

# Colorado Measures of Academic Success



## Grade 8

### English Language Arts/Literacy



Paper Practice Resource for Students



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The Colorado Measures of Academic Success (CMAS) is Colorado’s standards-based assessment program designed to measure the Colorado Academic Standards (CAS) in the content areas of science, social studies, English language arts, and mathematics. The sample items included in this resource provide students with an opportunity to become familiar with the format of test items that appear in the paper-based test books.

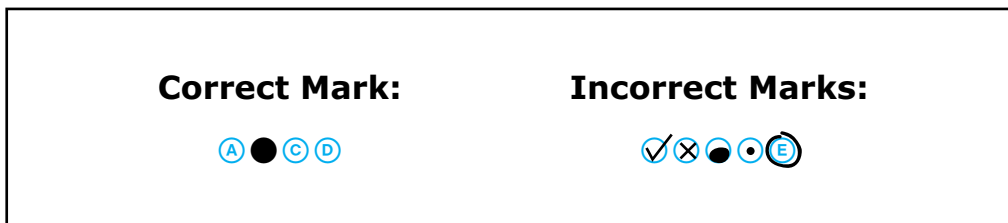
While the use of the sample items is not required, it is strongly encouraged to help ensure students are familiar with the types of items they may encounter while taking the paper-based test.

The sample item sets in the CMAS Practice Resources are not intended to be representative of a complete unit or test, nor are they intended to cover all assessed content or item types. To view assessment frameworks, high level blueprints, scoring rubrics, evidence statements and standards for the CMAS assessments, visit: [https://www.cde.state.co.us/assessment/cmas\\_testdesign](https://www.cde.state.co.us/assessment/cmas_testdesign).

### Item Types:

#### Selected Response Items

Selected response items are multiple choice questions. To respond, the student indicates their response by filling in the circle(s) next to their answer choice.



#### Constructed Response Items

Constructed response items are questions or prompts that require an independent, written response. To respond, the student writes his or her answer in the response box in the test book.

## **Converted Online Technology-Enhanced Item Types**

Online technology-enhanced items converted to the paper testing format may ask students to:

- Circle the correct answer
- Complete a table with checkmarks, Xs, or letters from a list of answer choices
- Fill in the blank
- Draw lines from boxes to correct answers
- Complete a bar graph or histogram

# ITEM SET 1

**Today you will research William Shakespeare. You will read three passages, from *William Shakespeare: Playwright & Poet*, from “The Screenwriter for *Anonymous* Defends His Controversial Movie,” and from “Who Wrote Shakespeare’s Plays? Debate Goes On.” As you review these sources, you will gather information about William Shakespeare so you can write a response.**

Read the passage from *William Shakespeare: Playwright & Poet*. Then answer question 1.

### from *William Shakespeare: Playwright & Poet*

by Emma Carlson Berne

- 1 William Shakespeare was an Elizabethan playwright who wrote some of the most widely praised dramas in the English language. His surviving works include 38 plays and 154 sonnets, as well as a number of other poems. His masterpieces include such works as *Hamlet*, *Macbeth*, *Romeo and Juliet*, *The Merchant of Venice*, and *Twelfth Night*. His plays continue to be performed long after his death. They are studied in classrooms everywhere and are made into films.
- 2 Despite Shakespeare’s fame, little is known about him. What is known for certain about Shakespeare could be written in a few paragraphs. Yet great, thick biographies have been written about the poet for centuries.

#### **SHAKESPEARE SCHOLARS**

- 3 Some historical figures document every event of their lives and leave scholars with diaries, letters, essays, and musings on their innermost thoughts. Shakespeare historians have none of these. The greatest Western dramatist in history left no letters and no diaries—he did not even sign some of his plays. One of the only personal documents he left behind was his will. This lack of documentation has made Shakespeare’s activities difficult to trace. However, it is not surprising that there is so little historical record left of Shakespeare. He lived 400 years ago, during a time when record keeping was scarce or careless.
- 4 Scholars look to Shakespeare’s legal and church documents to learn about his life. These documents show things such as births, deaths, marriages, and land purchases. Scholars also read his plays and poems for clues about what Shakespeare might have been thinking and feeling at different stages of his life. In addition, scholars look at the letters and writings of Shakespeare’s friends and associates for mentions of him.

