
V. English Language Arts, Grade 10

A. Composition

B. Language and Literature

Grade 10 English Language Arts Test

Test Structure

The Grade 10 MCAS English Language Arts Test was presented in the following two parts:

- the ELA Composition Test, which assessed learning standards from the Massachusetts *English Language Arts Curriculum Framework*'s **Composition** strand through a writing prompt
- the ELA Language and Literature Test, which assessed learning standards from the *Curriculum Framework*'s **Language** and **Reading and Literature** strands, and included multiple-choice and open-response questions (items)

A. Composition

The spring 2004 Grade 10 MCAS English Language Arts Composition Test was based on learning standards in the Composition strand of the Massachusetts *English Language Arts Curriculum Framework* (2001). These learning standards appear on pages 72-83 of the *Framework*, which is available on the Department website at www.doe.mass.edu/frameworks/ela/0601.pdf.

In *Test Item Analysis Reports* and on the *Subject Area Subscore* pages of the *MCAS School Reports* and *District Reports*, ELA Composition test results are reported under the **Composition** reporting category.

Test Sessions and Content Overview

MCAS ELA Composition Student Test Booklets contained 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/her draft and submitted a final composition.

Reference Materials and Tools

At least one English-language dictionary per classroom was provided for student use during ELA Composition test sessions. No other reference materials or tools were allowed during either ELA Composition test session, with the exception of bilingual word-to-word dictionaries used by limited English proficient students.

Cross-Reference Information

Framework general standards 19–22 are assessed by the ELA Composition.

English Language Arts, Grade 10

Grade 10 Writing Prompt

WRITING PROMPT

Heroism can mean different things to different people. Literature is full of characters that can be considered heroic.

From a work of literature you have read in or out of school, select a character that, in your opinion, is heroic. In a well-developed composition, identify that character and explain why he or she is heroic.

Grade 10 Make-Up Writing Prompt

WRITING PROMPT

The difference between what one expects and what actually happens, or irony, is often an important part of literature.

Select a work of literature you have read in or out of school in which there is a difference between what is expected and what actually happens. In a well-developed composition, explain the situation and tell why it is important to the work you have chosen.

B. Language and Literature

The spring 2004 Grade 10 MCAS English Language Arts Language and Literature Test was based on learning standards in the two content strands of the Massachusetts *English Language Arts Curriculum Framework* (2001) listed below. Page numbers for the learning standards appear in parentheses.

- Language (*Framework*, pages 19-26)
- Reading and Literature (*Framework*, pages 35–64)

The *English Language Arts Curriculum Framework* is available on the Department website at www.doe.mass.edu/frameworks/ela/0601.pdf.

In *Test Item Analysis Reports* and on the *Subject Area Subscore* pages of the *MCAS School Reports* and *District Reports*, ELA Language and Literature test results are reported under two MCAS reporting categories: **Language** and **Reading and Literature**.

Test Sessions and Content Overview

The grade 10 ELA Language and Literature Test included three separate test sessions. Sessions 1 and 2 were administered on the same day, and Session 3 was administered on the following day. Each session included selected readings, followed by multiple-choice and open-response questions. Common reading passages and test items are shown on the following pages as they appeared in test booklets. Due to copyright restrictions, certain reading selections cannot be released to the public on the website. All of these passages appear in the printed version of this document.

Reference Materials and Tools

No reference materials or tools were allowed during any ELA Language and Literature test session, with the exception of bilingual word-to-word dictionaries used by limited English proficient students.

Cross-Reference Information

The table at the conclusion of this chapter indicates each item's reporting category and the *Framework* general standard it assesses. The correct answers for multiple-choice questions are also displayed in the table.

HOW TO ANSWER OPEN-RESPONSE QUESTIONS

Be sure to

- read all parts of each question carefully.
- make each response as clear, complete, and accurate as you can.
- check your answers.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 1

DIRECTIONS

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

It sounds a bit like a contradiction in terms to say it is necessary to “move a landmark,” but when the Atlantic Ocean began to wash away the land upon which the historic Cape Hatteras Lighthouse was built, the lighthouse had to be relocated. Read this article to learn how modern engineering technology eased the journey of this popular tourist attraction to safer ground. Use the information from the article to answer the questions that follow.

