



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.

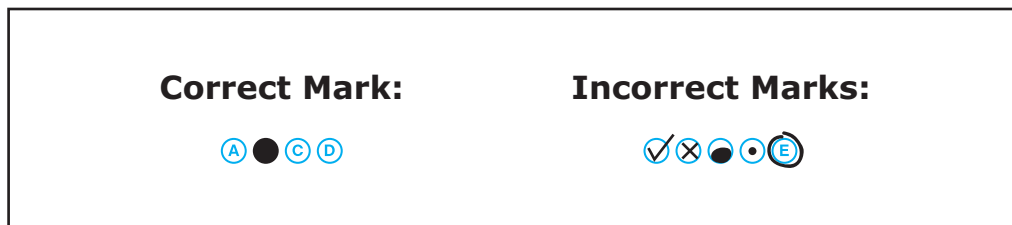
While the use of the sample items is not required, it is strongly encouraged to help ensure students are familiar with the types of items they may encounter while taking the paper-based test.

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.

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 genetics. You will read three passages, from *Mendel's Peas to Genetic Fingerprinting: Discovering Inheritance*, from "Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?" and from "In 'Enormous Success,' Scientists Tie 52 Genes to Human Intelligence." As you review these sources, you will gather information about genetics so you can write a response.

Read the passage from *Mendel's Peas to Genetic Fingerprinting: Discovering Inheritance*. Then answer questions 1 and 2.

*from Mendel's Peas to Genetic Fingerprinting:
Discovering Inheritance*

by Sally Morgan

Proving Inheritance

- 1 The first steps in the understanding of inheritance date back to the time of Gregor Mendel, who lived in the 1800s. He was a monk who worked as a teacher in a monastery in Brno, in what is now the Czech Republic. His research with pea plants provided the basis for the study of inheritance. His breakthrough was all the more amazing because his studies took place long before the discovery of chromosomes and genes.
- 2 Mendel had read the work of Jean Baptiste Lamarck, a French naturalist. Lamarck thought that living things changed their behavior in response to changes in their environment. For example, Lamarck believed that a giraffe gained its extra-long neck and front legs because it had to stretch up and reach leaves on high branches. Over time, this lengthened its neck and legs. Its offspring then inherited these characteristics. Mendel decided to investigate how inheritance worked.

Working with plants

- 3 During the 1850s Mendel started a series of experiments with garden peas. He noticed that the pea plants had different characteristics. For example, some seeds were wrinkled and others were smooth. Some had purple flowers and others had white ones. He decided to study seven of these characteristics:
 1. purple or white flower color
 2. flowers at the top of the stem or on the side of the stem

3. inflated or constricted seed pod
 4. yellow or green pod color
 5. yellow or green seed color
 6. round or wrinkled seeds
 7. long or short stems
- 4 He grew many pea plants and then chose two of them to study. He collected seeds from these two parent plants. Then he grew a new generation of pea plants. He counted how many of the plants had features of one parent, and how many had features of the other.

Inheriting characteristics

- 5 Mendel's first experiments showed that a pea plant's offspring kept its parents' characteristics. This disproved Lamarck's ideas about living things being changed by their environment.
- 6 For example, Mendel looked at the inheritance of yellow and green seeds. He crossed a pea plant that produced yellow seeds with a pea plant that produced green seeds. He collected the seeds and germinated them. These first-generation seeds grew into plants that all had yellow seeds. Then he crossed two of these plants to produce the second generation. In the second generation, three-quarters of the plants had yellow seeds and one-quarter had green seeds.

Dominant or recessive?

- 7 When the plants were crossed there was no blending of the colors. The plants had either green seeds or yellow seeds, and no greenish-yellow seeds. Mendel therefore concluded that one characteristic must be dominant, and the other must be recessive. A dominant characteristic will mask a recessive one. For example, do you have ear lobes? This is a dominant characteristic. If you do not have ear lobes, you are recessive for this characteristic. In Mendel's experiments, there were no green seeds in the first generation of plants because yellow was the dominant color in the parent generation. The yellow masked the presence of the green color.

Lucky choice

- 8 Mendel's decision to use garden peas was very lucky because the seven characteristics that he selected gave clear results. Pea flowers are also easy to pollinate and they produce many seeds. He grew thousands of plants and this meant that his results were more reliable. By the time his experiments were completed, he had examined about 10,000 plants.
- 9 Mendel carried on with his research, but this time using a plant called the milkweed. This plant behaved very differently from the garden pea. Mendel was disappointed by the results he got with milkweed, and gave up his studies.

What are Mendel's factors?

- 10 We now know that the factors described by Mendel are genes. A gene controls a particular characteristic, such as flower color, or whether or not a person has ear lobes. Genes exist in different forms. These forms are called alleles. For example, the gene controlling flower color in peas comes in two forms, one for purple and one for white. The purple allele is dominant, while the white one is recessive.

From MENDEL'S PEAS TO GENETIC FINGERPRINTING: DISCOVERING INHERITANCE by Sally Morgan. Copyright © 2006 Heinemann Library, a division of Reed Elsevier Inc. All rights reserved.

1. Part A

What is the meaning of **dominant** as it is used in paragraph 7 of the passage from *Mendel's Peas to Genetic Fingerprinting: Discovering Inheritance*?