5 With this information, scholars then study the customs of the time. They research the lives of other people of Shakespeare's social class and occupation. They look for information regarding his friends and close companions. All these things are indicators of what Shakespeare would have been doing and who he would have been doing those things with. Despite the lack of formal documentation, many Shakespeare scholars are fairly certain of Shakespeare's activities during his life.

### **THE AUTHORSHIP DEBATE**

6 Some scholars have questioned whether Shakespeare actually wrote the works that are attributed to him. Shakespeare left few personal documents, letters, or notes. This lack of documentation has led some scholars to argue that there is little or no proof that Shakespeare wrote the works attributed to him.

7 This view is controversial; most scholars believe there is no reason to doubt that Shakespeare is the author of his famous plays.

8 Other scholars have suggested a variety of people who might actually be the author of Shakespeare's work: the playwright and poet Christopher Marlowe, the philosopher Francis Bacon, and a playwright, poet, and earl named Edward de Vere. Some have hypothesized that a countess named Mary Sidney or even Queen Elizabeth was the real "Shakespeare."

9 These are only theories, however. The author of Shakespeare's work is still assumed to be Shakespeare.

### **THE MYSTERY**

10 Scholars continue to study the life of William Shakespeare. They try to uncover the mysteries of his life to learn more about the man who produced so many great works of literature. There are several periods in Shakespeare's life of which almost nothing is known at all. The mystery surrounding Shakespeare's life only adds to its intrigue.

11 What was Shakespeare doing during those blank periods? What inspired him? What were his feelings for his wife and children? And perhaps most importantly: Who was William Shakespeare?

From WILLIAM SHAKESPEARE: PLAYWRIGHT & POET by Emma Carlson Berne. Copyright © 2008 by Abdo Consulting Group, Inc. All rights reserved.

**1. Part A**

Which argument is **best** supported by the author's reasoning in the passage from *William Shakespeare: Playwright & Poet*?

- (A) The accepted belief is that Shakespeare is the author of his plays despite some uncertainty.
- (B) People are in agreement about which of Shakespeare's plays represents his best work.
- (C) The lack of formal evidence about Shakespeare's life is an uncommon occurrence.
- (D) Scholars will find more information about Shakespeare as they study his work.

**Part B**

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

- (A) ". . . figures document every event of their lives and leave scholars with diaries, letters . . ." (paragraph 3)
- (B) "Scholars also read his plays and poems for clues . . ." (paragraph 4)
- (C) ". . . most scholars believe there is no reason to doubt that Shakespeare is the author . . ." (paragraph 7)
- (D) "They try to uncover the mysteries of his life to learn more about the man who produced so many great works of literature." (paragraph 10)



Read the passage from “The Screenwriter for *Anonymous* Defends His Controversial Movie.” Then answer questions 2 and 3.

## from “The Screenwriter for *Anonymous* Defends His Controversial Movie”

by Robert Levin

- 1 The Shakespearean authorship question has been a 20-year obsession for screenwriter John Orloff. His two-decade quest of researching and writing about it comes to an end with today’s theatrical release of *Anonymous*, a costume drama<sup>1</sup> centered on that never-ending debate over who actually wrote Shakespeare’s plays.
- 2 The film adopts the “Oxfordian” theory, crediting Edward de Vere—the 17th Earl of Oxford and most frequently promoted alternate candidate—as the true author of the masterworks.
- 3 Here, Orloff speaks about his interest in the subject.

### **What’s spurred your obsession with the Shakespearean authorship question?**

- 4 I was very tenuous<sup>2</sup> at first and unconvinced, as many people are. And then I kept on reading and reading and reading, and the more I read, the more convinced I became, and the more interested I became in all Elizabethan culture, not just Shakespeare’s plays.
- 5 I guess I sort of felt, I’ll be honest with you, it was two pronged: On one hand [I felt] if Shakespeare didn’t write the plays, what a tragedy it’d been that this other person wasn’t recognized. But even more importantly, whether Shakespeare did write the plays or didn’t write the plays, we’re being taught a lot of bunk about William Shakespeare. I bristle when people teach me things and present them as facts when in fact they are not facts. That alone was enough to make me want to make this movie.