Moving BIG Stuff

IF YOU CAN MOVE A LIGHTHOUSE,
YOU CAN MOVE ANYTHING

by WENDY MITMAN CLARKE

- Y**ou would think that a 198-foot-tall, 129-year-old lighthouse, perched upon a fleet of hydraulic jacks and squat dollies conveying it gently along a steel-track runway, would at least have the decency to groan a little. Wouldn't you? Gotta be, I think to myself, and lower my ears as close as I dare to one of the outboard dollies.
- Workers are scuttling all around and underneath the structure as it inches along, checking hydraulic lines and the dollies' alignment, but I haven't the nerve to go down there. The thing does weigh 4,830 tons, after all. That's 9.7 million pounds, in case your calculator is not handy. So I just lean over, close my eyes and try to blank out the din of trucks, generators and compressors all around, and listen only for the old lighthouse's voice.



3 What has it to say about all this hoopla?

4 Zip. Nada. Nothing. The dollies occasionally emit a small squeak, like air escaping the pinched neck of a balloon, and once or twice I hear one creak a little. Shavings of soap, rubbed on the tracks to slick the runway, curl off the steel until the dollies have passed and squished them flatter than road pizza. That’s it. Here we are at what’s being called “the move of the millennium,” and the move—the Cape Hatteras Lighthouse—seems impervious to¹ all the commotion. After withstanding more than a century of the Atlantic maelstrom² without budging, the gleaming, candy-striped tower silently inches 2,900 feet to its new home safely back from the eroding North Carolina beach. And that’s just exactly how Jerry Matyiko, the prime mover of the moment, wants it.

5 One of Matyiko’s ham-hock hands is firmly clamped around a radio and a badly gnawed cigar. His other hand is never far from the bank of levers and dials arrayed across a six-foot-tall red console, control central for the 100 hydraulic jacks keeping the lighthouse on an even keel. On top of the console is a computer monitor, linked to a sensor system, that shows the vertical alignment of the lighthouse. A red ring represents the top of the light, a blue ring its base. It goes without saying that keeping the red ring centered within the blue ring is right up there with breathing on Matyiko’s “to do” list.

6 Matyiko is president of Expert House Movers in Sharptown, Maryland, which is doing the actual moving of the lighthouse. International Chimney Company of Buffalo, New York, is overseeing the entire project. The two companies have worked together for several years moving ungodly tall and delicate stuff—skinny, brick-lined chimneys, historic theaters and three lighthouses in New England. But this lighthouse is the ungodliest tall and most delicate of all, a symbol of the country’s

maritime past so evocative that people come here from all over the country to risk a stroke climbing its 257 steps, just to stand up there, gasping for breath, staring out across a limitless sea.

7 It has taken decades to reach this point, as engineers studied the best ways to protect the light from the ocean’s steady encroachment. Debate waxed and waned over whether it could be moved or even should be moved. Finally, Congress gave the National Park Service, which operates Cape Hatteras National Seashore and oversees the light, the go-ahead and \$12 million. The first job was to sever the lighthouse from its foundation. Using a heavy-duty saw with a diamond-encrusted cable as the blade, workers sliced through the granite like they were cutting a giant Bundt cake³ in half horizontally. Then came the lifting.

8 Think about putting your ’57 Chevy up on blocks: first you jack up one corner and wedge a big block of oak under there to hold that corner up, then you follow suit with the other three corners. In a nutshell, that’s what International Chimney did. As workers cut the foundation, they chipped away at the granite underneath, breaking off two-foot sections at a time and filling the gap with steel shoring towers resembling four-foot-square, upside-down milk crates. Once the entire lighthouse rested on those towers, workers slid seven steel beams between them. Each was equipped with built-in hydraulic jacks piggybacked on small, steel-rollered dollies that would become the lighthouse’s feet for the move. Then 15 cross beams were threaded at 90-degree angles with the seven main beams. This framework, which would serve as the lighthouse’s temporary foundation, comprised about 400 tons of steel. All the while, dump truck after dump truck unloaded some 10,000 tons of stone, which was graded and compacted to level the lighthouse’s path.