- Ⓐ superior in quality
- Ⓑ visually prevailing
- Ⓒ being specialized
- Ⓓ more authentic

Part B

Which detail from paragraph 7 **best** supports the answer to Part A?

- Ⓐ “. . . there was no blending of the colors.”
- Ⓑ “. . . had either green seeds or yellow seeds, and no greenish-yellow seeds.”
- Ⓒ “. . . there were no green seeds in the first generation . . .”
- Ⓓ “. . . yellow masked the presence of the green . . .”

2. Circle a word or a phrase in each of the boxed lists to show the connection between ideas in the passage from *Mendel's Peas to Genetic Fingerprinting: Discovering Inheritance*.

The author mentions ear lobes to show how

_____.

second-generation traits can differ
environment can influence traits
some traits are inherited

A person with ear lobes displays the _____ trait,

dominant
recessive

just as Mendel's pea plants with _____

yellow seeds
green seeds

and _____ display the same trait.

purple flowers
white flowers

Read the passage from “Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?” Then answer questions 3 and 4.

from “Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?”

by Anne Underwood

1 If any child seemed destined to grow up afraid of her shadow and just about anything else that moved, it was 2-year-old Marjorie. She was so painfully shy that she wouldn't talk to or look at a stranger. She was even afraid of friendly cats and dogs. When Jerome Kagan, a Harvard professor who discovered that shyness has a strong genetic component, sent a clown to play with Marjorie, she ran to her mother. “It was as if a cobra entered that room,” Kagan says. His diagnosis: Marjorie showed every sign of inherited shyness, a condition in which the brain somehow sends out messages to avoid new experiences. But as Kagan continued to examine her over the years, Marjorie's temperament changed. When she started school, she gained confidence from ballet classes and her good grades, and she began to make friends. Her parents even coaxed her into taking horseback-riding lessons. Marjorie may have been born shy, but she has grown into a bubbly second grader.

2 For Marjorie, then, biology—more specifically, her genetic inheritance—was not her destiny. And therein lies our tale. In the last few years scientists have identified genes that appear to predict all sorts of emotional behavior, from happiness to aggressiveness to risk-taking. The age-old question of whether nature or nurture determines temperament seems finally to have been decided in favor of Mother Nature and her ever-deepening gene pool. But the answer may not be so simple after all. Scientists are beginning to discover that genetics and environment work together to determine personality as intricately as Astaire and Rogers¹ danced. “If either Fred or Ginger moves too fast, they both stumble,” says Stanley Greenspan, a pediatric² psychiatrist at George Washington University and the author of “The Growth of the Mind.” “Nature affects nurture affects nature and back and forth. Each step influences the next.” Many scientists now believe that some experiences can actually alter the structure of the brain. An aggressive toddler, under the right circumstances, can essentially be rewired to channel his energy more constructively. Marjorie can overcome her shyness—forever. No child need be held captive to her genetic blueprint. The implications for child rearing—and social policy—are profound.

3 While Gregor Mendel’s pea plants did wonders to explain how humans inherit blue eyes or a bald spot, they turn out to be an inferior model for analyzing something as complex as the brain. Genes control the brain’s neurotransmitters and receptors, which deliver and accept mental messages like so many cars headed for their assigned parking spaces. But there are billions of roads to each parking lot, and those paths are highly susceptible³ to environmental factors.

From “Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?” by Anne Underwood from NEWSWEEK, 2/28/97.
Copyright © 1997 Newsweek LLC.

¹Astaire and Rogers—Fred Astaire and Ginger Rogers were famous dance partners who appeared in movies in the 1930s and 1940s.

²pediatric—specializing in children

³susceptible—likely to be influenced by

3. Part A

Which statement **best** reflects the author's point of view in the passage from "Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?"

- Ⓐ She warns that parents should use caution when attempting to change what genetics have determined in their children.
- Ⓑ She believes that good results can come from using a variety of experiences to overcome genetic dispositions.
- Ⓒ She feels concern for children who have negative experiences as a result of their genetic code.
- Ⓓ She considers it essential to eliminate negative genetic tendencies in children.

Part B

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

- Ⓐ "She was so painfully shy that she wouldn't talk to or look at a stranger." (paragraph 1)
- Ⓑ "Her parents even coaxed her into taking horseback-riding lessons." (paragraph 1)
- Ⓒ "'Nature affects nurture affects nature and back and forth.'" (paragraph 2)
- Ⓓ "Many scientists now believe that some experiences can actually alter the structure of the brain." (paragraph 2)

4. Write the letter of **one** main idea of the passage from “Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?” into the “Main Idea” box. Then write the numbers of **two** details that support the main idea into the “Supporting Details” box.

Main Ideas

- A. Genetics and life experiences both have roles in determining behavior.
- B. Nurturing parents can help children overcome genetic tendencies.
- C. Personality traits like shyness have genetic links.

Supporting Details

- 1. Scientists have discovered genes that are connected to how people behave.
- 2. Gregor Mendel’s experiments with pea plants illustrate how heredity works.
- 3. Scientists once believed that genetics alone determined brain structure.
- 4. People’s genes can predict their emotional responses.
- 5. Marjorie changed after she started attending school.