<sup>1</sup>costume drama—movie in which actors wear historical costumes

<sup>2</sup>tenuous—unenthusiastic

## **What sold you on the notion that Shakespeare wasn't the author?**

6 For me, you have to start off with the fact that there's no evidence he wrote the plays. . . . There's no first-hand documentary evidence. You start there. Then you go to the ability to write these plays, which we all know are so amazing and beautiful and filled with so many metaphors about so many things, like falconry and lawn bowling and tennis. . . . One has to make the leap that this young man from Stratford-upon-Avon, brilliant though he may have been, would have had [to have had] one heck of an education to write these things. And yet there's no record of him having attended any school, anywhere, ever.

7 So, I follow Mark Twain<sup>3</sup>, who wrote a book about this issue [*Is Shakespeare Dead?*] and said, he, Mark Twain could never have written about the Mississippi had he not been a Mississippi riverboat pilot. . . . I happen to believe that Shakespeare didn't have the life to draw from to write about court intrigue, to write about the things I was just mentioning, the images that are filled through these plays. It just was not the life of a commoner.

## **What about the argument that Shakespeare could have written about nobility without being a noble?**

8 There's no Internet in 1600. He had no library. No books. There were no public libraries. You cannot write about 16th century law accurately because you're gifted. You can only do that because you understand 16th century law. I just don't believe the genius theory. It's different than music, where you only have to learn a certain amount of notes and then you go [and play or compose]. It's different with writing. That's why Walt Whitman, why Henry James, why James Joyce, why all of these writers in particular don't believe Shakespeare wrote the plays. They know what it is to write.

## **You've said elsewhere that the film was controversial when it was being cast, attracting ire from Judi Dench<sup>4</sup> and others. What did you make of that?**

9 I was fascinated by it, actually, that people take it so incredibly seriously. I'm sure those very same people loved the play *Amadeus*, which has absolutely no basis in fact whatsoever. Or maybe they love *Shakespeare in Love*. Clearly Judi Dench had no problem with the fantasy that is *Shakespeare in Love*. It's a lovely film but there's not one millisecond that has anything to do with historical accuracy.

<sup>3</sup>Mark Twain—a famous American author who wrote in the late 1800s and early 1900s

<sup>4</sup>**Judi Dench**—a widely respected English actress

10 I don't know why Judi Dench had no issue being in that film; I guess because it glorified Shakespeare rather than not glorifying him. I think Simon Callow<sup>5</sup> also had a rather upset reaction when we approached him. People get very upset about this. It's a mystery to me why they get so passionate about it above and beyond all other things.

**All the attention and controversy has to be a positive in terms of getting people to talk about and see the film, right?**

11 Certainly [it helps get people] talking about the film. We'll see about getting them to see it. I hope it does. They're pretty upset, particularly over in Britain. The whole county of Warwickshire, Shakespeare's birthplace, is really up in arms. They're protesting the movie quite loudly.

**In crafting your characters and the narrative, how were you able to find the right balance between historical fact, fiction, and speculation?**

12 Ultimately, Shakespeare himself was our guide. The Shakespeare histories are not really histories. They're dramas. He compresses time. He adds characters that have been dead by the time the events are occurring. He'll invent characters out of whole cloth, like [Sir John] Falstaff in the history plays. First and foremost it's a drama, and just like Shakespeare we're creating drama.

<sup>5</sup>Simon Callow—an English actor who starred in the film *Amadeus*

From "The Screenwriter for ANONYMOUS Defends His Controversial Movie" by Robert Levin from THE ATLANTIC, October 28, 2011. Copyright © 2011 by The Atlantic Monthly Group. All rights reserved.

## 2. Part A

In paragraph 11 of the passage from "The Screenwriter for *Anonymous* Defends His Controversial Movie," what does the phrase **up in arms** suggest?