¹ *impervious to* — not affected by

² *maelstrom* — turbulence

³ *Bundt cake* — circular cake made with a special tube pan

- 9 Then came the first real move—a vertical one. Painstakingly, over a week, the lighthouse was jacked up about six feet so it would be level with the runway. To give the dollies something to roll on, seven “travel beams” were inserted beneath them, forming seven long steel tracks. Right in front of them on the roadway, workers laid down a huge steel mat like a giant red carpet, then extended the steel tracks onto the mat. This was the lighthouse’s runway; a mass of steel and bolts, it would be dismantled after the light passed over it, then carried to the front and laid down again in a giant game of leapfrog. And what did the actual pushing? Five hydraulic rams, four named after the Matyiko brothers—Jerry, Jim, John and Joe—and one called Mr. Pete F., for Peter Friesen, Expert’s consulting engineer and moving guru.
- 10 Thousands of people have been coming here each day to see the lighthouse crawling along. Elderly women in broad-brimmed hats delicately pick their way through the flora, while fathers wielding camcorders troop through with babies slung on their backs. It takes about 45 seconds to a minute for the rams to push the lighthouse five feet, the extent of their throw. Then there’s a pause of about five minutes as the system recharges, like the slow breathing of some mechanical giant. Exhale. Inhale. Exhale. Inhale. At every exhalation, someone in the crowd yells, “It’s moving! It’s moving!”
- 11 Welcome to the world of big moves, where the question, “Can it be done?” is answered with meticulous⁴ hours of engineering, months

of planning, gobs of money, frequent all-nighters, saintly patience and no small dose of ego. Whether it’s a historic lighthouse, a paddle wheeler, a chunk of rocket, a nuclear reactor, the torch for the Statue of Liberty, the thermal containment shield for the Three Mile Island nuclear plant or a fiberglass whale for Sea World, it can be moved. There’s a huge difference in engineering, planning and logistics between moving a seemingly immovable object like the Cape Hatteras Lighthouse a few thousand feet behind a row of sand dunes, and rigging a giant piece of machinery on a specially designed and built trailer and trucking it a thousand miles.

- 12 But both share the same basic problem: a need to get from point A to point B. For either, the red tape is intimidating. Remember how much you love going to the motor vehicles department to get your license renewed after accidentally letting it expire? Magnify that about a thousand times. To obtain permits for a fairly complex interstate move may take months, since every state, municipality and utility company affected gets involved. The logistics are mind-boggling. Only about six companies in the entire country are capable of handling colossal moves like these, and the more complicated and challenging they are, the more these guys like it. “A lot of this is the excitement of taking it on,” says Terry Emmert, owner of Emmert International, headquartered in Clackamas, Oregon. “When someone says, ‘You can’t do it, we’ve never issued a permit for anything that big,’ those are the ones you want to do.”

...

⁴ *meticulous* — very careful

- 1 According to the article, what was the greatest challenge in moving the Cape Hatteras Lighthouse?
- A. Citizen groups demonstrated against changing its location.
 - B. Finding competent workers to execute the tasks was difficult.
 - C. The government did not want to allocate funds to pay for the job.
 - D. The size of the structure made it hard to lift and to move.
- 2 What is being personified in the first sentence of paragraph 1?
- A. the squat dollies
 - B. the hydraulic jacks
 - C. the steel-track runway
 - D. the old lighthouse
- 3 What does the author do in paragraph 1 to convey her fascination with the scene?
- A. She omits all technical terms that might confuse a general reader.
 - B. She provides an image of the lighthouse moving silently.
 - C. She uses an old story to generate interest in the old lighthouse.
 - D. She supplies detail about the governmental agencies influencing the decision.
- 4 What is one effect of the author using “Zip. Nada. Nothing.” to begin paragraph 4?
- A. It illustrates her affection for the lighthouse.
 - B. It shows her annoyance with the hoopla.
 - C. It dramatically emphasizes her point about the silence.
 - D. It indicates an overall preference for slang.
- 5 What is one way the author emphasizes the complexity of the moving operation?
- A. by showing Matyiko planning the details of the move with his brothers
 - B. by describing Matyiko directing the move from his console
 - C. by describing the cracking of the paint on the lighthouse
 - D. by showing the thousands of spectators observing the process
- 6 In paragraph 5, what is one effect of the author’s saying that “keeping the red ring centered within the blue ring is right up there with breathing”?
- A. It shows Matyiko’s over-emphasis on details.
 - B. It illustrates the need for speed in operating the sensor.
 - C. It stresses the importance of keeping the lighthouse upright.
 - D. It highlights Matyiko’s cooperation with his employees.