Main Idea

Supporting Details

Read the passage from “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence.” Then answer questions 5 and 6.

from “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence”

by Carl Zimmer

- 1 In a significant advance in the study of mental ability, a team of European and American scientists announced . . . that they had identified 52 genes linked to intelligence in nearly 80,000 people.
- 2 These genes do not determine intelligence, however. Their combined influence is minuscule, the researchers said, suggesting that thousands more are likely to be involved and still await discovery. Just as important, intelligence is profoundly shaped by the environment.
- 3 Still, the findings could make it possible to begin new experiments into the biological basis of reasoning and problem-solving, experts said. They could even help researchers determine which interventions would be most effective for children struggling to learn.
- 4 “This represents an enormous success,” said Paige Harden, a psychologist at the University of Texas, who was not involved in the study.
- 5 For over a century, psychologists have studied intelligence by asking people questions. Their exams have evolved into batteries of tests, each probing a different mental ability, such as verbal reasoning or memorization.
- 6 In a typical test, the tasks might include imagining an object rotating, picking out a shape to complete a figure, and then pressing a button as fast as possible whenever a particular type of word appears.
- 7 Each test-taker may get varying scores for different abilities. But over all, these scores tend to hang together—people who score low on one measure tend to score low on the others, and vice versa. Psychologists sometimes refer to this similarity as general intelligence.
- 8 It’s still not clear what in the brain accounts for intelligence. Neuroscientists have compared the brains of people with high and low test scores for clues, and they’ve found a few.

- 9 Brain size explains a small part of the variation, for example, although there are plenty of people with small brains who score higher than others with bigger brains.
- 10 Other studies hint that intelligence has something to do with how efficiently a brain can send signals from one region to another.
- 11 Danielle Posthuma, a geneticist at Vrije University Amsterdam and senior author of the new paper, first became interested in the study of intelligence in the 1990s. “I’ve always been intrigued by how it works,” she said. “Is it a matter of connections in the brain, or neurotransmitters that aren’t sufficient?”
- 12 Dr. Posthuma wanted to find the genes that influence intelligence. She started by studying identical twins who share the same DNA. Identical twins tended to have more similar intelligence test scores than fraternal twins, she and her colleagues found.
- 13 Hundreds of other studies have come to the same conclusion, showing a clear genetic influence on intelligence. But that doesn’t mean that intelligence is determined by genes alone.
- 14 Our environment exerts its own effects, only some of which scientists understand well. In places where food doesn’t contain iodine, giving supplements to children can raise scores.
- 15 Advances in DNA sequencing technology raised the possibility that researchers could find individual genes underlying differences in intelligence test scores. Some candidates were identified in small populations, but their effects did not reappear in studies on larger groups.
- 16 So scientists turned to what’s now called the genome¹-wide association study: They sequence bits of genetic material scattered across the DNA of many unrelated people, then look to see whether people who share a particular condition—say, a high intelligence test score—also share the same genetic marker.
- 17 Standard intelligence tests can take a long time to complete, making it hard to gather results on huge numbers of people. Scientists can try combining smaller studies, but they often have to merge different tests together, potentially masking the effects of genes.

¹genome—a full set of chromosomes

- 18 As a result, the first generation of genome-wide association studies on intelligence failed to find any genes. Later studies managed to turn up promising results, but when researchers turned to other groups of people, the effect of the genes again disappeared.
- 19 But in the past couple of years, larger studies relying on new statistical methods finally have produced compelling evidence that particular genes really are involved in shaping human intelligence.
- 20 “There’s a huge amount of real innovation going on,” said Stuart J. Ritchie, a geneticist at the University of Edinburgh who was not involved in the new study.
- 21 Dr. Posthuma and other experts decided to merge data from 13 earlier studies, forming a vast database of genetic markers and intelligence test scores. After so many years of frustration, Dr. Posthuma was pessimistic it would work.
- 22 “I thought, ‘Of course we’re not going to find anything,’” she said.
- 23 She was wrong. To her surprise, 52 genes emerged with firm links to intelligence. A dozen had turned up in earlier studies, but 40 were entirely new.
- 24 But all of these genes together account for just a small percentage of the variation in intelligence test scores, the researchers found; each variant raises or lowers I.Q. by only a small fraction of a point.
- 25 “It means there’s a long way to go, and there are going to be a lot of other genes that are going to be important,” Dr. Posthuma said.
- 26 Christopher F. Chabris, a co-author of the new study at Geisinger Health System in Danville, Pa., was optimistic that many of those missing genes would come to light, thanks to even larger studies involving hundreds of thousands, perhaps millions, of people.
- 27 “It’s just like astronomy getting better with bigger telescopes,” he said.

From “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence” by Carl Zimmer from THE NEW YORK TIMES, May 22, 2017. Copyright © 2017 The New York Times Company.

5. Part A

What is the meaning of the word **pessimistic** as it is used in paragraph 21 of the passage from “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence”?

- Ⓐ full of confidence
- Ⓑ lacking the proof
- Ⓒ lacking in hope
- Ⓓ able to predict

Part B

Which detail from paragraph 21 **best** supports the answer to Part A?

- Ⓐ “. . . decided to merge data . . .”
- Ⓑ “. . . forming a vast database . . .”
- Ⓒ “. . . intelligence test scores.”
- Ⓓ “. . . so many years of frustration . . .”

6. Part A

How does the reference to astronomy in paragraph 27 of the passage from “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence” relate to the author’s topic?