- (A) People enjoy the honor that comes with living in the county where Shakespeare was born.
- (B) People prefer other movies that have been made about the life of Shakespeare.
- (C) People are angry about the theory that Shakespeare did not write the plays.
- (D) People are upset that Shakespeare is not celebrated in the movie.

## Part B

Which evidence from paragraph 11 **best** supports the answer to Part A?

- (A) ". . . talking about the film."
- (B) "We'll see about getting them to see it."
- (C) ". . . whole county of Warwickshire . . ."
- (D) "They're protesting the movie quite loudly."

3. Write the letter of **one** central idea of the passage from “The Screenwriter for *Anonymous* Defends His Controversial Movie” in the box labeled **Central Idea**. Then write the letters of **two** pieces of evidence that support that central idea in the box labeled **Supporting Evidence**.

**Central Ideas**

- A. According to John Orloff, the movie *Anonymous* has much in common with Shakespeare’s plays.
- B. According to John Orloff, his interest in the authorship debate about Shakespeare’s plays led to the movie *Anonymous*.
- C. According to John Orloff, people are upset about the movie *Anonymous* because they want to protect Shakespeare’s legacy.

**Evidence**

- 1. “The Shakespearean authorship question has been a 20-year obsession. . . .” (paragraph 1)
- 2. “. . . two-decade quest of researching and writing about it comes to an end with today’s theatrical release . . .” (paragraph 1)
- 3. “I was very tenuous at first and unconvinced, as many people are.” (paragraph 4)
- 4. “. . . I guess because it glorified Shakespeare rather than not glorifying him.” (paragraph 10)
- 5. “Ultimately, Shakespeare himself was our guide.” (paragraph 12)

Central Idea	Supporting Evidence
_____	_____

Read the passage from “Who Wrote Shakespeare’s Plays? Debate Goes On.” Then answer questions 4 through 6.

## from “Who Wrote Shakespeare’s Plays? Debate Goes On”

by Renee Montagne

- 1 “We have been able to discover, over many generations, about 70 documents that are related to William Shakespeare of Stratford-upon-Avon, but none of them are literary,” says Daniel Wright, an English professor who directs the Shakespeare Authorship Research Centre at Oregon’s Concordia University.
- 2 “They all speak to the activity of a man who is principally a businessman; a man who is delinquent in paying his taxes; who was cited for hoarding grain during a famine,” Wright adds. “We don’t have anyone attesting to him as a playwright, as a poet. And he’s the only presumed writer of his time for whom there is no contemporary evidence of a writing career. And many of us find that rather astonishing.”

### Records Raise Questions

- 3 There are playbills<sup>1</sup> that show Shakespeare appearing as an actor in small parts and legal documents relating to his stake in the Globe Theater. He left a will distributing his precious possessions, including, famously, his second-best bed.
- 4 But there’s no record that this Shakespeare owned any books, wrote any letters, and the half-dozen signatures attributed to him are on legal documents only.
- 5 “If there were a signature related to *Hamlet*, we wouldn’t be having this debate,” says Diana Price, who wrote . . . the meticulously researched *Shakespeare’s Unorthodox Biography*.
- 6 In it, she details all that Shakespeare would have had to know and be able to use effortlessly in metaphors and intricate puns: archery, astronomy, medicine, technical terms for falconry and royal tennis. The list is long.
- 7 To link any writer conclusively to the plays, Price argues, “we would certainly have to be able to support how he learned his languages, how he received his education, how he gained his exposure to the lifestyle of the rich and famous, how he had access to the court. And I don’t mean as a servant in the court, but someone who actually was in there when the power-playing was going on. We cannot support any of that for Shakespeare.”