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- 7 According to the article, what is the **best** explanation for Expert House Movers and International Chimney Company being chosen to move the lighthouse?
- A. They work for the National Park Service.
 - B. They entered the lowest bid for the job.
 - C. Their headquarters are near Cape Hatteras.
 - D. They have done similar jobs before.
- 8 According to the article, why was the lighthouse worth saving?
- A. It is an important national treasure.
 - B. State authorities spent too much money on the lighthouse to let it be destroyed.
 - C. It is a model of how “big moves” should be made.
 - D. Thousands of visitors expressed their desire to preserve the lighthouse.
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Write your answer to open-response question 9 in the space provided in your Student Answer Booklet.

- 9 In the article, the author frequently uses non-technical language and explanations to describe the complex, technical process of moving a lighthouse. Identify at least **three** such examples and explain how each one helps the reader understand the moving process. Use relevant and specific information from the article to support your answer.

*Charles Dickens, a nineteenth-century English author, wrote about the Industrial Revolution. In this excerpt from the novel *Hard Times*, Dickens focuses his social commentary on an English mill town. Read the excerpt below and use information from it to answer the questions that follow.*

from *Hard Times*

by Charles Dickens

- 1 It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black. . . . It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.
- 2 These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.
- 3 You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there—as the members of eighteen religious persuasions had done—they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a bird-cage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the townhall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The McChoakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchaseable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

In the public domain.

- 10 Which of the following is suggested by the imagery in paragraph 1?
- A. faith
 - B. comfort
 - C. efficiency
 - D. uniformity

Read the sentence from paragraph 1 in the box below.

It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever, and never got uncoiled.

- 11 What does the serpent metaphor emphasize?
- A. the long-term dangers of snakes and machines
 - B. the unending poisonous effects of industrialization
 - C. the crookedness of the chimneys
 - D. the destruction of nature

Read the sentence from paragraph 3 in the box below.

The jail might have been the infirmary, the infirmary might have been the jail, the townhall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction.

- 12 What does this sentence mean?
- A. Though their purposes vary, the buildings look the same.
 - B. The infirmary is between the jail and the townhall.
 - C. The citizens of Coketown often confuse the buildings.
 - D. With each new construction, Coketown becomes more appealing.
- 13 Novels include many different elements of writing. Which of the following **best** describes the writing in this excerpt?
- A. plot
 - B. dialogue
 - C. description
 - D. characterization

Read the sentence from paragraph 3 in the box below.

Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial.

- 14 The author uses repetition and parallelism to
- A. emphasize the monotony of Coketown.
 - B. indicate a change in tone.
 - C. show respect for the town.
 - D. suggest that the townspeople admire Coketown.

American poet Sara Teasdale won a Pulitzer Prize in 1918. As you read the poem below think about what Teasdale has to say about life. Use information from the poem to answer the questions that follow.

Barter

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
5 And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
10 Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
15 For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

—Sara Teasdale

In the public domain.

15 What is emphasized in stanzas 1 and 2?

- A. examples of beauty in life
- B. reasons for the reader to take action
- C. the importance of reevaluating one's life
- D. the poet's affection for children

16 Which of the following figures of speech is used in line 4?

- A. simile
- B. analogy
- C. onomatopoeia
- D. personification

17 What does line 10 suggest to the reader?

- A. the surprises one can find in nature
- B. the need for aggressive action
- C. the warmth of humanity
- D. the unpredictability of kindness

18 Which of the following lines from the poem states that beauty is worth any sacrifice?

- A. "Life has loveliness to sell"
- B. "Holy thoughts that star the night"
- C. "Spend all you have for loveliness"
- D. "For one white singing hour of peace"

Write your answer to open-response question 19 in the space provided in your Student Answer Booklet.