- Ⓐ by emphasizing how broader studies can yield more finely tuned results
- Ⓑ by explaining the problems associated with conducting genetic studies
- Ⓒ by explaining how the proper technology can make up for human flaws
- Ⓓ by emphasizing how the size of genes makes them difficult to study

Part B

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

- Ⓐ “A dozen had turned up in earlier studies. . . .” (paragraph 23)
- Ⓑ “. . . each variant raises or lowers I.Q. by only a small fraction of a point.” (paragraph 24)
- Ⓒ “It means there’s a long way to go. . . .” (paragraph 25)
- Ⓓ “. . . many of those missing genes would come to light, thanks to even larger studies . . .” (paragraph 26)

Refer to the passages "Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?" and "In 'Enormous Success,' Scientists Tie 52 Genes to Human Intelligence". Then answer question 7.

7. In the passage from "Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?" and the passage from "In 'Enormous Success,' Scientists Tie 52 Genes to Human Intelligence," the authors discuss different scientific methods and results related to genes and heredity. Write the letter of **each** method or result into the correct box to show where the information appears.

Methods and Results

- A.
- B.
- C.
- D.

Passage from "Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?"

Both Passages

Passage from "In 'Enormous Success,' Scientists Tie 52 Genes to Human Intelligence"

**TURN THE PAGE AND
CONTINUE WORKING**

Refer to the passages from “Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?” and “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence”. Then answer question 8.

8. Write an essay in which you explain the authors’ purposes in the passage from “Shyness, Sadness, Curiosity, Joy. Is It Nature or Nurture?” and the passage from “In ‘Enormous Success,’ Scientists Tie 52 Genes to Human Intelligence.”

Explain how the authors discuss different experiments or procedures in order to support their purposes. Use details from **both** passages in your response.

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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.

A large rectangular area with a green border, containing 25 horizontal blue lines for writing. The lines are evenly spaced and extend across most of the width of the page.

Read the passage from “It’s Raining Pistachios!” Then answer questions 9 through 12.

from “It’s Raining Pistachios!”

by Gretchen Maurer

- 1 With rubber mallets, we whacked at the trunks of the young trees until pistachio nuts dropped down around us, thumping the tarp beneath our feet. I plucked one off the ground, peeled off the hull, and pried the shell open. The raw nut tasted like fresh air and sun-warmed earth. It was worth the eight-year wait.
- 2 Before I was born, my parents lived in Turkey. They ate a lot of Turkish pistachios and loved the rich flavor. My dad dreamed of owning a pistachio farm. Later, he and a friend bought 11 acres near the Russian River in northern California. The climate and soil conditions there were perfect for growing pistachios.

Getting Started

- 3 On a spring morning when I was 12, my family and I piled out of our truck with picks and shovels, ready to plant the first of 1,500 pistachio trees. As I tamped¹ the earth around one particularly spindly tree, I thought, *No way are these dead-looking sticks going to grow anything!*
- 4 Pistachio trees take 7 to 10 years to produce nuts. For the first 3 years, we watered our trees by hand, using buckets we filled from a 300-gallon water tank hauled around on the back of a truck. Later, we dug a pond and installed a water-saving sprinkler system. During the dry season, it sprays hairlike streams of water between the trees.

Our First Harvest

- 5 After eight years, our trees produced our first pistachio harvest. Because young trees are fragile, we couldn’t use a machine to shake the nuts from the trees. Instead, we whacked the trunks with rubber-tipped harvesting mallets that looked like giant cotton swabs. A few hundred pounds of pistachios fell onto tarps under the trees during that first harvest.

¹tamped—made more compact

Going Organic

- 6 A few years later, we decided to grow our pistachios organically. Growing organic pistachios means that we do not use pesticides, herbicides, or man-made fertilizers. This requires a lot of work and creative thinking.
- 7 To produce healthy nuts, pistachio trees need nitrogen, so we add it to the soil with organic fertilizers. We add a ground-up fish solution to the sprinkling system, and we mix shovels full of composted chicken feathers or manure into the soil.
- 8 We also plant red clover around the trees; it takes nitrogen from the air and stores it in its roots. Over time, the nitrogen in the roots leaches into the soil and fertilizes the trees.
- 9 To control weeds that would steal nutrients from our trees, we hoe around each tree by hand and plow between rows.
- 10 We've even had to weed the pond! When weeds threatened to choke our water source, we paddled out in a canoe and pulled the tangly plants into the boat. Sometimes we've drained the water to let goats chomp on the intruding plants.
- 11 Crows would devour our pistachios if we let them. So we frighten them away with scarecrows and with screeching sounds made by noise machines. The screeches mimic the calls of hawks, which prey on crows.

10,000 Pounds of Pistachios

- 12 Pistachio trees produce a heavy crop of nuts one year and a light crop the next. A good harvest for us these days is 500 times what it was that first year—roughly the weight of a full-grown elephant!
- 13 Now that our trees are mature, we can collect the pistachios with a mechanical shaker. Its padded arm clamps onto the trunk of the tree and vibrates it. For about 30 seconds, the branches become a wild blur. Nuts rain down onto a tarp, which rolls up and dumps them onto a conveyor belt. The belt carries them to a large bin. Later, another machine removes the pistachios' rosy outer hulls and dries the nuts.

14 We haul the hulled nuts to a large processing plant where they're sorted, roasted, and salted. The sorting machine has an electric eye that detects any dark-stained shells and, with a jet of air, blows them into a separate bin. Finally, bagged, labeled, and ready to munch, our pistachios are sold at farmers' markets and in stores.