<sup>1</sup>playbills—posters that announce theatrical performances

## **Mark Twain Wasn't Buying It**

- 8 Mainstream academics mostly deride efforts of independent scholars like Price. It's a tad bit harder to shrug off challenges put—with great wit—by the likes of Mark Twain.
- 9 The American humorist never could reconcile what was known about the man from Stratford with the writer who penned "such stuff as dreams are made on."
- 10 Twain even wrote a pamphlet in 1909 poking fun at the Bard<sup>2</sup>, called *Is Shakespeare Dead?* The following is an excerpt:

It is surmised by the biographers that the young Shakespeare got his vast knowledge of the law and his familiar and accurate acquaintance with the manners and customs and shop-talk of lawyers through being for a time the CLERK OF A STRATFORD COURT: just as a bright lad like me, reared in a village on the banks of the Mississippi, might become perfect in knowledge of the Behring Strait whale-fishery and the shop-talk of the veteran exercisers of that adventure-bristling trade through catching catfish with a "trot-line" Sundays.

## **For Bard Backer, Proof's in the Name**

- 11 Stephen Greenblatt, a professor at Harvard and author of the best-selling biography of the Bard, *Will in the World*, is one of America's most esteemed Shakespeare scholars.
- 12 "Like most scholars, I think it's reasonably clear that the man from Stratford wrote the plays," he says. "But it's certainly a subject that doesn't go away. He does seem like he did drop in from another planet. The level of achievement is remarkable."
- 13 Remarkable, says Greenblatt, but possible, even for a village lad if he were a genius. Greenblatt has little use for those who question the authorship of Shakespeare's works.
- 14 He says the most powerful evidence of authorship is the simplest: that the name William Shakespeare appeared on some of the plays published during his lifetime.

<sup>2</sup>the Bard—a name used for William Shakespeare that literally means "the Poet"

- 15 “It’s nothing that gives you the kind of certainty that can never be called into question,” Greenblatt says. “Anything can be called into question. But you’d have to have a very strong reason to believe that there was skullduggery<sup>3</sup> or an alternative account.
- 16 “It’s true . . . that there are no manuscripts and no letters, but we’re talking about something a very long time ago.”

<sup>3</sup>skullduggery—trickery

From “Who Wrote Shakespeare’s Plays? Debate Goes On” by Renee Montagne from MORNING EDITION, July 3, 2008.  
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**4. Part A**

What is the meaning of **reconcile** as it is used in paragraph 9 of the passage from "Who Wrote Shakespeare's Plays? Debate Goes On"?

- Ⓐ confirm the facts about
- Ⓑ learn to appreciate
- Ⓒ agree to study
- Ⓓ find humor in

**Part B**

Which detail from paragraph 8 **best** supports the answer to Part A?

- Ⓐ "Mainstream academics . . ."
- Ⓑ ". . . efforts of independent scholars . . ."
- Ⓒ ". . . shrug off challenges . . ."
- Ⓓ ". . . with great wit . . ."

## 5. Part A

In the passage from “Who Wrote Shakespeare’s Plays? Debate Goes On,” which statement **best** represents Diana Price’s and Stephen Greenblatt’s feelings about Shakespeare?

- (A) Diana Price argues that Shakespeare did not have the necessary experience to write the plays, but Stephen Greenblatt suggests Shakespeare may have been a genius.
- (B) Diana Price focuses on Shakespeare’s ability to run a company, but Stephen Greenblatt pays more attention to Shakespeare’s great writing skills.
- (C) Diana Price and Stephen Greenblatt agree that Shakespeare’s work experience played an important role in helping him become a great writer.
- (D) Diana Price and Stephen Greenblatt agree that Shakespeare had sufficient exposure to the lifestyle of the people in the plays.

## Part B

Which **two** details from the passage **best** support the answer to Part A?

- (A) “They all speak to the activity of a man who is principally a businessman. . . .” (paragraph 2)
- (B) “. . . he’s the only presumed writer of his time for whom there is no contemporary evidence of a writing career.” (paragraph 2)
- (C) “He left a will distributing his precious possessions . . . .” (paragraph 3)
- (D) “. . . be able to use effortlessly in metaphors and intricate puns: archery, astronomy, medicine . . . .” (paragraph 6)
- (E) “. . . his familiar and accurate acquaintance with the manners and customs and shop-talk of lawyers . . . .” (paragraph 10)
- (F) “The level of achievement is remarkable.” (paragraph 12)

## 6. Part A

How does Mark Twain's opinion in paragraph 10 of the passage from "Who Wrote Shakespeare's Plays? Debate Goes On" help develop and refine Diana Price's claim?