- 19 The word *barter* means to trade something in exchange for something else. Explain why “Barter” is an appropriate title for the poem. Use relevant and specific information from the poem to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: SESSION 2

DIRECTIONS

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

*Sometimes we are in awe of a person we perceive as exceptionally attractive, and we go out of our way to meet that person. Such a thing happened to the narrator in this excerpt from Chapter 1 of the novel *The House of the Spirits* by Isabel Allende. Read the excerpt and answer the questions that follow.*

Rosa the Beautiful

by Isabel Allende

Students read a selection titled “Rosa the Beautiful” and then answered questions 20 through 27 that follow on the next pages of this document.

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From *THE HOUSE OF THE SPIRITS* by Isabel Allende, translated by Magda Bogin, copyright © 1985 by Alfred A. Knopf Inc. Used by permission of Alfred A. Knopf, a division of Random House, Inc.

20 According to the excerpt, why does Rosa have no other suitors?

- A. Rosa’s parents want her to stay at home.
- B. Rosa does not want to get married.
- C. Most men are too poor for her.
- D. Men are intimidated by her great beauty.

21 Which of the following **best** expresses the narrator’s mood throughout the excerpt?

- A. disbelief at his good fortune
- B. seriousness over the importance of marriage
- C. gloominess over the struggle to win
- D. satisfaction with a job well done

22 What is the “cloud of violet” in line 28?

- A. Rosa’s Nana
- B. Rosa’s dress
- C. a storm cloud
- D. a clump of flowers

Read the sentence from lines 40–42 in the box below.

I stood there mute, my hat in my hand and my mouth gaping, until her parents, who were well acquainted with such symptoms, came to my rescue.

23 What does the narrator suggest when he says that Rosa’s parents were “well acquainted with such symptoms”?

- A. Rosa’s parents could see that the narrator was ill.
- B. Rosa’s parents knew about the narrator’s background.
- C. Rosa’s parents had seen many men overcome by her beauty.
- D. Rosa’s parents had seen other men make a poor impression on the family.

24 In line 57, what does the narrator mean when he says, “Gold and silver mines were the dream of all adventurers”?

- A. Hard work and determination guaranteed success in the mines.
- B. Finding gold or silver was more difficult than other precious metals.
- C. Most people hoped to work in the mines at some point in their lives.
- D. The mines represented an all-or-nothing risk.

- 25 According to the excerpt, how is the narrator able to secure the loan for the mine?
- A. He has advanced college degrees.
 - B. He agrees to let the bank be a partner.
 - C. His mother's family is well-known.
 - D. He uses his savings as a down payment.

Read the sentence from lines 61 and 62 in the box below.

I vowed to extract the last gram of precious metal even if it meant I had to crush the hills with my own hands and grind the rocks with my feet.

- 26 The sentence contains an example of which of the following?
- A. personification
 - B. understatement
 - C. metaphor
 - D. hyperbole

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

- 27 The narrator has many different reactions when he is near Rosa. Identify **two** of these reactions and explain what they reveal about the narrator. Use relevant and specific information from the excerpt to support your answer.

English Language Arts

LANGUAGE AND LITERATURE: 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.

When Abraham Lincoln delivered the Gettysburg Address, he considered it a failure. Today it is considered one of the outstanding speeches in history. In his article, Richard Katula writes about the greatness of the speech. Read the article and the Gettysburg Address below. Use information from the article and the Gettysburg Address to answer the questions that follow.