From "It's Raining Pistachios!" by Gretchen Maurer from HIGHLIGHTS FOR CHILDREN, August 2010. Copyright © 2010 Highlights for Children Inc.

9. Part A

Which sentence **best** describes the relationship between the words **mature** and **mechanical** in paragraph 13?

- Ⓐ The word mature indicates the pounds of nuts that are collected with the mechanical shaker.
- Ⓑ The word mature indicates the strength required to use a mechanical shaker during harvesting.
- Ⓒ The word mature indicates that other machines besides the mechanical shaker are needed.
- Ⓓ The word mature indicates the amount of time the mechanical shaker is used for harvesting.

Part B

Which detail from paragraph 13 supports the answer to Part A?

- Ⓐ “. . . clamps onto the trunk . . .”
- Ⓑ “For about 30 seconds . . .”
- Ⓒ “Nuts rain down. . . .”
- Ⓓ “. . . onto a conveyor belt.”

10. Part A

Based on information in the passage, how has the family's process of harvesting pistachios changed?

- Ⓐ They use a different method of harvesting for organic pistachios than for nonorganic pistachios.
- Ⓑ They originally fertilized the pistachios by hand, but now machines perform this action.
- Ⓒ They originally watered the trees by hand, but now they have a sprinkler system.
- Ⓓ They use different types of equipment based on the age of the trees.

Part B

Which detail supports the answer to Part A?

- Ⓐ “. . . we watered our trees by hand. . . .” (paragraph 4)
- Ⓑ “Because young trees are fragile, we couldn't use a machine to shake the nuts from the trees.” (paragraph 5)
- Ⓒ “A few years later, we decided to grow our pistachios organically.” (paragraph 6)
- Ⓓ “. . . machine removes the pistachios' rosy outer hulls . . .” (paragraph 13)

11. Part A

How does the author **best** indicate her wariness of how successfully the trees would grow?

- Ⓐ The author describes years in which the farm experiences smaller crops of pistachios.
- Ⓑ The author states that the farm switches to an organic method of farming.
- Ⓒ The author is not impressed by the appearance of the young trees.
- Ⓓ The author is unsure if the trees will receive enough water.

Part B

Which sentence supports the answer to Part A?

- Ⓐ "As I tamped the earth around one particularly spindly tree, I thought, *No way are these dead-looking sticks going to grow anything!*" (paragraph 3)
- Ⓑ "During the dry season, it sprays hairlike streams of water between the trees." (paragraph 4)
- Ⓒ "Growing organic pistachios means that we do not use pesticides, herbicides, or man-made fertilizers." (paragraph 6)
- Ⓓ "Pistachio trees produce a heavy crop of nuts one year and a light crop the next." (paragraph 12)

12. Write an **X** to select the claims by the author that are supported by evidence in the passage.

Claim	Supported by Evidence in the Passage
Nitrogen is necessary to help trees produce healthy pistachios.	
Multiple obstacles can inhibit the growth of the pistachio trees.	
Pistachios are easy to grow.	
Juvenile pistachio trees can break easily.	
Pistachios have a mild flavor.	

This is the end of Item Set 1.

ITEM SET 2

Today you will research William Shakespeare. You will read excerpts from 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 drama¹ 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 tenuous² 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.

¹costume drama—movie in which actors wear historical costumes

²tenuous—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 Twain³, 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 Dench⁴ 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.

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

⁴**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 Callow⁵ 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.

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.

⁵Simon Callow—an English actor who starred in the film *Amadeus*

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?

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

- Ⓐ “. . . talking about the film.”
- Ⓑ “We’ll see about getting them to see it.”
- Ⓒ “. . . whole county of Warwickshire . . .”
- Ⓓ “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 numbers 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 playbills¹ 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.

¹playbills—posters that announce theatrical performances

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.”

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 Bard², 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.

²the Bard—a name used for William Shakespeare that literally means “the Poet”

- 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.
- 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 skullduggery³ 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.”

From “Who Wrote Shakespeare’s Plays? Debate Goes On” by Renee Montagne from MORNING EDITION, July 3, 2008.
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³skullduggery—trickery

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?

- Ⓐ Genius is insufficient to explain the depth of Shakespeare’s knowledge.
- Ⓑ People have been misinterpreting Shakespeare’s life for centuries.
- Ⓒ What really matters is the entertainment value of the plays.
- Ⓓ 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?

- Ⓐ “. . . then I kept on reading and reading and reading, and the more I read, the more convinced I became. . . .” (paragraph 4)
- Ⓑ “. . . 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)
- Ⓒ “. . . Mark Twain could never have written about the Mississippi had he not been a Mississippi riverboat pilot. . . .” (paragraph 7)
- Ⓓ “. . . 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.
--
- D.

A person would need to have proof of Shakespeare's education.

Disagreement

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.

A large rectangular area 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 page.

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.

A large rectangular area 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 page.