- (A) by comparing his schooling to Shakespeare's
- (B) by using his knowledge of Shakespeare
- (C) by referring to other researchers' work
- (D) by describing personal experiences

## Part B

Which detail from paragraph 10 **best** supports the answer to Part A?

- (A) ". . . is surmised by the biographers . . ."
- (B) ". . . the manners and customs and shop-talk of lawyers . . ."
- (C) ". . . through being for a time the CLERK OF A STRATFORD COURT . . ."
- (D) ". . . just as a bright lad like me, reared in a village on the banks of the Mississippi . . ."

Refer to the passages from "The Screenwriter for *Anonymous* Defends His Controversial Movie," and from "Who Wrote Shakespeare's Plays? Debate Goes On." Then answer question 7.

### 7. Part A

In the passage from "Who Wrote Shakespeare's Plays? Debate Goes On," Stephen Greenblatt says Shakespeare could have written his plays, even if he were just a "village lad." Based on the passage from "The Screenwriter for *Anonymous* Defends His Controversial Movie," how would John Orloff likely respond to this claim?

- (A) Genius is insufficient to explain the depth of Shakespeare's knowledge.
- (B) People have been misinterpreting Shakespeare's life for centuries.
- (C) What really matters is the entertainment value of the plays.
- (D) This theory is only partially supported by evidence.

### Part B

Which detail of the passage from "The Screenwriter for *Anonymous* Defends His Controversial Movie" **best** supports the answer to Part A?

- (A) ". . . then I kept on reading and reading and reading, and the more I read, the more convinced I became. . . ." (paragraph 4)
- (B) ". . . whether Shakespeare did write the plays or didn't write the plays, we're being taught a lot of bunk about William Shakespeare." (paragraph 5)
- (C) ". . . Mark Twain could never have written about the Mississippi had he not been a Mississippi riverboat pilot. . . ." (paragraph 7)
- (D) ". . . it's a drama, and just like Shakespeare we're creating drama." (paragraph 12)

Refer to the passages from "The Screenwriter for *Anonymous* Defends His Controversial Movie" and from "Who Wrote Shakespeare's Plays? Debate Goes On." Then answer question 8.

8. Compare the passage from "The Screenwriter for *Anonymous* Defends His Controversial Movie" with the passage from "Who Wrote Shakespeare's Plays? Debate Goes On." Write the letters of **two** details in the box that indicate a disagreement between John Orloff and Stephen Greenblatt.

- A. 

The name of Shakespeare on some of the plays proves he was the writer.
------------------------------------------------------------------------
- B. 

There are few historical documents that provide evidence of Shakespeare's life.
---------------------------------------------------------------------------------
- C. 

It is possible that a young man from Stratford-upon-Avon could have written the plays.
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- D. 

A person would need to have proof of Shakespeare's education.
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<b>Disagreement</b>
_____

Refer to the passages from *William Shakespeare: Playwright & Poet*, from "The Screenwriter for *Anonymous* Defends His Controversial Movie," and from "Who Wrote Shakespeare's Plays? Debate Goes On." Then answer question 9.

9. You have read passages from *William Shakespeare: Playwright & Poet*, "The Screenwriter for *Anonymous* Defends His Controversial Movie," and "Who Wrote Shakespeare's Plays? Debate Goes On."

Write an essay in which you evaluate how important the Shakespeare authorship issue is to the authors. Explain how the authors use evidence to support their claims about Shakespeare. Include details from **all three** passages to support your response.

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A large rectangular box with a thin green border, containing 20 horizontal blue lines spaced evenly down the page, providing a writing area.



A large rectangular box with a green border, containing 20 horizontal blue lines for writing. The lines are evenly spaced and extend across most of the width of the box.