The Speech They Only Wish They Could Make

by Richard A. Katula
from *The Boston Globe*
November 21, 1999

- 1 One hundred and thirty-six years ago last Friday, in the aftermath of the bloodiest battle of the Civil War, a huge crowd gathered around a 12- by 20-foot stage in Gettysburg, Pa., to dedicate the country's first national cemetery. Edward Everett, the premier orator of the time, was the featured speaker. President Abraham Lincoln was invited as an afterthought to give "a few appropriate remarks."
- 2 Everett delivered, mostly from memory, a Periclean eulogy lasting two hours. B.B. French played a funeral dirge, and then Ward Hill Lamon, an aide, introduced the president.
- 3 Lincoln rose, took two sheets of paper from his breast pocket, looked at them, and then spoke 270—some say 272—of the most important words ever uttered. He sat down to polite applause from the crowd, turned to Lamon and pronounced the speech "a flat failure." He rarely mentioned it again.
- 4 Shortly thereafter, a letter arrived from the venerable Everett saying, "I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes."
- 5 Everett, the Dorchester native who had been a minister, Harvard College professor, legislator, statesman, and a vice-presidential candidate in 1860, knew quality when he heard it. The Gettysburg Address became America's most celebrated speech. Why? It's a fitting question in this season of accelerating oratory from the men who would hope to be presidential candidates.
- 6 The sources of the Gettysburg Address's greatness remain a centerpiece of academic discourse, and scholars who enter into the debate do so with both reverence and trepidation. The key is to measure it by applying three timeless principles of the ancient art of rhetoric: timeliness, timelessness, and eloquence.
- 7 First, the speech is timely. Lincoln delivered a classic eulogy, an "epitaphios logos," containing two parts: praise for the dead and advice for the living. The structure of the address is also timely as Lincoln moves from the birth of the nation—"our fathers brought forth upon this continent a new nation"—to the death of the soldiers, to the rebirth of the nation and "a new birth of freedom." Thus, the soldiers did not die in vain, but to preserve the nation, a most worthy cause.
- 8 Great orations must also be grounded in timeless principles, and Lincoln's address was. Lincoln held up the overarching principle of equality as a way to resolve the essential contradiction in our two founding documents: the Declaration of Independence, which states that all men are created equal, and the Constitution, which did not prohibit slavery. By declaring

equality the overriding concern—the principle for which our soldiers had died—he changed the course of our national destiny, turning it once and for all time toward the pursuit of this worthy ideal.

9 Finally, the address is eloquent. Delivered with grace and sincerity, the speech stands as a gem of the English language. Lincoln used classical rhetorical techniques such as parallel phrasing, cadence, metaphor, and allusion to achieve his high oratorical tone. But while borrowing from the poetic, Lincoln’s words remain speakable as oratory. Thus, the address has become literature as much as it remains oratory.

10 The Gettysburg Address remains the most important speech in American history because it completes the vision of our founders. Through his brief remarks, Lincoln joined a chorus of illustrious American political philosophers of the time, men such as Ralph Waldo Emerson, Daniel Webster, Theodore Parker, and Frederick Douglass, who were asking what it meant to be an American.

11 Comprising just 10 sentences, it has triumphed over time, condemnation, obscurity, parody, and comparison. In these closing days of the millennium, as countdowns of top one-hundreds proliferate, this oration should top everyone’s list of best speeches—and stand as a model of what political rhetoric, at its best, can be.

The Gettysburg Address

1 Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

2 Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

3 But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

President Abraham Lincoln, November 19, 1863

“The Speech They Only Wish They Could Make,” *The Boston Globe*, November 21, 1999 by Richard A. Katula. Copyright 1999 by The Globe Newspaper Company. Reprinted by permission of The Globe Newspaper Company via the Copyright Clearance Center.

- 28 The **main** purpose of Katula’s article is to
- A. argue that speechmaking should be taken more seriously.
 - B. analyze each sentence of Lincoln’s Gettysburg Address.
 - C. capture the emotion of honoring the courage of the soldiers.
 - D. provide insight into what made Lincoln’s speech great.
- 29 According to Katula, President Lincoln “was invited as an afterthought to give ‘a few appropriate remarks.’” Based on information in this article, this statement is
- A. deceptive.
 - B. symbolic.
 - C. ironic.
 - D. persuasive.

Read the sentence from paragraph 4 of Katula’s article in the box below.

I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes.

- 30 Which of the following **best** expresses what Edward Everett was saying to Abraham Lincoln in this statement?
- A. He was scolding Lincoln because his speech was too brief for the occasion.
 - B. He was revealing that he was more concerned about time than content.
 - C. He was admiring Lincoln’s ability to make his point in a few words.
 - D. He was attempting to be polite to the President of the United States.
- 31 In paragraph 5, Katula establishes Everett’s accomplishments in order to
- A. show he respects Everett more than Lincoln.
 - B. demonstrate Everett’s qualifications for judging the speech.
 - C. present the source material for Lincoln’s speech.
 - D. show the author’s disdain for Lincoln’s speaking abilities.