Read the passage from “Trouble Sleeping? Go Camping.” Then answer questions 10 through 13.

from “Trouble Sleeping? Go Camping”

by Joel N. Shurkin

- 1 Throughout most of human history, humans went to bed shortly after the sun went down and woke up in the morning as it rose. There were candles and later oil lamps, but the light was not very bright so people still went to bed early.
- 2 Then came Thomas Edison and the incandescent light bulb and everything changed, including our sleeping habits. . . .
- 3 Scientists at the University of Colorado Boulder found that if you live by the sun’s schedule, you are more likely to go to bed at least an hour earlier, wake up an hour earlier, and be less groggy, because your internal clock and external reality are more in sync. The sun adjusts your clock to what may be its natural state, undoing the influence of light bulbs.
- 4 The work is published in the current issue of the journal *Current Biology*.
- 5 The disconnect between the outside environment and sleep is one reason why even native Alaskans have problems sleeping in the almost endless days of the Arctic summers. . . .
- 6 The subjects in the Colorado study lived more normal lives.
- 7 “We weren’t studying people who had sleep difficulties,” said Kenneth Wright, an integrative psychologist at Boulder. “The amount of sleep they got did not change. What changed was the timing of their sleep and the timing of their [internal] clock relative to when they slept.”
- 8 The researchers took eight adults, average age around 30, and followed them around the normal course of their lives for a week. The subjects spent most of their time indoors while working, studying, eating, and sleeping. Most of the light they encountered was artificial. Then, they sent the same people out camping.
- 9 Sleep and light were measured daily and the hormone melatonin every hour across 24 hours, once after the week of living at home, going to work, school, and then after a week of camping.

- 10 Melatonin is the “hormone of darkness,” said Namni Goel, a psychologist and sleep researcher at the University of Pennsylvania in Philadelphia. Scientists use the hormone to measure photoperiods, or the physiological response that organisms have to cycles of daylight and darkness.
- 11 “It rises at night naturally, and falls during the day, suppressed by light,” said Goel.
- 12 Melatonin also drops the body’s core temperature, making it easier to sleep. . . .
- 13 After the week’s study indoors, the Colorado subjects went camping in the Rockies. Instead of artificial lighting, they had only sunshine during the day and campfires at night. Wright estimates the light from the sun was four times as intense as what they experienced indoors. The nature of the light also changed during the day. Think of the bright white light of midday and the golden glow that often precedes sunset.
- 14 After their week of camping, researchers measured the subjects’ melatonin levels again.
- 15 The researchers found that the onset of melatonin shifted two hours earlier, and the subjects’ actual sleep shifted more than an hour earlier. Their bodies were recalibrating themselves, Wright explained.
- 16 When they woke in the morning in their normal lives, the melatonin and the external time were in conflict. They were waking up, but the melatonin in their bodies was telling them they should still be asleep. That might account for their still feeling sleepy, Wright said.
- 17 When they were out in the outdoors, the melatonin levels and the sun cycle were more aligned—the levels went down as the sun rose and before they woke up. They were subject to more light—sunlight—for the majority of the day.
- 18 The relationship between light and sleep and how much sleep a person needs has been the subject of several classic experiments.
- 19 . . . The average amount of time our bodies consider a day comes to 24.3 hours, Goel said.

20 Goel and other Colorado scientists agree that the experiment was small, with only eight subjects, which limits what can be concluded. Nonetheless, the findings justify more experiments like it.

21 And more camping.

"Trouble Sleeping? Go Camping" by Joel N. Shurkin from INSIDE SCIENCE NEWS, August 2, 2013. Copyright © 2013 American Institute of Physics. Used by permission of American Institute of Physics.

10. Part A

What does **recalibrating** mean as it is used in paragraph 15?

- (A) starting to function again
- (B) changing into a new form
- (C) becoming more efficient
- (D) getting adjusted again

Part B

Which phrase from the passage supports the answer to Part A?

- (A) “. . . measured the subjects’ melatonin levels . . .” (paragraph 14)
- (B) “The researchers found . . .” (paragraph 15)
- (C) “. . . the onset of melatonin shifted. . .” (paragraph 15)
- (D) “When they woke in the morning . . .” (paragraph 16)

11. Write an **X** in the correct box in each row to show the structure used in each section of the passage. Write only one **X** in each row.

Section from the Passage	Compare and Contrast	Sequence of Events	Problem and Solution
Paragraphs 2 and 3			
Paragraphs 8 and 9			
Paragraphs 16 and 17			

12. Part A

Which statement **best** explains how the people in the study were affected by camping?

- (A) The amount of melatonin in their bodies increased earlier in the day while working inside than it did while camping.
- (B) Working indoors led to falling asleep later in the day, while camping led to falling asleep earlier in the day.
- (C) The amount of melatonin in their bodies decreased while working inside and increased while camping.
- (D) Working indoors led to more time spent sleeping, while camping led to less time spent sleeping.

Part B

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

- (A) "The disconnect between the outside environment and sleep is one reason. . . ." (paragraph 5)
- (B) "'What changed was the timing of their sleep and the timing of their [internal] clock relative to when they slept.'" (paragraph 7)
- (C) "Wright estimates the light from the sun was four times as intense as what they experienced indoors." (paragraph 13)
- (D) "The relationship between light and sleep and how much sleep a person needs has been the subject of several classic experiments.'" (paragraph 18)

13. Indicate the author’s purpose for including each detail by writing one letter in each box in the chart. Not all purposes will be used.