The narrator, a man from nineteenth-century Connecticut, has been captured by a medieval knight. A young boy who serves the knight has arrived to guard the narrator. Read the passage from *A Connecticut Yankee in King Arthur's Court*. Then answer questions 10 through 14.

## from *A Connecticut Yankee in King Arthur's Court*

by Mark Twain

1 "Now tell me, honest and true, where am I?"

2 "*In King Arthur's Court.*"

3 I waited a minute, to let that idea shudder its way home, and then said:

4 "And according to your notions, what year is it now?"

5 "528—nineteenth of June."

6 I felt a mournful sinking at the heart, and muttered: "I shall never see my friends again—never, never again. They will not be born for more than thirteen hundred years yet."

7 I seemed to believe the boy, I didn't know why. *Something* in me seemed to believe him—my consciousness, as you may say; but my reason didn't. My reason straightway began to clamor; that was natural. I didn't know how to go about satisfying it, because I knew that the testimony of men wouldn't serve. . . . But all of a sudden I stumbled on the very thing, just by luck. I knew that the only total eclipse of the sun in the first half of the sixth century occurred on the 21st of June, A.D. 528, and began at 3 minutes after 12 noon. I also knew that no total eclipse of the sun was due in what to *me* was the present year—i.e., 1879. So, if I could keep my anxiety and curiosity from eating the heart out of me for forty-eight hours, I should then find out for certain whether this boy was telling me the truth or not.

8 Wherefore, being a practical Connecticut man, I now shoved this whole problem clear out of my mind till its appointed day and hour should come, in order that I might turn all my attention to the circumstances of the present moment, and be alert and ready to make the most out of them that could be made. One thing at a time, is my motto—and just play that thing for all it is worth. . . . I made up my mind: . . . I would boss the whole country inside of three months; for I judged I would have the start of the best-educated man in the kingdom by a matter of thirteen hundred years and upward. I'm not a man to waste time after my mind's made up and there's work on hand; so I said to the page<sup>1</sup>:

<sup>1</sup>page—a boy attendant

- 9 "Now, Clarence, my boy—if that might happen to be your name—I'll get you to post me up a little if you don't mind. What is the name of that apparition<sup>2</sup> that brought me here?"
- 10 "My master and thine? That is the good knight and great lord Sir Kay the Seneschal, foster brother to our liege the king."
- 11 "Very good; go on, tell me everything."
- 12 He made a long story of it; but the part that had immediate interest for me was this: He said I was Sir Kay's prisoner, and that in the due course of custom I would be flung into a dungeon and left there . . . until my friends ransomed me—unless I chanced to rot, first. I saw that the last chance had the best show, but I didn't waste any bother about that; time was too precious. The page said, further, that dinner was about ended in the great hall by this time, and that as soon as the sociability . . . should begin, Sir Kay would have me in and exhibit me before King Arthur and his illustrious knights seated at the Table Round, and would brag about his exploit in capturing me, and would probably exaggerate the facts a little, but it wouldn't be good form for me to correct him, and not over safe, either; and when I was done being exhibited, then ho for the dungeon; but he, Clarence, would find a way to come and see me every now and then, and cheer me up, and help me get word to my friends.
- 13 Get word to my friends! I thanked him; I couldn't do less; and about this time a lackey<sup>3</sup> came to say I was wanted; so Clarence led me in and took me off to one side and sat down by me.
- 14 Well, it was a curious kind of spectacle, and interesting. It was an immense place, . . . yes, and full of loud contrasts. It was very, very lofty; so lofty that the banners depending from the arched beams and girders away up there floated in a sort of twilight; there was a stone-railed gallery at each end, high up, with musicians in the one, and women, clothed in stunning colors, in the other. The floor was of big stone flags laid in black and white squares, rather battered by age and use, and needing repair. As to ornament, there wasn't any, strictly speaking; though on the walls hung some huge tapestries which were probably taxed as works of art; battle-pieces, they were, with horses shaped like those which children cut out of paper or create in gingerbread; with men on them in scale armor whose scales are represented by round holes—so that the man's coat looks as if it had been done with a biscuit-punch. There was a fireplace big enough to camp in; and its projecting sides and hood, of carved and pillared stonework, had the look of a cathedral door. Along the walls stood men-at-arms, . . . rigid as statues; and that is what they looked like.