- 32 In paragraph 6, the word *rhetoric* means
- A. celebrated poetry.
 - B. informal discussion.
 - C. formal essay.
 - D. effective speech.
- 33 In paragraph 8 of Katula’s article, what does the phrase “overriding concern” mean?
- A. a problematic issue
 - B. protected by law
 - C. of greatest importance
 - D. no longer a worry

- 34 In paragraph 3 of the Gettysburg Address, Lincoln speaks of “that cause for which they gave the last full measure of devotion.” That cause was to
- A. hallow the ground where they died.
 - B. preserve the nation.
 - C. finish the work that they had started.
 - D. seek personal honor.

Read the sentence from the Gettysburg Address in the box below.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground.

- 35 Which of the following writing techniques does the sentence illustrate?
- A. parallel structure
 - B. subordination
 - C. metaphor
 - D. sensory imagery

Write your answer to open-response question 36 in the space provided in your Student Answer Booklet.

- 36** Katula states that a classic eulogy contains two parts: praise for the dead and advice for the living. How does the Gettysburg Address meet Katula's definition of a classic eulogy? Use relevant and specific evidence from the Gettysburg Address to support your answer.

- MARIANE To give it didn't cause your heart to break.
- 30 VALÈRE I gave it, Madam, only for your sake.
- MARIANE And it's for your sake that I take it, Sir.
- DORINE [*Withdrawing to the rear of the stage.*]
Let's see which fool will prove the stubbornner.
- VALÈRE So! I am nothing to you, and it was flat
- 35 Deception when you . . .
- MARIANE Please, enough of that.
You've told me plainly that I should agree
To wed the man my father's chosen for me,
And since you've deigned to counsel me so wisely,
- 40 I promise, Sir, to do as you advise me.
- VALÈRE Ah, no, 'twas not by me that you were swayed.
No, your decision was already made;
Though now, to save appearances, you protest
That you're betraying me at my behest.
- 45 MARIANE Just as you say.
- VALÈRE Quite so. And I now see
That you were never truly in love with me.
- MARIANE Alas, you're free to think so if you choose.
- VALÈRE I choose to think so, and here's a bit of news:
- 50 You've spurned my hand, but I know where to turn
For kinder treatment, as you shall quickly learn.
- MARIANE I'm sure you do. Your noble qualities
Inspire affection . . .
- VALÈRE Forget my qualities, please.
- 55 They don't inspire you overmuch, I find.
But there's another lady I have in mind
Whose sweet and generous nature will not scorn
To compensate me for the loss I've borne.
- MARIANE I'm no great loss, and I'm sure that you'll transfer
- 60 Your heart quite painlessly from me to her.
- VALÈRE I'll do my best to take it in my stride.
The pain I feel at being cast aside
Time and forgetfulness may put an end to.
Or if I can't forget, I shall pretend to.
- 65 No self-respecting person is expected
To go on loving once he's been rejected.
- MARIANE Now, that's a fine, high-minded sentiment.
- VALÈRE One to which any sane man would assent.
Would you prefer it if I pined away
- 70 In hopeless passion till my dying day?
Am I to yield you to a rival's arms
And not console myself with other charms?

- MARIANE Go then; console yourself; don't hesitate.
 I wish you to; indeed, I cannot wait.
- 75 VALÈRE You wish me to?
 MARIANE Yes.
 VALÈRE That's the final straw.
 Madam, farewell. Your wish shall be my law.
 [*He starts to leave, and then returns: this repeatedly.*]
- 80 MARIANE Splendid.
 VALÈRE [*Coming back again.*] This breach, remember, is of your making.
 It's you who've driven me to the step I'm taking.
 MARIANE Of course.
 VALÈRE [*Coming back again.*] Remember, too, that I am merely
- 85 Following your example.
 MARIANE I see that clearly.
 VALÈRE Enough. I'll go and do your bidding, then.
 MARIANE Good.
 VALÈRE [*Coming back again.*] You shall never see my face again.
- 90 MARIANE Excellent.
 VALÈRE [*Walking to the door, then turning about.*]
 Yes?
- MARIANE What?
 VALÈRE What's that? What did you say?
- 95 MARIANE Nothing. You're dreaming.
 VALÈRE Ah. Well, I'm on my way.
 Farewell, Madame.
 [*He moves slowly away.*]
- MARIANE Farewell.
- 100 DORINE [*To MARIANE.*] If you ask me,
 Both of you are as mad as mad can be.
 Do stop this nonsense, now. I've only let you
 Squabble so long to see where it would get you.
- . . .