- A.

to show that the research that was conducted is reliable
- B.

to explain why the nature of light changes during the day
- C.

to show the need for more research into the effects of artificial light on sleep
- D.

to show that not all scientific studies work out the way researchers expect
- E.

to emphasize that humans cannot control how natural light affects their bodies

Detail	Author’s Purpose
The study was published in an important science magazine. (paragraph 4)	_____
People who live in Alaska often have trouble sleeping during the summer. (paragraph 5)	_____
The conclusions that can be drawn from the study are limited. (paragraph 20)	_____

This is the end of Item Set 2.

ITEM SET 3

Today you will read a passage from “Gilray’s Flower-Pot” and the poem “See It Through.” As you read these texts, you will gather information about where good intentions may lead so that you can create a written response.

Read the passage from “Gilray’s Flower-Pot.” Then answer the questions 1 and 2.

from “Gilray’s Flower-Pot”

by J. M. Barrie

- 1 As Gilray had owned his flower-pot for several months, during which time (I take him at his word) he had watered it daily, he must have known he was misleading me. . . . Of course, if I had been living in Gilray’s rooms with the thing always before my eyes I might have done so. I proposed to take it into my chambers at the time, but he would not hear of that. . . . Besides, if he was so proud of the plant he should have stayed at home and watered it himself.
- 2 He says that I never meant to water it, which is not only a mistake, but unkind. My plan was to run downstairs immediately after dinner every evening and give it a thorough watering. One thing or another, however, came in the way. I often remembered about the chrysanthemum while I was in the office; but even Gilray could hardly have expected me to ask leave of absence merely to run home and water his plant. You must draw the line somewhere, even in a government office. When I reached home I was tired, inclined to take things easily, and not at all in a proper condition for watering flower-pots. Then Arcadians would drop in. I put it to any sensible man or woman, could I have been expected to give up my friends for the sake of a chrysanthemum? Again, it was my custom of an evening, if not disturbed, to retire . . . into my cane chair, and there pass the hours communing with great minds, or, when the mood was on me, trifling with a novel. Often when I was in the middle of a chapter Gilray’s flower-pot stood up before my eyes crying for water. He does not believe this, but it is the solemn truth. At those moments it was touch and go, whether I watered his chrysanthemum or not. Where I lost myself was in not hurrying to his rooms at once with a tumbler¹. I said to myself that I would go when I had finished . . . , but by that time the flower-pot has escaped my memory. This may have been weakness; all I know is that I should have saved myself much annoyance if I had risen and watered the chrysanthemum there and then. . . .

¹tumbler—another term for a drinking glass

3 All the three weeks he was away, Gilray kept pestering me with letters about his chrysanthemum. He seemed to have no faith in me—a detestable thing in a man who calls himself your friend. I had promised to water his flower-pot; and between friends a promise is surely sufficient. It is not so, however, when Gilray is one of them. I soon hated the sight of my name in his handwriting. It was not as if he said outright that he wrote entirely to know whether I was watering his plant. His references to it were introduced with all the appearance of after-thoughts. Often they took the form of postscripts: “By the way, are you watering my chrysanthemum?” or, “The chrysanthemum ought to be a beauty by this time;” or, “You must be quite an adept now at watering plants.” Gilray declares now that, in answer to one of these ingenious epistles², I wrote to him saying that “I had just been watering his chrysanthemum.” My belief is that I did no such thing; or, if I did, I meant to water it as soon as I had finished my letter. He has never been able to bring this home to me, he says, because he burned my correspondence. As if a business man would destroy such a letter. It was yet more annoying when Gilray took to post-cards. To hear the postman’s knock and then discover, when you are expecting an important communication, that it is only a post-card about a flower-pot—that is really too bad. And then I consider that some of the post-cards bordered upon insult. One of them said, “What about chrysanthemum?—reply at once.” This was just like Gilray’s overbearing way; but I answered politely, and so far as I knew, truthfully, “Chrysanthemum all right.”

4 Knowing that there was no explaining things to Gilray, I redoubled my exertions³ to water his flower-pot as the day for his return drew near. . . . To show how honestly anxious I was to fulfil my promise, I need only add that I was several times awakened in the watches of the night by a haunting consciousness that I had forgotten to water Gilray’s flower-pot. On these occasions I spared no trouble to remember again in the morning. I reached out of bed to a chair and turned it upside down, so that the sight of it when I rose might remind me that I had something to do. With the same object I crossed the tongs and poker on the floor. Gilray maintains that instead of playing “fool’s tricks” like these (“fool’s tricks!”) I should have got up and gone at once to his rooms with my water-bottle. What? and disturbed my neighbors? Besides, could I reasonably be expected to risk catching my death of cold for the sake of a wretched chrysanthemum? . . .

²epistles—letters

³exertions—intense efforts

5 I come now to the day prior to Gilray's return. I had just reached the office when I remembered about the chrysanthemum. It was my last chance. If I watered it once I should be in a position to state that, whatever condition it might be in, I had certainly been watering it. I jumped into a hansom⁴, told the cabby to drive to the inn, and twenty minutes afterward had one hand on Gilray's door, while the other held the largest water-can in the house. Opening the door I rushed in. The can nearly fell from my hand. There was no flower-pot! I rang the bell. "Mr. Gilray's chrysanthemum!" I cried. What do you think William John said? He coolly told me that the plant was dead, and had been flung out days ago.

From "Gilray's Flower-Pot" by J.M. Barrie—Public Domain

⁴hansom—a two-wheeled horse-drawn carriage

1. Part A

In the passage from "Gilray's Flower-Pot," what do the narrator's actions in paragraph 2 **best** reveal about the narrator's character?