<sup>2</sup>apparition—the appearance of something remarkable or unexpected

<sup>3</sup>lackey—a servant

15 In the middle of this . . . vaulted public square was an oaken table which they called the Table Round.

From A CONNECTICUT YANKEE IN KING ARTHUR'S COURT by Mark Twain—Public Domain

## 10. Part A

What is the relationship between the words **immense** and **lofty** as they are used in paragraph 14?

- Ⓐ They describe the importance of the people.
- Ⓑ They describe the significance of the event.
- Ⓒ They describe the elegance of the castle.
- Ⓓ They describe the size of the space.

## Part B

Which detail from paragraph 14 **best** supports the answer to Part A?

- Ⓐ “. . . yes, and full of loud contrasts.”
- Ⓑ “. . . depending from the arched beams and girders away up there floated in a sort of twilight . . .”
- Ⓒ “. . . women, clothed in stunning colors, in the other.”
- Ⓓ “. . . big stone flags laid in black and white squares, rather battered by age and use, and needing repair.”

## 11. Part A

How does the conversation with Clarence about the current year **most** affect the narrator's actions?

- (A) It encourages the narrator to disregard what his sense tells him is true.
- (B) It prompts the narrator to use his situation to his advantage.
- (C) It causes the narrator to question the page further.
- (D) It sends the narrator into a state of hopelessness.

## Part B

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

- (A) "I felt a mournful sinking at the heart. . . ." (paragraph 6)
- (B) "My reason straightway began to clamor; that was natural." (paragraph 7)
- (C) "I made up my mind: . . . I would boss the whole country inside of three months. . . ." (paragraph 8)
- (D) "'Very good; go on, tell me everything.'" (paragraph 11)

**12.** How do the differences in what the narrator knows and what Clarence knows create suspense within the passage? Circle the correct phrase in **each** box to complete the sentences.

Throughout the passage, the reader knows that the narrator is \_\_\_\_\_ ,

planning to escape  
from the future  
telling lies

but Clarence does not know this. This creates a feeling of \_\_\_\_\_

dread  
frustration  
tension

because the reader knows that the narrator is going to try to use his \_\_\_\_\_

advanced education  
time-traveling skills  
great strength

to his advantage.

### 13. Part A

How does the setting help develop a central idea of the passage?

- Ⓐ The setting is during a historical era, which develops the central idea that the narrator has traveled back through time.
- Ⓑ The setting is during a unique event, which develops the central idea that the narrator is destined for greatness.
- Ⓒ The setting is in an underground jailhouse, which develops the central idea that the narrator is doomed.
- Ⓓ The setting is in a royal court, which develops the central idea that the narrator is an important person.

### Part B

Which evidence from the passage **best** supports the central idea identified in Part A?

- Ⓐ "I shall never see my friends again—never, never again. They will not be born for more than thirteen hundred years yet."  
(paragraph 6)
- Ⓑ ". . . in the due course of custom I would be flung into a dungeon and left there until my friends ransomed me—unless I chanced to rot, first." (paragraph 12)
- Ⓒ ". . . Sir Kay would have me in and exhibit me before King Arthur and his illustrious knights seated at the Table Round. . . ." (paragraph 12)
- Ⓓ "Well, it was a curious kind of spectacle, and interesting."  
(paragraph 14)



**14.** Write **one** letter in each box to correctly show how events in the passage are similar to familiar literary events. Not all events will be used.

<b>Familiar Literary Events</b>	
A.	A character defeats an evil leader.
B.	A character climbs to a position of power.
C.	A character undertakes a heroic quest.
D.	A character is thrust into a new world.
E.	A character performs a noble feat.
F.	A character finds someone to trust.

<b>Events in Passage</b>	<b>Familiar Literary Events</b>
The narrator travels back in time.	_____
The narrator makes a plan to use his superior knowledge.	_____
The narrator questions Clarence.	_____

**This is the end of Item Set 1.**

