's so thrilling about being decent? I want to be a bad boy, if you want to know the truth."
- 15 "A bad boy?"
- 16 "You know. Che Guevara.<sup>2</sup> James Dean.<sup>3</sup>"
- 17 "Who's stopping you?"
- 18 "I'm looking at her."

<sup>1</sup> *Alice Cooper song* — reference to "School's Out," a song by the musician/singer Alice Cooper

<sup>2</sup> *Che Guevara* — an Argentine revolutionary and guerilla leader

<sup>3</sup> *James Dean* — an American actor who starred in the movie *Rebel Without a Cause*



- 19 “Yeah, blame it all on your mother.” She laughed.  
20 Me, I was trying to decide if I was joking or not.  
21 “You know, Ari, if you really wanted to be a bad boy, you’d just do it. The last thing bad  
boys need is their mother’s approval.”  
22 “You think I need your approval?”  
23 “I don’t know how to answer that.”  
24 We looked at each other. I always wound up getting into these conversations with my mother  
that I didn’t want to have. “What if I quit my job?”  
25 She just looked at me. “Fine.”  
26 I knew that tone. “Fine” meant I was full of crap. I knew the code. We looked at each other  
for about five seconds—which seemed like forever.  
27 “You’re too old for an allowance,” she said.  
28 “Maybe I’ll just mow lawns.”  
29 “That’s imaginative.”  
30 “Too Mexican for you, Mom?”  
31 “No. Just too unreliable.”  
32 “Flipping burgers. That’s reliable. Not very imaginative, but reliable. Come to think of it, it’s  
the perfect job for me. I’m reliable and unimaginative.”  
33 She shook her head. “Are you going to spend your life beating up on yourself?”  
34 “You’re right. Maybe I’ll take the summer off.”  
35 “You’re in high school, Ari. You’re not looking for a profession. You’re just looking for a way  
to earn some money. You’re in transition.”  
36 “In transition? What kind of a Mexican mother are you?”  
37 “I’m an educated woman. That doesn’t un-Mexicanize me, Ari.”  
38 She sounded a little angry. I loved her anger and wished I had more of it. Her anger was  
different than mine or my father’s. Her anger didn’t paralyze her. “Okay, I get your point,  
Mom.”  
39 “Do you?”  
40 “Somehow, Mom, I always feel like a case study around you.”  
41 “Sorry,” she said. Though she wasn’t. She looked at me. “Ari, do you know what an ecotone  
is?”  
42 “It’s the terrain where two different ecosystems meet. In an ecotone, the landscape will  
contain elements of the two different ecosystems. It’s like a natural borderlands.”  
43 “Smart boy. In transition. I don’t have to say any more, do I?”  
44 “No mom, you don’t. I live in an ecotone. Employment must coexist with goofing off.  
Responsibility must coexist with irresponsibility.”  
45 “Something like that.”  
46 “Do I get an A in Sonhood 101?”  
47 “Don’t be mad at me, Ari.”  
48 “I’m not.”  
49 “Sure you are.”  
50 “You’re such a schoolteacher.”  
51 “Look, Ari, it’s not my fault you’re almost seventeen.”  
52 “And when I’m twenty-five, you’ll still be a schoolteacher.”

53 “Well, that was mean.”  
 54 “Sorry.”  
 55 She studied me.  
 56 “I am, Mom. I’m sorry.”  
 57 “We always begin every summer with an argument, don’t we?”  
 58 “It’s a tradition,” I said. “I’m going running.”  
 59 As I turned away, she grabbed my arm. “Look, Ari, I’m sorry too.”  
 60 “It’s okay, Mom.”  
 61 “I know you, Ari,” she said.  
 62 I wanted to tell her the same thing I wanted to tell Gina Navarro. *Nobody knows me.*  
 63 Then she did what I knew she was going to do—she combed my hair with her fingers. “You  
 don’t have to work if you don’t want to. Your father and I will be happy to give you money.”  
 64 I knew she meant it.  
 65 But that wasn’t what I wanted. I didn’t know what I wanted. “It’s not about the money,  
 Mom.”  
 66 She didn’t say anything.  
 67 “Just make it a nice summer, Ari.”  
 68 The way she said that. The way she looked at me. Sometimes there was so much love in her  
 voice that I just couldn’t stand it.  
 69 “Okay, Mom,” I said. “Maybe I’ll fall in love.”  
 70 “Why not?” she said.  
 71 Sometimes parents loved their sons so much that they made a romance out of their lives.  
 They thought our youth could help us overcome everything. Maybe moms and dads forgot  
 about this one small fact: being on the verge of seventeen could be harsh and painful and  
 confusing.

*Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz. Copyright © 2012 by Benjamin Alire Sáenz. Reprinted by permission of Simon & Schuster Books for Young Readers, an imprint of Simon & Schuster Children’s Publishing Division.

**37** Based on paragraphs 1–3, what does Ari **most likely** mean when he says, “Summer was a book of hope”?

- A. Summer represents a time of adjustment.
- B. Summer offers potential new experiences.
- C. Summer makes him feel more challenged.
- D. Summer gives him a chance to prepare for the future.

**38** What does Ari’s comment in paragraph 5 **mainly** suggest?

- A. He feels distant from his friends.
- B. He feels bored by his surroundings.
- C. He would like to have more confidence in himself.
- D. He would like to have more control over his choices.

**39** Reread paragraph 21. Ari’s mother’s statement in the paragraph is meant to point out

- A. the unlikelihood of Ari’s success.
- B. her displeasure with Ari’s attitude.
- C. the contradictions in Ari’s thinking.
- D. her confusion about Ari’s unhappiness.

**40** Read the sentences from the excerpt in the box below.

- I knew that tone. . . . I knew the code. (paragraph 26)
- “Smart boy. In transition. I don’t have to say any more, do I?” (paragraph 43)
- I knew she meant it. (paragraph 64)

What do the sentences **mainly** reveal about Ari and his mother?

- A. They encourage each other.
- B. They understand each other.
- C. They sometimes hide their true feelings.
- D. They sometimes express conflicting views.

**Grade 10 English Language Arts  
Reading Comprehension  
Spring 2016 Released Items:  
Reporting Categories, Standards, and Correct Answers**

Item No.	Page No.	Reporting Category <sup>1</sup>	Standard <sup>1</sup>	Correct Answer (MC) <sup>2</sup>		2001 Standard <sup>3</sup>
1	107	Reading	1	C		13
2	107	Reading	2	D		13
3	107	Reading	1	C		13
4	107	Reading	1	D		13
5	108	Reading	1	B		13
6	108	Reading	1	D		13
7	108	Language	4	B		4
8	108	Language	4	D		4
9	109	Reading	2			13
10	112	Reading	4	A		15
11	112	Reading	6	D		13
12	112	Reading	5	A		13
13	112	Reading	1	B		13
14	113	Reading	6			13
15	115	Reading	1	B		14
16	115	Reading	2	D		14
17	115	Reading	5	B		14
18	115	Reading	3	A		14
19	122	Reading	1	D		13
20	122	Reading	9	C		8
21	122	Reading	9	A		8
22	122	Reading	9	B		15
23	123	Reading	9	A		15
24	123	Reading	6	D		12
25	123	Language	2	C		5
26	123	Language	4	C		4
27	124	Reading	9			15
28	128	Reading	6	A		13
29	128	Reading	6	D		13
30	128	Reading	4	A		13
31	129	Reading	2	B		13
32	129	Reading	1	A		13
33	129	Reading	1	B		13
34	130	Reading	6	A		13
35	130	Language	4	D		4
36	131	Reading	8			13
37	135	Reading	4	B		12
38	135	Reading	1	D		12
39	135	Reading	1	C		12
40	135	Reading	3	B		12

<sup>1</sup> The Reporting Category and Standard columns refer to the current (2011) *Massachusetts Curriculum Framework for English Language Arts and Literacy*. More information about reporting categories for ELA is available at [www.doe.mass.edu/mcas/tdd/ela.html?section=testdesign](http://www.doe.mass.edu/mcas/tdd/ela.html?section=testdesign).

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

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