TARTUFFE BY MOLIERE, English translation copyright © 1963, 1962, 1961 and renewed 1991, 1990 and 1989 by Richard Wilbur, reprinted by permission of Harcourt, Inc.

- 37 How do Mariane and Valère react to one another in the excerpt?
- A. adoringly
 - B. defensively
 - C. sentimentally
 - D. wearily
- 38 According to the excerpt, why does Valère tell Mariane to marry Tartuffe?
- A. He expects her to protest that she could never do such a thing.
 - B. He feels Tartuffe can give Mariane a better life than he can.
 - C. He knows it is of no use to go against her father's wishes.
 - D. He secretly wants to get out of his relationship with Mariane.
- 39 How do Valère's halfhearted attempts to leave provide humor in the excerpt?
- A. by contrasting his bold words with his lovesick actions
 - B. by showing the audience how physically clumsy he is
 - C. by allowing Dorine to jump in and end the fight
 - D. by foreshadowing the unhappy marriage of Valère and Mariane
- 40 What is the purpose of the ellipses (. . .) at the ends of lines 35 and 53?
- A. to show the speakers' comfort in expressing their true feelings
 - B. to intensify the quarrel by having the speakers interrupt each other
 - C. to prepare the reader for examples of the points the speakers are making
 - D. to imply that the speakers are unmoved by the quarrel

**Grade 10 English Language Arts
Language and Literature
Spring 2004 Released Items:
Reporting Categories, Standards, and Correct Answers**

Item No.	Page No.	Reporting Category	Standard	Correct Answer (MC)*
1	102	<i>Reading and Literature</i>	8	D
2	102	<i>Reading and Literature</i>	15	D
3	102	<i>Reading and Literature</i>	13	B
4	102	<i>Reading and Literature</i>	15	C
5	102	<i>Reading and Literature</i>	13	B
6	102	<i>Reading and Literature</i>	13	C
7	103	<i>Reading and Literature</i>	8	D
8	103	<i>Reading and Literature</i>	13	A
9	103	<i>Reading and Literature</i>	15	
10	105	<i>Reading and Literature</i>	15	D
11	105	<i>Reading and Literature</i>	15	B
12	105	<i>Reading and Literature</i>	12	A
13	105	<i>Reading and Literature</i>	10	C
14	106	<i>Language</i>	5	A
15	108	<i>Reading and Literature</i>	14	A
16	108	<i>Reading and Literature</i>	14	D
17	108	<i>Reading and Literature</i>	8	C
18	108	<i>Reading and Literature</i>	8	C
19	109	<i>Reading and Literature</i>	11	
20	111	<i>Reading and Literature</i>	12	D
21	111	<i>Reading and Literature</i>	15	A
22	111	<i>Reading and Literature</i>	8	B
23	111	<i>Reading and Literature</i>	12	C
24	111	<i>Reading and Literature</i>	12	D
25	112	<i>Reading and Literature</i>	8	C
26	112	<i>Reading and Literature</i>	15	D
27	112	<i>Reading and Literature</i>	12	
28	115	<i>Reading and Literature</i>	13	D
29	115	<i>Reading and Literature</i>	13	C
30	115	<i>Reading and Literature</i>	13	C
31	115	<i>Reading and Literature</i>	13	B
32	116	<i>Language</i>	4	D
33	116	<i>Language</i>	4	C
34	116	<i>Reading and Literature</i>	13	B
35	116	<i>Language</i>	5	A
36	117	<i>Reading and Literature</i>	13	
37	121	<i>Reading and Literature</i>	17	B
38	121	<i>Reading and Literature</i>	17	A
39	121	<i>Reading and Literature</i>	17	A
40	121	<i>Language</i>	5	B

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