- Ⓐ The narrator is an unreliable person who regrets what he did.
- Ⓑ The narrator is a likable person but is easily distracted.
- Ⓒ The narrator is a respectable person but acts conceited.
- Ⓓ The narrator is an intelligent person and open to change.

Part B

Which detail from paragraph 2 supports the answer to Part A?

- Ⓐ ". . . not at all in a proper condition for watering flower-pots."
- Ⓑ ". . . could I have been expected to give up my friends . . . ?"
- Ⓒ ". . . pass the hours communing with great minds . . ."
- Ⓓ "I said to myself that I would go when I had finished. . . ."

2. Write the letter for **one** sentence in each box of the table in the correct order to create the **best** summary of the passage from "Gilray's Flower-Pot."

- A. The narrator remembers the plant while doing other tasks and then forgets to water it.
- B. The narrator decides to water the plant one day before Gilray returns and finds that it has died.
- C. The narrator receives letters and post-cards from Gilray, who is checking on the plant.
- D. The narrator enjoys visiting with friends and reading novels in the evening.
- E. The narrator is tasked with watering Gilray's plant while he is out of town.

1.	_____
2.	_____
3.	_____

Read the poem "See It Through." Then answer questions 3 and 4.

See It Through

by Edgar A. Guest

When you're up against a trouble,
Meet it squarely, face to face;
Lift your chin and set your shoulders,
Plant your feet and take a brace.
5 When it's vain to try to dodge it,
Do the best that you can do;
You may fail, but you may conquer,
See it through!

10 Black may be the clouds about you
And your future may seem grim,
But don't let your nerve desert you;
Keep yourself in fighting trim.
If the worst is bound to happen,
15 Spite of all that you can do,
Running from it will not save you,
See it through!

Even hope may seem but futile,
When with troubles you're beset¹,
But remember you are facing
20 Just what other men have met.
You may fail, but fall still fighting;
Don't give up, whate'er you do;
Eyes front, head high to the finish.
See it through!

"See It Through" by Edgar A. Guest—Public Domain

¹beset—surrounded

3. Part A

What does the word **futile** mean as it is used in line 17 of the poem "See It Through"?

- Ⓐ abnormal
- Ⓑ dissatisfied
- Ⓒ imperfect
- Ⓓ pointless

Part B

Which detail from the poem is an example of the answer to Part A?

- Ⓐ "Do the best that you can do;" (line 6)
- Ⓑ "You may fail, but you may conquer," (line 7)
- Ⓒ "Running from it will not save you," (line 15)
- Ⓓ "But remember you are facing" (line 19)

4. Part A

Which sentence **best** describes the theme of the poem "See It Through"?

- Ⓐ Stay determined even when faced with difficulties.
- Ⓑ There is a benefit to staying in good shape.
- Ⓒ Self-awareness will lead to great success.
- Ⓓ Being unsuccessful is a natural part of life.

Part B

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

- Ⓐ "Keep yourself in fighting trim." (line 12)
- Ⓑ "Spite of all that you can do," (line 14)
- Ⓒ "Just what other men have met." (line 20)
- Ⓓ "You may fail, but fall still fighting;" (line 21)

Refer to the passages "Gilray's Flower-Pot" and "See It Through." Then answer question 5.

5. Compare the structure of the passage from "Gilray's Flower-Pot" and the structure of the poem "See It Through." Write an "X" in **each** row for the structure.

Structure	from "Gilray's Flower-Pot"	See It Through	Both
uses figurative language			
contains a specific setting			
has a theme related to helping			
lists general advice for various life situations			

**TURN THE PAGE AND
CONTINUE WORKING**

Refer to the passages "Gilray's Flower-Pot" and "See It Through." Then answer question 6.

6. You have read the passage from "Gilray's Flower-Pot" and the poem "See It Through." Describe how a character in the passage from "Gilray's Flower-Pot" and the speaker from the poem "See It Through" demonstrate personal responsibility. Use details and examples from **both** texts to support your response.

A large rectangular area 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 page.

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.

A large rectangular area 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 page.

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 7 through 12.

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 page¹:
- 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 apparition² 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 lackey³ came to say I was wanted; so Clarence led me in and took me off to one side and sat down by me.

¹page—a boy attendant

²apparition—the appearance of something remarkable or unexpected

³lackey—a servant

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.

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

7. Part A

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

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

Part B

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

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

8. Part A

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

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

Part B

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

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

9. 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.

10. Part A

How is the theme of staying calm and being patient in a crisis developed over the course of the passage?

- Ⓐ through the description Clarence provides of his master
- Ⓑ through the story Clarence tells about what is to come
- Ⓒ through the gratitude the narrator shows to the page
- Ⓓ through the details of the plan the narrator designs

Part B

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

- Ⓐ "I didn't know how to go about satisfying it, because I knew that the testimony of men wouldn't serve." (paragraph 7)
- Ⓑ "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. . . ." (paragraph 7)
- Ⓒ "'What is the name of that apparition that brought me here?'" (paragraph 9)
- Ⓓ ". . . and would probably exaggerate the facts a little, but it wouldn't be good form for me to correct him . . ." (paragraph 12)

11. 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)

12. 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.

Familiar Literary Events

A.

B.

C.

D.

E.

F.

Events in Passage	Familiar Literary Events
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 3.

